

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 2, 2001

At 60, Dylan Still Rolling On The Road

BY RAY WADDELL

While history may rightfully focus primarily on Bob Dylan's contributions to the American songbook, he also remains one of music's most prolific and successful touring artists.

At an age when many artists cut back or even cease touring, Dylan—who turns 60 on May 24—is an undisputed road warrior. He not only continues to play more than 100 dates per year but manages to keep the shows fresh and

TOURING NEWS

(Continued on page 116)

Consolidation Of Digital Distribution Stirs Concern

Vivendi/MP3.com Deal Raises Fear Of Cartel

BY BILL HOLLAND

WASHINGTON, D.C.—Major U.S. record companies' moves toward digital distribution consolidation—highlighted by the announcement by Vivendi Universal (VU) that it will purchase MP3.com—are eliciting concern from federal lawmakers, public interest groups, e-commerce executives, and artists' groups.



Some lawmakers say it is time for Congressional scrutiny of major labels' accelerating takeover of the e-music marketplace. Public interest and artists' groups express worries that, despite promises at a recent Congressional hearing from VU vice chairman Edgar Bronfman Jr. to license widely, the

MP3.com takeover could be a first step toward a situation in which non-affiliated distributors, artists, and indie labels are marginalized and consumers get left with fewer choices.

These worries are emerging even before such planned label-based partnered services as VU and Sony's Duet, a BMG/Napster platform, and the MusicNet joint venture with Real Networks, AOL Time Warner, Bertelsmann, and EMI have actually been constructed or tested.

Universal sued MP3.com for copyright infringement last year and won a \$53.4 million judgement (Billboard, Nov. 25, 2000). VU announced May 20 that it will buy the beleaguered online

(Continued on page 120)

Publishers Push For Higher Share Of Royalties

BY JIM BESSMAN

NEW YORK—The value of music in the new world of digital distribution is insufficiently recognized, according to Edward P. Murphy, chief executive of music publishers' trade group the National Music Publishers' Assn.

Murphy—who testified before a House of Representatives subcommittee at a May 17 hearing about digital music issues—tells *Billboard* that music's value “has to be a lot greater now than it has been in the past.” That's because the distribution costs of music product in the digital world are so much lower, Murphy explains.

“Today, in the hard-copy world, we

collect—then split between publishers and songwriters—7.5 cents a song, maximum,” he says, “though because of contractual or controlled composition reasons, the rates are considerably less—around 5 cents.

“This is a very small proportion on an album that sells for \$13, with 12 or 13 cuts. But in the new world, there will be fewer albums being sold in favor of marketing and selling [individual cuts]—and the publishers' and songwriters' income will be dramatically affected. So they need to be compensated at a much higher rate because the costs that the old world requires—distribution, mar-

(Continued on page 126)



Germany's Four Music Label Builds On Band's Hip-Hop Power

BY DEBORAH FRIEDMAN

STUTTGART, Germany—They're too modest to admit it, but 10 years ago, Die Fantastischen Vier (the Fantastic Four) revolutionized pop music in Germany. When few outside the music industry here had even heard of hip-hop or rap, the four twenty-somethings from Stuttgart simply showed them—by rapping in German.

At the time, Die Fantastischen Vier had no idea that they were planting seeds for what would become a flourishing, lucrative hip-hop culture, not only in their hometown but nationwide. Today, this genre is estimated to have at least 8% of the German record market.

(Continued on page 127)



DIE FANTASTISCHEN VIER

Devoted Indies Serve Public As Curators Of Musical Past

BY CHRIS MORRIS

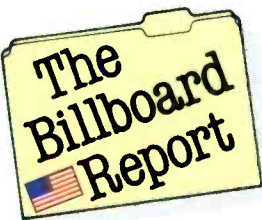
Perpetuating a process that began in the LP era, a formidable number of independent labels are serving as the informal curators of various strains of mainly pre-World War II American music by preserving those obscure sounds on lovingly remastered CDs.

The great majority of these modern reissue labels are operated by

record collectors who draw on their own troves of 78 rpm discs to bring classic blues, jazz, and country, as well as various ethnic musics, to a wider audience.

“We all sort of know that we're in the process of preserving this music for coming generations—whether they appreciate it or want it [or not],” says George Morrow, whose San Mateo, Calif.-based

(Continued on page 117)



Goo Goo Dolls Reveal Lessons Learned On Warner Anthology

BY CARLA HAY

NEW YORK—Looking back on the past can be easier than looking ahead to the future, according to the Goo Goo Dolls' lead singer/songwriter, Johnny Rzeznik. So, to whet people's appetite for the rock band's next studio album, the Goo Goo Dolls have gone through their back pages to offer *What I Learned About Ego, Opinion, Art & Commerce (1987-2000)*—a collection of the trio's favorite previously recorded songs that weren't hit singles. Due Tuesday (29) in the U.S. from Warner Bros., the album features 22 remastered tracks, with some of those remixed to boot.

(Continued on page 116)



GOO GOO DOLLS

BLACK MUSIC MONTH!
SPOTLIGHT BEGINS ON P. 35

SOUND OF THE CITIES MINNEAPOLIS
A BILLBOARD SPOTLIGHT: PAGE 25

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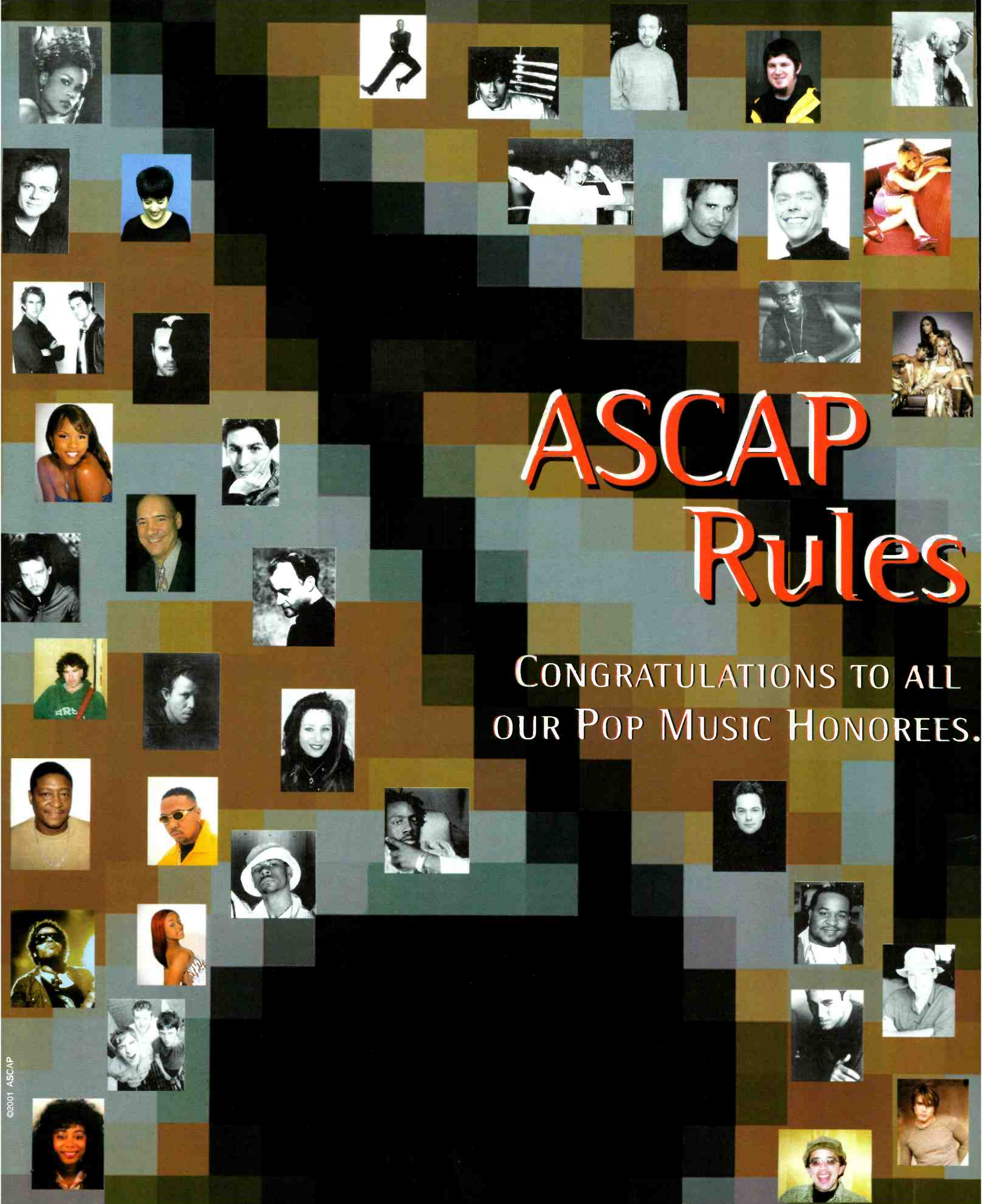
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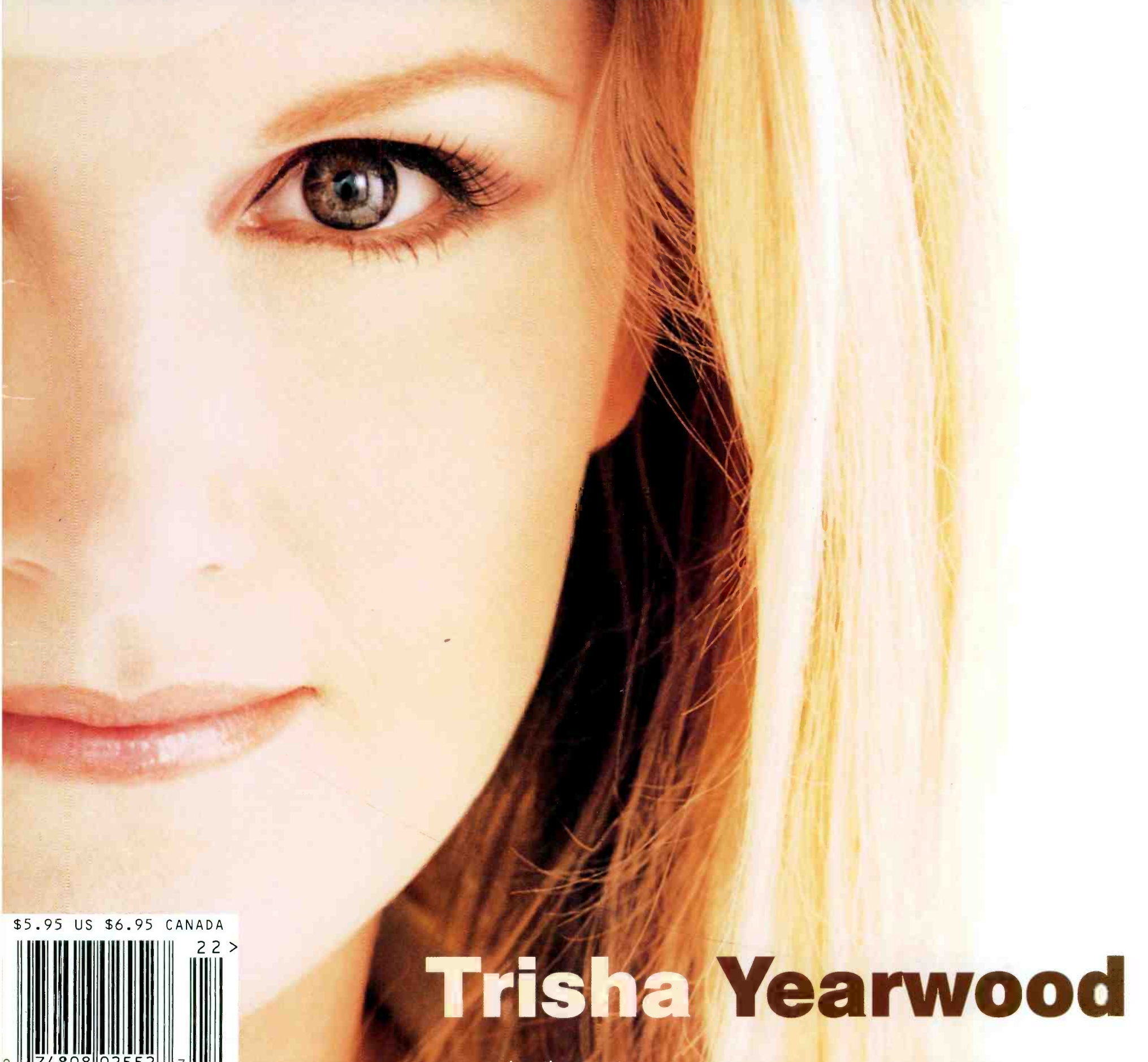
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Trisha Yearwood

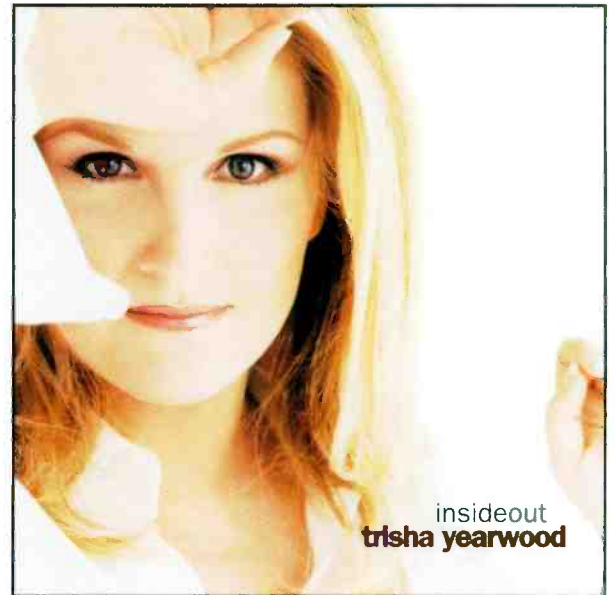
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"I Knew I Loved You"
 Writers: Darren Hayes (APRA)
 Daniel Jones (APRA)
 Publishers: Warner/Chappell Music, Inc.
 Rough Cut Music Pty. Ltd.

PUBLISHER OF THE YEAR

EMI Music Publishing

WRITERS OF THE YEAR

Max Martin (STIM)
 Andreas Carlsson (STIM)

ASCAP FOUNDERS AWARD

Tom Waits

ASCAP COLLEGE RADIO AWARD

Modest Mouse

ABSOLUTELY (STORY OF A GIRL)

Writer: John Hampson
 Publishers: Hazelsongs
 Warner/Chappell Music, Inc.

ALL THE SMALL THINGS

Writers: Thomas Delonge
 Mark Hoppus
 Publishers: EMI Music Publishing
 Fun With Goats

BREATHE

Writer: Holly Lamar
 Publisher: Cal IV Entertainment Inc.

BRING IT ALL TO ME

Writers: Leshan Lewis
 William Shelby
 Violet Ruby Smith
 Kevin Bion Spencer
 Nidra E. Sylvers
 Linda Van Horssen
 Publishers: Mawkeen's Music
 Notting Dale Songs Inc.
 Sony/ATV Tunes LLC
 Violet Ruby

BYE BYE BYE

Writers: Andreas Carlsson (STIM)
 Kristian Lundin (STIM)
 Jacob Schulze (STIM)
 Publishers: Zomba Enterprises Inc.

CRASH AND BURN

Writers: Darren Hayes (APRA)
 Daniel Jones (APRA)
 Publishers: Rough Cut Music Pty. Ltd.
 Warner/Chappell Music, Inc.

EVERYTHING YOU WANT

Writer: Matt Scannell
 Publishers: Mascan Music Inc.
 Warner/Chappell Music, Inc.

Jinsoo Lim Music
 Ooky Spinalton Music
 Roastitoasti Music

I WANNA KNOW

Writers: Joe
 Jolyon Skinner
 Publishers: 563 Music Publishing
 Conversation Tree Entertainment
 Zomba Enterprises Inc.

I WANT IT THAT WAY

Writers: Andreas Carlsson (STIM)
 Max Martin (STIM)
 Publisher: Zomba Enterprises Inc.

I WILL REMEMBER YOU

Writer: Dave Merenda
 Publisher: T C F Music Publishing, Inc.

IF YOU HAD MY LOVE

Writer: LaShawn Daniels
 Publisher: EMI Music Publishing

IT FEELS SO GOOD

Writers: Linus Burdick (PRS)
 Sonique (PRS)
 Publishers: BMG Songs, Inc.
 Universal Music Publishing Group

IT'S GONNA BE ME

Writers: Andreas Carlsson (STIM)
 Max Martin (STIM)

SAY MY NAME

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

SHE'S ALL I EVER HAD

Writer: George Noriega
 Publisher: Estefan Music
 Publishing International

SHOW ME THE MEANING OF BEING LONELY

Writer: Herbie Crichlow (STIM)
 Max Martin (STIM)
 Publishers: Megasong Publishing
 Zomba Enterprises Inc.

SLIDE

Writer: John Rzezniak
 Publisher: Corner of
 Clark & Kent Music
 EMI Music Publishing

STEAL MY SUNSHINE

Writers: Marc Costanzo (SOCAN)

Universal Music Publishing Group
 Urban Warfare
 Warner/Chappell Music, Inc.

TORN

Writers: Scott Cutler
 Philip Thornalley (PRS)
 Publishers: BMG Songs, Inc.
 EMI Music Publishing
 Scott Cutler Music

TRY AGAIN

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

UNPRETTY

Writer: T-Boz
 Publishers: EMI Music Publishing
 Grunge Girl Music

WAITING FOR TONIGHT

Writer: Phil Temple
 Publishers: Annotation Music
 Soulspin Music
 Warner/Chappell Music, Inc.

WHAT A GIRL WANTS

Writer: Guy Roche
 Publisher: Manuiti L.A.

Pop Music in 2001

BACK AT ONE

Writer: Brian McKnight
 Publishers: Cancelled Lunch Music
 Universal Music Publishing Group

BACK HERE

Writers: Mark Barry (PRS)
 Christian Burns (PRS)
 Stephen McNally (PRS)
 Philip Thornalley (PRS)
 Publishers: BMG Songs, Inc.
 EMI Music Publishing

BAILAMOS

Writers: Paul Barry (PRS)
 Mark Taylor (PRS)
 Publisher: Right Bank Music Inc.

BE WITH YOU

Writers: Paul Barry (PRS)
 Enrique Iglesias
 Mark Taylor (PRS)
 Publishers: EMI Music Publishing
 Enrique Iglesias Music
 Right Bank Music Inc.

BELIEVE

Writers: Paul Barry (PRS)
 Brian Higgins (PRS)
 Steve Torch (PRS)
 Publishers: Right Bank Music Inc.
 Warner/Chappell Music, Inc.

BLACK BALLOON

Writer: John Rzezniak
 Publishers: Corner of Clark &
 Kent Music
 EMI Music Publishing

FLY AWAY

Writer: Lenny Kravitz
 Publisher: Miss Bessie Music

GENIE IN A BOTTLE

Writers: David Frank
 Steve Kipner
 Publishers: EMI Music Publishing
 Griff Griff Music
 Stephen A. Kipner Music

I COULD NOT ASK FOR MORE

Writer: Diane Warren
 Publisher: Realsongs

I KNEW I LOVED YOU

Writers: Darren Hayes (APRA)
 Daniel Jones (APRA)
 Publishers: Rough Cut
 Music Pty. Ltd.
 Warner/Chappell Music, Inc.

I LOVE YOU

Writers: Adrienne Follese
 Keith Follese
 Tammy Hylar
 Publishers: Music of Windswept
 Scott and Soda
 Sony/ATV Tunes LLC
 Warner/Chappell Music, Inc.

I NEED TO KNOW

Writer: Marc Anthony
 Publisher: Sony/ATV Tunes LLC

I TRY

Writers: Jinsoo Lim
 Jeremy Ruzumna
 David Wilder
 Publishers: EMI Music Publishing

Rami (STIM)

Publisher: Zomba Enterprises Inc.

KISS ME

Writer: Matt Slocum
 Publishers: Gaylord Music Publishing/
 Squint Songs
 My So-Called Music

LEARN TO FLY

Writer: Taylor Hawkins
 Publisher: Living Under A Rock Music

MAN I FEEL LIKE A WOMAN

Writer: Robert John "Mutt" Lange (PRS)
 Publisher: Zomba Enterprises Inc.

MARIA MARIA

Writers: Wyclef Jean
 David McRae
 Marvin Moore-Hough
 Publishers: EMI Music Publishing
 Ghetto and Blues
 Hempstead Live
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 Sony/ATV Tunes LLC

MEET VIRGINIA

Writer: Pat Monahan
 Publishers: EMI Music
 Publishing
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MUSIC OF MY HEART

Writer: Diane Warren
 Publisher: Realsongs

ONLY GOD KNOWS WHY

Writer: John Travis
 Publisher: Cradle the Balis

Gregg Diamond

Publishers: BMG Songs, Inc.
 EMI Music Publishing
 Music Resources International

TAKE A PICTURE

Writer: Richard Patrick
 Publishers: EMI Music Publishing
 Happy Ditties From Paradise

THAT'S THE WAY IT IS

Writers: Andreas Carlsson (STIM)
 Kristian Lundin (STIM)
 Max Martin (STIM)
 Publisher: Zomba Enterprises Inc.

THONG SONG

Writers: Desmond Child
 Marquis Collins
 Sisqo
 James Travis
 Publisher: Desmophobia
 K Money Music
 Hot As Fire Music
 Mr. Yeah

WHERE MY GIRLS AT

Writers: Missy Elliott
 Eric Seats
 Rapture Stewart
 Publishers: E Beats Music
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YOU SANG TO ME

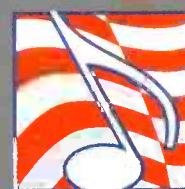
Writer: Marc Anthony
 Publisher: Sony/ATV Tunes LLC

YOU'LL BE IN MY HEART

Writer: Phil Collins (PRS)
 Publisher: Walt Disney
 Music Company

YOU'RE STILL THE ONE

Writer: Robert John "Mutt" Lange (PRS)
 Publisher: Zomba Enterprises Inc.



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A Decade Ago, SoundScan Burst Onto The Scene

New System For Tabulating Billboard 200 Created Lasting Changes

BY GEOFF MAYFIELD

Ten years ago, *Billboard* flipped the switch, converting its album chart from the old methodology of compiling ranked reports to a new point-of-sale-driven (POS) SoundScan system. The dramatic change occurred in the issue dated May 25, 1991.

Established artists' albums, which seemed to have wound down in the old chart system, shot back up to higher rungs. The possibility that a POS-based system would yield longer chart lives for albums that were truly hits was further underlined that day by an unusually high number of re-entries—33 in all, including eight country albums.

Boosted by the recent telecast of that year's Academy of Country Music Awards (ACMs), Nashville rosters suddenly accounted for 34 spots in the pop chart's first SoundScan week. Some observers were surprised by the ascent of country, but *Billboard's* chart department was prepared for the Nashville invasion.

Twice in the previous two years, *Billboard* had tweaked the weights of reporting accounts to more accurately reflect each retailer's market share, with the most drastic reconfiguration occurring the previous spring. With each of those panel realignments, country titles rose to greater prominence, thanks to a talented cast of younger performers, including Garth Brooks and Alan Jackson.

To better reflect the broader scope of *Billboard's* Top Albums chart, Bruce Hinton, chairman of MCA Nashville, coined the new name, The Billboard 200, in a meeting with publisher Howard Lander and editor in chief Timothy White.

While some albums shot up the chart that day, other titles that had raced artificially to higher chart rungs tumbled. Of the previous issue's 200 titles, 45 fell off the chart altogether. Many of the albums that fell to lower levels were by developing artists.

There were fans of SoundScan, founded by Mike Fine and Mike Shalitt, at almost every record company—especially among sales and distribution. A prevailing concern, however, was that a more accurate reporting system would inhibit the development of newer artists. Seeing Material

Issue and the Triplets fall off the chart, Mike Bone—then co-president of Mercury—was among the label chiefs who raised concerns that the new system might thwart new acts' development. In response, *Billboard* created the Heatseekers chart to aid these artists.

Now, with 10 years of hindsight, a long list of success stories shows that a num-

Similarly, Sheryl Crow's 1993 release, *Tuesday Night Music Club*, bumped around for seven months before it first showed on The Billboard 200; the Grammy-winning A&M title went on to log 100 weeks on the big chart, including 12 in the top 10.

The POS-based system ultimately proved to be more democratic than the old chart system. From 1984 to 1990, The Billboard 200 saw an average of 677 titles appear on the chart over the course of a

year. In the nine full years that the chart has used SoundScan data (1992-2000), that average has risen to 780, with a robust 907 titles making the list last year.

There have also been more No. 1 albums per year. From 1984 to 1990, the chart averaged 11 No. 1 albums per year. In the 1992-2000 span, the average rose to 20 per year, with as many as 29 taking turns at the top in 1997.

The increase in chart-toppers is due, in part, to the fact that the SoundScan data makes it easier for albums to debut at No. 1. Prior to the change, only six albums in the chart's history have bowed at No. 1. Since the issue dated May 25, 1991, 140 have done so, including the chart's new king, Tool's *Lateralus*.

This change helped validate The Billboard 200 in the eyes of music merchants, who frequently saw established artists fetch their biggest sales in the first week. The slower ranked-report system rarely allowed an album to start at No. 1, which was illustrated pointedly in the summer of 1990, when New Kids on the Block's *Step by Step* had to settle for a No. 14 entry before it darted to No. 1 in its second week.

Such veteran adult leaners as Barbra Streisand, Neil Diamond, Natalie Cole, and Barry Manilow achieved better ranks on The Billboard 200 than they could in the previous chart system, as did newer adult artists, including Celine Dion and Yanni. These success stories revealed that adult radio formats can generate faster results than the charts once indicated. But the ultimate adult-oriented coup of the past decade proved how truly democratic the new charts can be when the Benedictine Monks of Santo Domingo de Silos' *Chant* reached No. 3 in 1994.

RETROSPECTIVE

ber of new acts thrived in the light of reality-based charts.

At the start of 1992, Nirvana became the first rookie act of the SoundScan era to reach No. 1 on The Billboard 200, a class joined over the years by Kriss Kross, Billy Ray Cyrus, Snoop Doggy

A long list of success stories shows that many acts thrived in the light of reality-based charts adopted 10 years ago.

Dogg, Toni Braxton, Ace of Base, Tim McGraw, Live, Hootie & the Blowfish, Tha Dogg Pound, Spice Girls, Mase, DMX, Britney Spears, Christina Aguilera, Eve, and Nelly. One debut artist, Alanis Morissette, not only spent a dozen weeks at No. 1 with *Jagged Little Pill*, but also ended up with the distinction of the best-selling album of the '90s and the best-selling album ever by a female solo act.

Richard Griffiths, now U.K. and Europe president of BMG Entertainment, was executive VP of Epic in the U.S. when the Spin Doctors' *Pocket Full of Kryptonite* got off the ground. The album had been out 13 months before it made its first appearance on The Billboard 200. At that time, Griffiths said that the small bumps the album showed after it played certain markets, even when the album sold as few as 500 copies a week, encouraged him to stay with the album, which went on to enjoy 22 weeks in the top 10.

U.K. Indies May Experiment With Multi-Format Chart

BY GORDON MASSON

LONDON—Britain's independent record companies are looking to further define and separate their interests from those of the country's major record companies by considering the launch of a "radical" multi-format chart (**BillboardBulletin, May 21**).

The sales-based system could initially include weekly figures for singles, albums, EPs, and vinyl—and, looking to the future, online activity—with each possibly being assigned a weighting to calculate chart position.

Such a chart would, if successfully funded and launched, provide a new "shop window" for indie's repertoire. Some companies in this sector feel that their repertoire is not adequately showcased by the national Chart Information Network charts co-owned by the British Phonographic Industry and the British Assn. of Record Dealers (BARD), which are dominated by prod-

uct from the major labels.

The new chart has been instigated by the business development committee of the Assn. of Independent Music (AIM). It is "still very much in the consultation process," says AIM chairman/CEO Alison Wenham, but U.K. indies have agreed to launch a new chart in September. "The fact that there will be a chart has been approved," Wenham says. "Its format has not."

Wenham says that trials of a multi-format system are already under way but that an exact format has yet to be agreed on by AIM's board. The concept will be presented to the members of AIM at its general meeting June 26 in London.

The new chart will be compiled only from sales figures at specialist music retailers and will veer away from the current indie chart setup, which is confined to product that is independently distributed. Wenham says, "The criteria for entry to our chart will be the same as [that

which] applies to the AIM constitution, which is that you have to be 50% or more independently owned to qualify; it won't matter who distributes the product."

In addition to targeting traditional print media for the new chart, AIM is hoping to maximize the concept as a marketing tool for the indies by securing a radio show to promote the chart.

AIM's chart idea is not without its critics, however. BARD chairman Simon Wright says, "BARD is very supportive of AIM, its principles, and what it is trying to achieve by focusing on independent music. But at the end of the day, the consumer does see the music industry as one big industry, and basically the charts are about what is selling. At BARD, we are passionate that the charts should reflect sales and nothing else. Therefore, to have different charts reflecting a different perception of sales confuses the customer as to what the best-selling music is."

(Continued on page 123)



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THE BILLBOARD 200 ★ LATERALUS • TOOL • TOOL DISSECTIONAL / VOLCANO	124
BLUES ★ SWEET TEA • BUDDY GUY • SILVERTONE	69
CONTEMPORARY CHRISTIAN ★ FREE TO FLY • POINT OF GRACE • WORD	63
COUNTRY ★ SET THIS CIRCUS DOWN • TIM MCGRAW • CURB	74
GOSPEL ★ LIVE IN LONDON AND MORE... • DONNIE MCCLURKIN • VERITY	63
HEATSEEKERS ★ CHAPTER 1: LOVE, PAIN & FORGIVENESS SYLEENA JOHNSON • JIVE	31
INDEPENDENT ★ THE SNEAK ATTACK • KRS-ONE • FRONT PAGE / IN THE PAINT	99
INTERNET ★ LATERALUS • TOOL • TOOL DISSECTIONAL / VOLCANO	102
KID AUDIO ★ TODDLER FAVORITES VARIOUS ARTISTS • MUSIC FOR LITTLE PEOPLE / KID RHINO	101
THE BILLBOARD LATIN 50 ★ SHIHI • A.B. QUINTANILLA Y LOS KUMBIA KINGS • EMI LATIN	62
POP CATALOG ★ DYSFUNCTION • STAINED • FLIP / ELEKTRA	20
R&B/HIP-HOP ★ MISS E... SO ADDICTIVE MISSY "MISDEMEANOR" ELLIOTT • THE GOLD MIND / EASTWEST	54
REGGAE ★ DANCEHALL XPLOSION 2001 • VARIOUS ARTISTS • JAMDOWN	69
WORLD MUSIC ★ WHO LET THE DOGS OUT • BAHÁ MEN • S-CURVE	69
THE BILLBOARD HOT 100 ★ LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK • INTERSCOPE	122
ADULT CONTEMPORARY ★ I HOPE YOU DANCE • LEE ANN WOMACK • MCA NASHVILLE	112
ADULT TOP 40 ★ FOLLOW ME • UNCLE KRACKER • TOP DOG / LAVA	112
COUNTRY ★ AIN'T NOTHING 'BOUT YOU BROOKS & DUNN • ARISTA NASHVILLE	72
DANCE / CLUB PLAY ★ WHAT IT FEELS LIKE FOR A GIRL • MADONNA • MAVERICK	60
DANCE / MAXI-SINGLES SALES ★ SURVIVOR • DESTINY'S CHILD • COLUMBIA	60
HOT LATIN TRACKS ★ QUIERO • JERRY RIVERA • ARIOLA	61
R&B/HIP-HOP ★ FIESTA • R. KELLY FEATURING JAY-Z • JIVE	56
RAP ★ MY BABY • LIL' ROMEO • SOULJA / NO LIMIT	52
ROCK / MAINSTREAM ROCK TRACKS ★ IT'S BEEN AWHILE • STAINED • FLIP / ELEKTRA	114
ROCK / MODERN ROCK TRACKS ★ IT'S BEEN AWHILE • STAINED • FLIP / ELEKTRA	114
TOP 40 TRACKS ★ LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK • INTERSCOPE	112
TOP VIDEO SALES ★ THE EMPEROR'S NEW GROOVE • WALT DISNEY HOME VIDEO	106
DVD SALES ★ WHAT WOMEN WANT • PARAMOUNT HOME VIDEO	106
HEALTH & FITNESS ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION	107
MUSIC VIDEO SALES ★ TOURING BAND 2000 • PEARL JAM • EPIC MUSIC VIDEO	98
RECREATIONAL SPORTS ★ WWF: DIVAS IN HEDONISM WORLD WRESTLING FEDERATION HOME VIDEO	107
RENTALS ★ WHAT WOMEN WANT • PARAMOUNT HOME VIDEO	106

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ VERDI • ANDREA BOCELLI • PHILIPS
CLASSICAL CROSSOVER ★ THE VOICE • RUSSELL WATSON • DECCA
JAZZ ★ THE ESSENTIAL MILES DAVIS • MILES DAVIS • LEGACY / COLUMBIA
JAZZ / CONTEMPORARY ★ FACE TO FACE • WAYMAN TISDALE • ATLANTIC
NEW AGE ★ A DAY WITHOUT RAIN • ENYA • REPRISE

TOP OF THE NEWS

12 Clive Davis talks about his J Records start-up, changes at BMG, and the future.

ARTISTS & MUSIC

16 Executive Turntable: Rob Dillman is named president/CEO of Gold Circle Entertainment.

19 Jessica Simpson prepares her second Columbia set, *Irresistible*, as title track scales the charts.

19 The Beat: *One Wild Night Live* brings to life 16 years of live performances from Bon Jovi.

21 Boxscore: U2 and PJ Harvey gross more than \$6 million in Chicago.



JESSICA SIMPSON: P. 19

23 Soundtracks and Film Scores: Sony Classical and writer/director Sally Potter create an operatic backdrop for *The Man Who Cried*.

31 Popular Uprisings: Doyle Bramhall II & Smokestack conjure blues-inspired rock on RCA's *Welcome*.

32 Reviews & Previews: Albums from Tyrese, Brad Paisley, and Aterciopelados take the spotlight.

SINGLES



BRAD PAISLEY: P. 32

51 R&B: A combination of R&B and rap highlight Mystic's GoodVibe debut, *Cuts for Luck and Scars for Freedom*.

52 Rhythm Section: R. Kelly reaches No. 1 on Singles & Tracks for the 10th time.

52 Words & Deeds: Mission serves up music with a message on Insidious Urban album, *One*.

58 Dance: Jive Electro's New Deal adds a novel element to the dance scene—truly live music.

61 Latin Notas: The Latin American Federation of Music Editors and Latinautor meet to address copyright issues.

63 Higher Ground: Gospel's finest are lauded at the Southern Gospel Music Assn. Awards.

63 In the Spirit: Richard Smallwood & Vision dedicate their latest project, *Persuaded... Live in D.C.* to late member Joanna Johnson.

64 Classical/Keeping Score: The Van Cliburn International Piano Competition revises its rules.

69 Jazz/Blue Notes: Atlantic and Ropeadope combine forces to release DJ Logic's *Anomaly*.

70 Pro Audio: Tony Bennett's latest employs live-to-multitrack recording at the Hit Factory.

71 Country: Warner Bros. teen artist Lila McCann releases *Complete*.

90 Songwriters & Publishers: The National Academy of Popular Music/Songwriters Hall of Fame names Linda Moran president.

INTERNATIONAL

92 Europe and Asia join the U.S. on the promotional download bandwagon.

94 Hits of the World: R.E.M.'s *Reveal* tops four international album charts.

95 Global Music Pulse: Guitarist Phil Manzanera revisits his Cuban roots with *801 Latino*.

MECHANTS & MARKETING

97 Virgin Entertainment's employee recommendations highlight undiscovered releases.

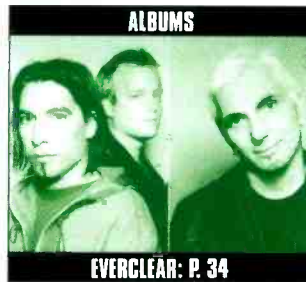
99 Declarations of Independents: Blues great Top Jimmy is remembered by the Los Angeles music community.

100 Retail Track: Nashville's Music City Record Distributors acquires Pop Tunes chain.

101 Child's Play: Keb' Mo' smiles on children's music with *Big Wide Grin*.

103 Sites + Sounds: Gnutella usage is on the rise, as Napster users search out alternative means of file-sharing.

104 Home Video: Buena Vista taps the success of the *O Brother, Where Art Thou?* soundtrack to propel its DVD release.



EVERCLEAR: P. 34

PROGRAMMING

111 The radio industry itself for a financially challenging 2001.

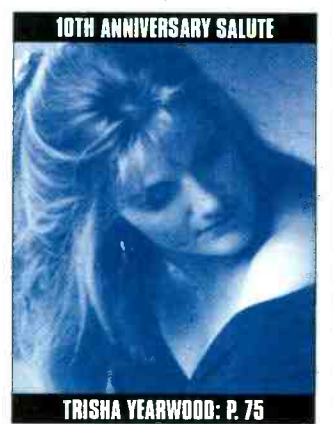
114 The Modern Age: Aaron Lewis of Staind discusses the group's sophomore release on Flip/Elektra, *Break the Cycle*.

115 Music Video: Madonna's "Don't Tell Me" takes top honors at the Music Video Production Assn.'s Music Video Awards.

FEATURES

108 Classifieds

110 Update/Goodworks: Teen Erica Summers' plush animals



TRISHA YEARWOOD: P. 75

attract pop stars for charitable causes.

123 Hot 100 Spotlight: The combined talents of Christina Aguilera, Lil' Kim, Mya, and Pink translate into a No. 1 song.

126 Between the Bullets: Five albums debut in the week's top 10 of the Billboard 200.

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

128 Market Watch

128 Chart Beat: As the remake of "Lady Marmalade" burns up The Billboard Hot 100, it sets record books on fire.

128 Homefront: Alanis Morissette will deliver the artist spotlight address at Plug.In.

Stewed Peaches Liquidates In Florida Court

BY ED CHRISTMAN

NEW YORK—Peaches, once one of the best-known names in music retail, is calling it a day and liquidating.

The Wolk family, who owned 30% of the publicly traded chain, went into a Broward County, Fla., state courtroom May 17 and initiated a proceeding for an Assignee for the Benefit of Creditors (ABC)—the state equivalent of a federal Chapter 7 liquidation—reports Lewis B. Freeman, principal of Lewis B. Freeman and Partners, the Coconut Grove, Fla., consulting firm that has been named the assignee.

The company has been quietly closing stores and liquidating inventory over the past few months. On Jan. 1, 10 stores remained in the chain. Sources report that Peaches tried to sell most of its stores earlier this year. Now only three outlets are

left—in Fort Lauderdale and Orlando, Fla., and in Mobile, Ala. The first two stores are leased, while the company owns the real estate and building for the Alabama outlet.

Freeman says he is trying to sell those stores and, failing that, will sell the inventory, fixtures, and leases. Freeman declines to provide an assessment of the amount owed to creditors, but industry sources place the total at about \$2 million and suggest that assets total about \$900,000.

The Wolk family—Brian, Jason, and Allan—could not be reached for comment, as they have already left the company.

While the company has been publicly traded for years, its stock was not listed on any boards and did not have any liquidity. At the time of the company's last filing, Scorpio Music in Trenton, N.J., was the second-largest owner, with an 11%

stake in the company.

In its most recent 10-K filing last November, Peaches reported a loss of \$269,000 on sales of \$15.4 million for the year that ended April 1, 2000. Over the past five years, Peaches lost a total of \$4.1 million, with its biggest loss coming in the fiscal year that ended April 1, 1996, when it lost \$2.4 million on sales of \$23.6 million.

The Peaches chain began life as the industry's first superstore chain, under the leadership of Tommy Heiman. But an attempt to be the first national chain failed, culminating in Chapter 11 proceedings in which the Wolk family bought about 20 stores and kept the Peaches name alive. But in 1996, the chain, like others, ran into trouble and was forced to file for Chapter 11 protection again.

It successfully reorganized only to succumb this year, in the words of Freeman, "to market conditions."



We know what lies behind “The Purest of Pain”—a lifetime of dedication and an extraordinary body of work. Congratulations Omar Alfanno on winning Billboard’s Latin Writer of the Year & ASCAP’s Latin Writer of the Year.

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Clive Davis: On J Records, BMG, And Another Indian Summer

The following Q&A with J Records principal Clive Davis was conducted in London by Music & Media editor Emmanuel LeGrand.

What made you start J Records with BMG?

To me, equity was the key point. That's what was important to me. BMG has been incredible, notwithstanding all that has been written. From day one, BMG said that the deal would be unprecedented. It would be the largest company ever launched. Before this in the U.S., the largest labels that were ever launched were with \$30 million to \$40 million. Here, we're talking about four times that amount, plus the contribution of significant artists and senior manage-

ment. BMG has been unbelievable in providing this opportunity, and they now own 50% of the largest new major company ever launched, a company with significant funding, its own promotion, sales, and marketing, and with the kind of artist roster that constitutes an instant major.

For the record, I must say that it's been incorrectly reported, and it never was imagined, that Whitney [Houston] or Carlos [Santana] would join us. It was always impossible for those two franchise artists that were 100% owned to become 50% owned [by BMG] when they accounted for \$350 million in revenues from their latest albums. So that was never on the table. But the list of artists that I did submit—100% of them—did

come to J Records, first with the consent of BMG and then from the artists themselves.

You've been very silent about the management changes at BMG, with the departure of chairman Michael Dornemann and president/CEO Strauss Zelnick.

Listen, this unprecedented, historic deal was given to me by Michael Dornemann and Strauss Zelnick.

Were they trying to repair something that was broken?

I can't say that. That's what the press had assumed, but what we really ran into was continuing my significant "phantom equity" in the renewal of my Arista contract. They

certainly never wanted to separate themselves from me, never. They made it very clear to me. They offered me a worldwide corporate chairmanship. I said that it was not unflattering but what was most important to me were my own personal objectives, what I wanted to do. I'm keenly aware that I love the music side of the business and that I would only want to be in a situation involving a major equity interest. Their immediate response, within hours of this exchange, was "we will partner with you to form the world's largest record company ever created. We will give you artists and we will give you four times the amount of financing that anyone else has ever received."



DAVIS

Would I have thought of leaving Arista? No, but if I were to leave Arista, I couldn't have thought of a bigger, better, and more exciting arrangement. For me, it was a deal that I could not refuse. It is really unfair to them that it has been characterized as something they had to repair.

What do you think of the new management team at Bertels-

mann and BMG?

Bertelsmann president Thomas Middelhoff, [BMG president/CEO] Rolf Schmidt-Holtz, and BMG North America president Bob Jamieson couldn't be more supportive, could not be warmer, and could not be more enthusiastic in their backing. I've had a long and successful relationship with [Thomas Stein] over the years when he ran the [Germany, Switzerland, and Austria] countries. I had several hits coming from his side of the world. Richard Griffiths has always been a comrade in arms, knowing well that it's all about creativity and music. Both Richard and Thomas have been terrific in the last two years breaking Whitney and Santana so big, as well as Dido and many other Arista artists.

BMG International overall has been just great. I personally want BMG to be the strongest possible distributor both in the U.S. and in the rest of the world. Whatever makes BMG stronger is fine with me.

You started J Records nine months ago. How are things going so far?

At this point, being nine months into it, it's beyond wildest expectations. All the designated artists from Arista have agreed to join J Records. It's exciting when you start with five

(Continued on page 118)

Labels, Retailers Salute Black Music

BY GAIL MITCHELL

That black music's cultural impact is more pervasive than ever is reflected in several diverse projects planned for June's annual industry salute to Black Music Month.

BMG is mounting a three-pronged marketing campaign called "Grits 'n' Gravy: Serving Music for the Soul." VP of marketing Michael Terry says, "Black music has been a part of American culture throughout history: from slave songs to gospel to the birth of jazz in New Orleans to R&B/soul to the potent lyrics and beats of hip-hop. It's fed the soul and enriched the spirit. Hence, the title."

The campaign's centerpiece is a CD sampler of full-length songs and snippets featuring BMG-label artists, including Luther Vandross (J Records), Syleena Johnson (Jive), Tyrese (RCA), and Blu Cantrell (Arista). The CD will be used as an added-value incentive at retail and for cross-promotions with non-traditional retail.

The second element in the BMG campaign is an in-store-play compilation of videos by 10 acts, including R. Kelly & Jay-Z (the "Fiesta" remix), 112, Koffee Brown, Jimmy Cozier, and Three the... G. Dep, P. Diddy & Black Rob. In addition to retail facilities, BMG plans to place the reel at hip-hop clothing stores and sportswear and shoe outlets.

Rounding out the marketing strategy is a 22- by 22-inch poster and 12- by 12-inch flat, both of which picture nine different place settings with a knife and fork and actual CD artwork in the center of the plates. All the "Grits 'n' Gravy" materials are slated to be sent to the field staff by the end of May.

Allen Larman, senior buyer for L.A.-based retailer Rhino Records, says that Black Music Month notwithstanding, his goal is to heighten consumer consciousness year-round. "One way we do this is by featuring new music by classic artists like Buddy Guy and Ike Turner and classic records like our own compilation *Chitlin' Circuit Soul! The Best of Today's Southern Blues*."

Compilation and reissue specialist Rhino is stepping in as old-school

sponsor of BlackVoices.com during Black Music Month, coinciding with the Web site's four-day (June 7-10) Summer Splash in Orlando, Fla. In addition to e-mail campaigns to Black Voices members promoting both entities' brand names, reciprocal links back to Rhino will promote several key titles. According to Rhino director of product management Quincy Newell, these titles will include Rhino's June 5 release, *Glory B Da' Funk's on Me! The Bootsy Collins Anthology*.

Also on the reissue and compilation front: Universal Music Enterprises is offering a varied slate of releases, including a two-CD Bobby Bland anthology; Bob Marley & the Wailers reissues (*Catch a Fire*, *Burnin'*, *Live*, *Natty Dread*, and *Rastaman*); an "Ultimate Collection" by Jermaine Jackson, a two-

Cedric "the Entertainer," the two-hour live telecast (6 p.m. PT) from the Paris Las Vegas Hotel is produced by Cossette Productions. Music nominees include Destiny's Child, Jill Scott, Janet, Kirk Franklin, OutKast, and Nelly. Helping to kick off the festivities will be a June 18 pre-party at the Bellagio; Coca-Cola presents an evening at the Moulin Rouge, as well as a pre-show and after-party.

Hennessy Cognac—which two years ago initiated sponsorship of new-music showcases in support of such emerging black talent as Jill Scott, Tyrese, and Angie Stone—has commissioned artist Leroy Campbell to design a "Music Tribute" series. Best known for his "Neck Bones" and "Jazz Classics" series of paintings depicting early 1900s rural southern life and '40s and '50s jazz-club performances, Campbell has crafted five paintings that celebrate this country's R&B and jazz heritage, centered on key occasions: Black History Month, Juneteenth, Black Music Month, Thanksgiving, and Christmas.

Following public unveilings of "Music Tribute" in New York (June 4) and Detroit (June 6), Campbell will present limited-edition prints of the series to six black music-industry pioneers. The New York ceremony will honor R&B/pop singer Dionne Warwick, radio legend Hal Jackson, and Dyana Williams, co-founder of the International Assn. for African-American Music. Earning recognition in Detroit—where RCA group Public Announcement will join Campbell in making the presentation—are former WJOB DJ John Mason and techno/house music purveyors Derrick May and Keven Saunderson.

"Hennessy has been very involved in the black community for 20 years," says brand manager Arnaud Desaignes. "And music has always been an important part of our commitment."

The cognac maker also plans to donate the five original commissioned works to a prominent African-American art museum. The recipient will be announced in December.

'Black music has been a part of American culture throughout history.'

—MICHAEL TERRY,
BMG VP OF MARKETING

CD deluxe edition of *James Brown—Live at the Apollo*; and "Millennium" collections by Public Enemy, Eric B. & Rakim, the Dazz Band, Mary Jane Girls, and Switch.

Following its 75th birthday rollout for Miles Davis (Billboard, May 26), Columbia/Legacy is issuing three albums in its "Gospel Spirit" series, this time commemorating the upcoming (Oct. 26) 90th birthday of gospel pioneer Mahalia Jackson: *Mahalia Jackson Recorded in Europe During Her Last Concert Tour* (1961); *Mahalia Jackson in Concert Easter Sunday, 1967*; and *Sunday Morning Prayer Meeting with Mahalia*, a new compilation of 14 live and studio recordings spanning 1955 to '65.

Viacom's BET is staging its inaugural BET Awards on June 19, which the cable channel is targeting as an annual Black Music Month event. Hosted by Steve Harvey and

Mad Makes Some Noise Free Concert Series Score For Promoter

BY RAY WADDELL

NASHVILLE—At a time when the U.S. concert scene is increasingly corporate, a few regional independent promoters are making some noise, among them Marcie Allen of Nashville-based Mad Booking.

While much of the industry catches flak over ticket prices, Mad Booking is making its mark largely through free, sponsor-driven weekly summer concerts, specifically the established "Dancin' in the District" series in Nashville and the new "On the Bricks" series in Atlanta.

At 27, Allen is already a veteran of Cellar Door Concerts (now part of SFX) and the William Morris Agency. She formed Mad Booking two years ago, initially focusing on booking rock acts—including the Dave Matthews/Tim Reynolds acoustic tour, Gov't Mule, and Mighty Mighty Bosstones—onto college campuses. Current clients include the University of Florida in Gainesville, the University of Southern California in Los Angeles, and the University of San Diego.

"I saw a big void in the college market," Allen says, noting that campus talent buyers often have a hard time getting calls returned from booking agencies. "A lot of times you're dealing with an 18-year-old kid with \$125,000 to spend."

In 1999, Mad Booking began booking the talent for the Voodoo Music Festival on Halloween weekend in New Orleans, in association with New

York/New Orleans-based Rehage Entertainment. In her first year, Allen booked such acts as Moby, Ben Folds Five, Wyclef Jean, and Train, from a talent budget of \$500,000. Promoted on 250 college campuses, Voodoo drew 18,000 at \$26 a head to see 26 bands in a rainstorm.

Last year, the Voodoo Music Festival ante was raised. The lineup of Stone Temple Pilots, 311, Counting Crows, Ben Harper, Eminem, Cypress Hill, Blues Traveler, and others drew 65,000 to Tad Gormley Stadium at \$25 a ticket. Allen says, "New Orleans is a great destination for Halloween weekend."

Mad Booking is already securing talent for the 2001 Voodoo Music Festival, to be held at an expanded site at New Orleans' City Park. Voodoo Fest sponsors include Sprint, Yahoo!, Sony Playstation 2, US Airways, and Guitar Center, along with presenting radio station KKND New Orleans and Rollingstone.com, which will Webcast the show live.

Bowing in 1993 as a free, downtown summer concert series at Nashville's Riverfront Park, "Dancin' in the District" was the brainchild of event catering guru Tom Morales of TomKats. Then and now, "Dancin'" eschews admission fees, opting instead to derive income from concessions and sponsorships. A media partnership with local station WZPC/WQZZ, which also has

(Continued on page 118)



5.1 ENTERTAINMENT GROUP CONGRATULATES

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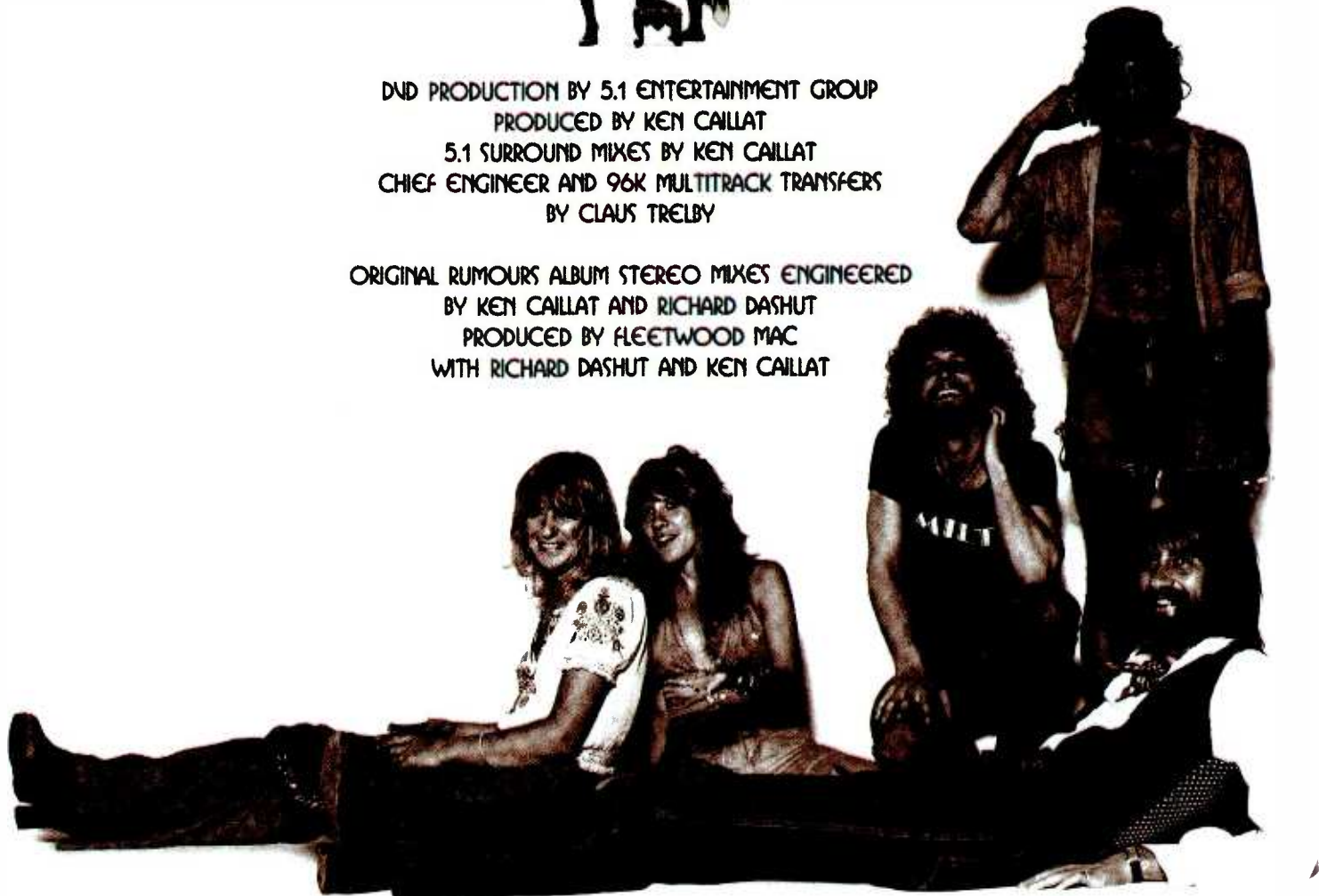
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Robust Growth For EMI

Merger Attempts Failed But Profits Rose

BY GORDON MASSON
and MATT BENZ

Eager to emerge from the shadow cast by its two failed attempts at merging in the past year-and-a-half, the EMI Group revealed robust financial results for fiscal 2001 and sought to reassure investors of its viability as a stand-alone music company.

For the fiscal year that ended March 31, EMI posted operating profits of 332.5 million pounds (\$474 million), up 14.4% from 290.6 million pounds (\$413.5 million) in fiscal 2000. Revenue totaled 2.67 billion pounds (\$3.81 billion), up 12% from 2.39 billion pounds (\$3.4 billion) last year. But 42.9 million pounds (\$61 million) in charges related to the first of the two attempted mergers—with Warner Music Group—helped hold net earnings down to 82 million pounds (\$116.7 million), from 158 million pounds (\$224.8 million).

The numbers had largely been anticipated—the company released

partial, unaudited results May 1, the day it officially pronounced dead its most recent set of merger talks, with BMG—but on the day the results were announced (May 22), investors still sent EMI shares up 3.18%, to close at 452 pence (\$6.43) on the London Stock Exchange.

Delighted by the results, EMI Recorded Music president/CEO Ken Berry emphasizes that the company will be looking for “organic growth” and describes North America as “an opportunity.” Berry also tells *Billboard* that one of the areas he will be concentrating on is holding down marketing costs.

“The whole industry has experienced a lot of pressure on marketing in the last four or five years, and it’s our job to stop that from rising,” Berry says. “It doesn’t mean we’re not going to advertise our records anymore; we’re just trying to make sure it doesn’t gain upward momentum.”

(Continued on page 119)

ASCAP Honors Tom Waits

BY JILL PESSELNICK

LOS ANGELES—Songwriter/performer Tom Waits was honored with the Founders Award at the 18th annual ASCAP Pop Music Awards, held May 22 at the Beverly Hilton Hotel here.

The evening’s host, ASCAP president/chairman Marilyn Bergman, and actor Nicolas Cage presented the award to Waits, whose best known songs include “Jersey Girl,” “Downtown Train,” “Ol’ 55,” “Innocent When You Dream,” “The Heart of Saturday Night,” and “Tom Traubert’s Blues.” Waits’ most recent album is the Grammy-winning *Mule Variations* on Epitaph.

The song of the year award went to “I Knew I Loved You,” the Savage Garden hit penned by band members

Darren Hayes and Daniel Jones and published by Rough Cut Music Pty. Ltd. and Warner/Chappell Music.

Max Martin and Andreas Carlsson both took home songwriter of the year honors. (They are members of the Swedish performing

rights society STIM and license their music in the U.S. through ASCAP.) Martin and Carlsson co-wrote three of the night’s honored singles, “I Want It That Way,” “It’s Gonna Be Me,” and “That’s the Way It Is.” Other Martin songs that won awards include “Show Me the Meaning of Being Lonely,” while Carlsson’s “Bye Bye Bye” was also honored.

The publisher of the year award was presented to EMI Music Publishing. Fifteen of its songs were hon-

(Continued on page 119)

ASCAP

Stalled SDMI Mulls Future Mission

BY EILEEN FITZPATRICK

LOS ANGELES—Following the failure of the Secure Digital Music Initiative (SDMI) to reach a consensus on a Phase II technology that would detect unauthorized downloading of content from the Internet, it looks as if SDMI may become as obsolete as the floppy disc.

SDMI was once viewed as an integral piece of the digital download puzzle, but some industry observers say the group’s fade will have no effect on the numerous services expected to bow shortly. When MusicNet, Napster, and Duets launch subscription services later this year, each will have proprietary security and digital-rights management systems built in that will not wait for SDMI standards.

“SDMI no longer has the distinction or the burden of being the only effort to address this issue,” says Recording Industry Assn. of America (RIAA) senior executive VP and general counsel Cary Sherman. “If SDMI fails to come up with a standard, it will not be the death knell to the digital music industry.”

For almost a year, the 200 music-label and technology companies that make up SDMI have been trying to form a consensus for a Phase II technology. Following its May 15-17 meeting in Amsterdam, though, the group announced that after reviewing numerous proposals, it was unable to reach a consensus on which screening technology to endorse.

SDMI—which formed in December 1998—has canceled its monthly meetings until September, when “everyone has had a chance to reflect,” says SDMI meeting spokesman and International Federation of the Phonographic Industry chief technology officer Paul Jessop.

In June 2000, in Phase I of its mission, SDMI members agreed on a standard for downloading to SDMI-compliant portable devices; the organization chose San Diego-based Verance Corp.’s watermarking technology, requiring it to be incorporated into portable audio

device specifications. Phase II was intended to address the need to add a filter technology to detect non-watermarked content.

Jessop and other SDMI proponents maintain that the group just needs a break. But lack of leadership, dropping membership, and competing agendas—as well as the deployment of proprietary security systems by the labels—place SDMI’s future in limbo.

Earlier this year, SDMI executive director Leonardo Chiariglione resigned. No replacement has been found, leaving a leadership vacuum.

“You have 200 different companies trying to find a consensus with no leader,” says Chris Schairbaum, worldwide marketing manager of digital content at Texas Instruments.

“That’s dangerous territory. [Each] company had [its] own agendas and areas [it] wants to protect, and at the same time you have technology companies trying to get product flowing over the

Internet. It’s not going to be easy getting a consensus when so much money is at stake.”

Some label executives have dismissed this concern, citing antitrust issues as the main reason for not being able to reach a technology consensus. “SDMI was naive to think it could make a standard without violating antitrust laws,” says one label executive, “and it takes years to develop a standard within the rules of the law.”

But attorney James Burger, who represents Apple, Compaq, Microsoft, and other computer companies, says antitrust issues are only a minor concern. “You can’t get together and exclude competitors, but you can pick a voluntary standard that’s as broad as possible.”

Liquid Audio president/CEO Gerry Kearby complains that even once SDMI was able to agree on Phase I security specifications,

record labels weren’t willing to license content.

Another source agrees: “SDMI didn’t work out the way the labels wanted it to because [the record companies] want to exercise the same control over the Internet as they do with retail . . . The Internet is a new frontier, and the record companies have to give up a moderate amount of control.”

Indeed, such SDMI-compliant companies as Liquid Audio and EMusic have been unable to secure deals to offer content from all the labels.

“We built one of the few compliant players out there, but it was a very bad consumer experience,” says Kearby. “The record industry wants content to be like Fort Knox, but you can’t put a lock on content and expect the market to grow.”

SDMI’s membership seems sure to shrink. Schairbaum says Texas Instruments will continue to be an SDMI member, but others will not be renewing their membership.

“We resigned from all of our committees a month ago,” says Kearby. “We’ve given up on the process.”

Other companies that have resigned from the group include InterTrust Technologies, EMusic, and SuperTracks.

Despite the departures, SDMI may not dissolve entirely. Some observers expect SDMI to evolve into a less formal forum to exchange ideas. “It may go into a hiatus and get back periodically to see if technology advances are practicable, but I don’t see them meeting on a month-to-month basis,” Sherman says.

EMI Recorded Music senior VP of new media Jay Samit says that even with all its shortcomings, SDMI has been able to get two very different industries talking to one another. “It’s already been a success because before SDMI, companies like Real Networks and Microsoft had not put in a digital rights management (DRM) system on their products. There might not be a standard, but at least those companies have DRM systems, and that’s a positive.”



KEARBY

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rob Dillman is named president/CEO of Gold Circle Entertainment in Los Angeles. He was VP of promotion/operations for Epic Records.

Sony Music International promotes Luana Pagani to senior VP of marketing, Latin region, and Ginny Peirats to senior VP of finance and administration, Latin region, in Miami Beach, Fla. They were, respectively, VP of Spanish language product and VP, finance and administration for the Latin region.

Sandy Lorenzo is promoted to VP of marketing services for Sony Music in New York. She was senior director, marketing services.

Erin Yasgar is promoted to VP of new media/Internet marketing for Universal/Motown Records in New York. She was senior director of new media/



DILLMAN



LORENZO



YASGAR



POLONER

Internet marketing.

Jeff Palo is promoted to senior director, production, for Virgin Records America in Beverly Hills, Calif. He was director of production.

Janine Horton is promoted to national sales manager, urban, for Elektra Records in New York. She was marketing coordinator.

PUBLISHERS. Harry Poloner is promoted to VP creative, East Coast, for EMI Music Publishing in New

York. He was senior director of A&R/marketing, East Coast.

Brentwood-Benson Music Publishing names Theo Wright director of business affairs, Marvin Copaus Choral Outbound sales representative, and Janeen Davis Choral Outbound sales representative in Nashville. They were, respectively, business affairs manager for Capitol Records, a worship leader, and a ski instructor.



Gladiator Gold. Composer Hans Zimmer recently celebrated the Recording Industry Assn. of America’s gold certification of the Decca soundtrack album to the multiple Academy Award-winning film *Gladiator*, featuring his score. Shown, from left, are Kathy Nelson, president of film music for Universal Pictures and Universal Music Group; Zimmer; and *Gladiator* film producer Doug Wick.

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Yearwood Goes All 'Out'

MCA Nashville Disc Keeps The Mood Light

BY DEBORAH EVANS PRICE
NASHVILLE—Trisha Yearwood knows that lightning doesn't strike twice. So after she released the MCA Nashville album *Real Live Woman* in March 2000, Yearwood says, she "didn't know what to do" as a follow-up.

"I felt like [producer] Garth Fundis and I made the best album of our careers," Yearwood says. "It's such a powerful album, I thought I couldn't repeat or top that. So if I tried to go in a different direction, what would that be?"

Seeking that new direction, Yearwood made a short-list of people she would like to work with, including MCA Nashville senior VP of A&R Mark Wright. The two

of them went into the studio last December to "experiment," and before she knew it, Yearwood had completed her new MCA Nashville album, *Inside Out*, due June 5.

"I ended up really liking the energy in the songs I cut with Mark," says Yearwood, who usually takes a longer

pause between records. "I didn't have a plan. It just came together."

Yearwood says she and Wright are so different that she was initially hesitant to collaborate. "I like the music that I have heard him produce, but I had really thought we probably would be so much like oil and water in the studio that it just wouldn't work," she says, noting that Wright is more "over the top, loud, and very excitable," while she's "low-key, very kind of subdued."

Instead, their personalities complemented each other's, providing a light mood during the creation of the album. "What I tried to do on this album more than anything was not over-think it," says Yearwood, who is managed by Nancy Russell at Force and booked by John Huie at Creative Artists Agency. "I tried to have fun. I hope that comes through on this record. It does for me."

The result of those freewheeling sessions hits the streets as the artist celebrates her 10th anniversary in the music industry (see spotlight, page 75). *Inside Out* finds Yearwood teaming with Don Henley (who previously sang on her hit "Walk Away Joe") on the

cut and enlisting Rosanne Cash for a new version of Cash's classic "Seven Year Ache."

Yearwood credits Wright with idea of covering the tune. "I was a big Rosanne Cash fan in high school, and that was one of my favorite songs. I'm not a fan of remakes, because usually the person who had a big hit with it the first time [has] the best version. A lot of artists either try to copy it exactly or go as far away from it as possible. When I hear a remake of a song, it makes me want to hear the original, so we didn't really stray from the original. I thought if we could get Rosanne Cash to sing on it, that would put the stamp of approval on it, and she was kind enough to come in."

Yearwood says she and Henley had been wanting to work together again, and "Inside Out," a Bryan Adams/Gretchen Peters-penned tune, provided the perfect vehicle. "The song just sounded like him. So he came to town and sang on it. He's so amazing because he has such a legendary voice. The best thing about him is his classic phrasing. There's some really cool stuff in there that you can really go, 'Oh, that's Don Henley.' If you are going to use those kinds of backup singers, you ought to let them stand out so people can hear them."

Wright and Yearwood culled the best songs they could find from a veritable who's who of American songwriters. She covers Jude Johnstone's "When We Were Still in Love" and breathes life into Hugh Prestwood's "Love Let Go" and the mournful Tom Douglas/Harlan Howard ballad "Melancholy Blue." One of the album's high points is Yearwood's take on the Trey Bruce/Rebecca Lynn Howard-penned "I Don't Paint Myself Into Corners," previously a single for Howard.

"Harmless Heart," written by Kim Patton Johnston and Liz Rose, is among Yearwood's favorites. "It reminds me, in some ways, of 'The Woman Before Me.' When I heard that song, I thought, 'What a great statement to make about how everybody comes to a relationship with a past

(Continued on page 126)



YEARWOOD

Solís Reveals 'Más' For Fonovisa

BY LEILA COBO

During his 25 years as a member of Los Bukis—perhaps Mexico's best-known romantic *grupo*—Marco Antonio Solís earned a reputation as a songwriter with a troubadour's knack for the vernacular and the poetic. It was on the strength of this reputation that Solís has been able not only to survive his 1995 departure from Los Bukis—whose discs were routinely certified gold by the Recording Industry Assn. of America (RIAA)—but to maintain his stature as a soloist.

Now Solís' challenge is to move beyond his earlier efforts. In recent years, he has adopted a decidedly more international sound—a gamble that paid off with his gold-certified 1999 Fonovisa album *Trozos de Mi Alma* (Pieces of My Soul), a Bebu Silveti production that stylized Solís standards (many previously recorded by other artists) with Silveti's trademark string arrangements. Now, Solís expects to repeat the feat with *Más de Mi Alma* (More of My Soul), a collection of previously unreleased material due May 29.

"Many people still see me as 'el Buki,'" says the soft-spoken Solís. "The album *Trozos de Mi Alma* was even nominated in some award shows as a regional Mexican album. It's been a struggle. That's why we're insisting on this sound, and, as a matter of fact, we're opening new markets."

Puerto Rico, for example, long seen as a no-man's-land when it comes to regional Mexican acts, has embraced Solís' new pop sound with zeal.

"Marco is an inch away from becoming an idol in Puerto Rico," says Fonovisa GM Gilberto Moreno, adding that *Más de Mi Alma* will initially ship 600,000 copies in the U.S. and Puerto Rico. "We took the new single to Puerto Rican radio stations, and for the first time that I can recall, I had to beg programmers to hold off and *not* play it until we were ready to release it."

In Los Angeles, Solís' main market, the single "O Me Voy, O Te Vas" premiered during the highly rated morning show on KLVE 107.5 FM. By the afternoon, the song—which debuted at No. 4 on the Hot Latin Tracks list this issue and is in rotation on 39 stations nationwide, including three in Puerto Rico—was a hit.

KLVE PD Carlos Alvarez has a 5 p.m. segment called *Hot Five at Five*, which plays the five most-requested songs of the day. "You have no idea the deluge of people

who called requesting that song," he says. "It just has all the elements to be an immediate, great hit."

Beyond that, however, Alvarez repeats what seems to be a mantra among those who've listened to *Más de Mi Alma* in its entirety: "It's one of the few CDs you can take and listen to again and again and just not tire of it."

After 30 years in the business, Solís has found success not only as an artist, but also as a producer (Rocío Durcal, Laura Flores, Olga

al for the first time in his career. He chose Silveti for his direct and efficient approach to work. But the thought that an artist of Solís' stature would give up production control was daunting, even for a veteran like Silveti.

"I've always worked with singers and songwriters," Silveti says. "But not with someone who had composed, produced, and arranged anything. It was a very big challenge for me."

Silveti's approach was to incorporate most of Solís' suggestions and keep things far simpler than he does with other pop artists, in order not to alienate Solís' fan base. In the end, he says, Solís was calling him "the tailor," because everything fit. Indeed, *Trozos* went on to sell more than any of Solís' previous albums and led to *Más de Mi Alma*, an album that takes things a step beyond by incorporating new rhythms and genres, including a Peruvian waltz and Venezuelan *joropo*.

"What's happened with Marco Antonio is similar to what happened to Luis Miguel with *Primer Romance*," says Silveti of the singer's first album of standard boleros. "Luis Miguel was selling to an important audience. When he recorded *Romance*, he took over the entire market. Marco always sang to one audience. Now, thanks to string arrangements, he's accessible to a whole other audience."

Of course, it would be too simplistic to reduce Solís' success to the addition of a string section. Rather, Solís' acclaim is based on his songs: lovely, simple, well-crafted affairs of the heart that everyone can identify with.

"They are very direct," says Solís, who considers himself a composer first and a singer second. "It's perhaps the hardest thing. You can adorn the songs, but they have to be direct. When I write, it's as if I'm talking to myself or having a very intimate conversation."

And then there's the voice—technically unremarkable, really, but intensely personal and devoid of the overwrought emoting of so many Latin balladeers. "I speak the songs more than sing them," explains Solís, who readily admits that there are better singers out there.

"If he says that, he's mistaken," Silveti responds. "A great singer is someone who has expression. He opens his mouth and every word—not every sentence, mind you—every word acquires a meaning. We're talking about a man who's reached millions and millions of people with his voice. That's a great singer."



'Don't get me wrong. I'm very Mexican. But this music has no frontiers, and we shouldn't create them.'

— MARCO ANTONIO SOLÍS

Tañón, among others) and songwriter. He has authored more chart-topping songs on Hot Latin Tracks than any other artist and has been *Billboard's* Latin songwriter of the year four times. Yet he says he felt constrained by the limits his regional style was imposing on his songs.

"I wanted to enrich the songs... take them to other countries as well, with more dignity. Because it was necessary to do so. Don't get me wrong. I'm very Mexican," adds Solís, who hasn't left his older repertoire behind. "But this music has no frontiers, and we shouldn't create them. In this industry it's very valuable to be international."

So, armed with his arsenal of songs, Solís turned to someone else to arrange and produce his materi-

Fans Find Simpson 'Irresistible'

Title Track From 2nd Columbia Set Is Shooting Up The Chart

BY CHUCK TAYLOR

NEW YORK—When Jessica Simpson recorded her first album, 1999's *Sweet Kisses*, she was just 17 years old. Now, knocking on the door of 21, the singer explains that there have been a few changes.

"When you're just growing up, you're trying to be this person and that person," she says. "It takes a while to find your place. For me, that meant discovering who I am as an artist and as a person.

"Over the past couple of years, I've grown vocally, I've grown spiritually, I've just plain grown up. The main ingredient, I know now, is confidence. I really feel equipped for what's going to come."

Simpson's sophomore set, *Irresistible*, due for worldwide release June 5 on Columbia, is certainly an assertion of that evolution. Within its 12 tracks, she takes on the seasons of love, from crush through infatuation, contentment, hurt, and disillusionment. While fans will find a number of signature ballads, à la her debut but



SIMPSON

10 hit, "I Wanna Love You Forever," the project is geared more toward an energetic shake, rattle, and roll.

"I feel like everybody is ready for something new and fresh," Simpson says. "There are some pop sounds out there that people have heard a trillion times now. That's over. I'd like to be the first to take pop to its next level, with more edge and more attitude."

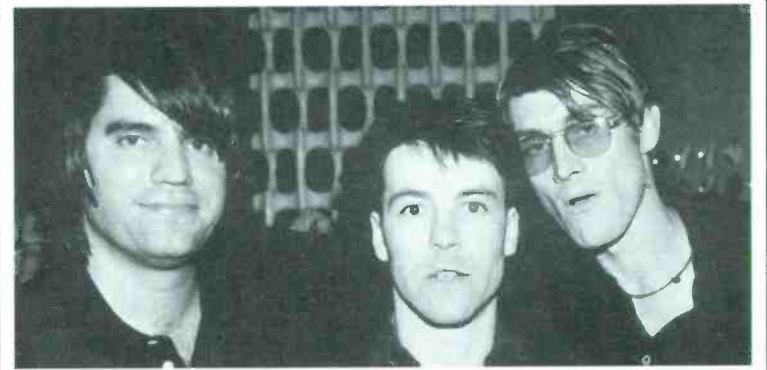
The first single is the album's title track, a sexy, uptempo romp about newfound love that proves Simpson's pop intuition. The song has entered the top 20 on Top 40 Tracks, and it has sped to No. 41 on The Billboard Hot 100 this issue. Its high-tech accompanying videoclip is already a top two favorite among the *Total Request Live* crowd—her core audience—on MTV.

The retail forecast is equally promising. "I think it's Jessica Simpson's turn," says John Artale, a buyer for National Record Mart. "She's got a powerful voice, she's great looking, and Sony is very good at marketing their

priority artists. They've lost their reigning diva, Celine Dion, so I'd say the future looks bright for this girl."

Furthering Simpson's celebrity appears to be a focused mission for Columbia. Label president Don Ienner and Sony Music Entertainment chairman/CEO Thomas D. Mottola participated in the song selection process for *Irresistible* and spent time in the studio with their budding songstress.

"We were all involved in this together," Simpson says. "It's a blessing." (Continued on page 22)



Spacehog Lands in New York. Artemis recording act Spacehog recently played New York's Bowery Ballroom to promote its new disc, *The Hogyssey*. The band has been tapped to open this summer's Black Crowes/Oasis tour. Pictured backstage at the Bowery Ballroom, from left, are Michael Chambers, co-chairman at Artemis, and Spacehog members Johnny Cragg and Anthony Langdon.

Australian Nicky Love Shares 'Honeyvision' On DreamWorks

BY LARRY FLICK

NEW YORK—On June 19, Nicky Love says, she can finally exhale. That's the day her DreamWorks debut, *Honeyvision*, finally hits the street—roughly 10 months after it was initially slated for release.

"It's been tense at times," the Australia-born artist admits. "The good news, though, is that my label has never stopped assuring me that there was a greater plan in motion for me."

Part of that plan was ensuring that *Honeyvision* hit retail with the strongest possible first single. According to Robbie Robertson, the famed musician who is now an A&R executive at DreamWorks, the project was ready last year—and then he found the song "Because of You."

"It was the last piece of the puzzle," he says of the David Gamson-produced cut, which has been building an audience at rock radio since its May 1 shipment. "Once we heard the song in its completed form, we knew it was the track we needed to position this project to be the success it deserves to be."

"Because of You," like much of *Honeyvision*, is distinguished by its blend of sharp rock guitars and firm electronic rhythms. Working with producers Gamson and Marius de Vries, Love proves herself as a formidable diva-in-training, vamping through the set with equal parts



LOVE

aggression and sensuality.

"Her true power as a vocalist will be seen when she begins playing gigs," Robertson notes, indicating that the artist will embark on a club tour in early summer. "She's an incendiary presence on stage."

For Love, getting on the road will be the "icing on the cake" of this project. "That's where the songs come to true life. It's the way I hear my music in my head."

The artist was born and raised in Australia, mostly in the suburbs of Sydney. Since childhood, she loved to sing and dance—but her performances were strictly for herself, at home in front of the mirror.

As she grew up, she overcame her fears and began pursuing a career as a singer. She wound up in London, where her fortunes didn't exactly flourish. "I got offers to be a bit of fluff in a short skirt, and that was not for me," she says. "I'd try to do it, singing in my little girlie voice, but it never worked out. Every time it would be crap."

After months of cutting demos of her own more earthy, edgy material, she caught the attention of Robertson and eventually signed a deal with DreamWorks. Finally about to see her music reach the public, Love (who now lives in the States) reveals that she's getting nervous. "But more than that, I'm shaking with excitement. I want people to dig my music. Heck, I want to be a star."

'One Wild Night Live' Captures 16 Years Of Prime, International Bon Jovi Moments

TOTALLY LIVE: Concert albums often have dubious merit: Some are so overdubbed that very little of the real performance remains, while others sound so raw, the listener wonders how the artist actually got signed in the first place. Happily, neither is true about *One Wild Night Live 1985-2001*, Bon Jovi's first live album in its 18-year history. The "high-testosterone record," as Jon Bon Jovi puts it, is a rollicking travelogue through the past 16 years of the band's career, including stops in Melbourne, Tokyo, Zurich, and even two club shows in New York this past year. No matter the venue, year, or city, Bon Jovi's command of the stage always comes through.

Why the wait? "We were always too eager to get out new songs rather than to put out an album of live material," Bon Jovi says, on the way from his New Jersey home to a gig in Ottawa. "It seemed to be something that wasn't really in the cards."

What changed the band's mind was the rush of younger fans they saw responding to its latest album, 2000's *Crush*. "The hardcore fans have wanted a live album for years, but, also, a new generation of fans who just started with the band with *Crush* needed an education. They needed to know that we had nine other albums," Bon Jovi says. The band's label, Island Def Jam, asked the group to reconsider its previous decision to forgo a live album. "I agreed," Bon Jovi says. "My terms were that it had to be cheap, and their terms were that it then had to be a single disc."

In a win/win compromise, the 15-track *One Wild Night* hit stores May 22 in the U.S. with a suggested list of \$14.98. The single disc contains one studio track: a remix of the title cut, the original version of which first appeared on *Crush*. "I wanted it at the cheaper price because it's not new material," Bon Jovi says. "It's something that I wanted to use to attract the younger generation of fans and not gouge them because we had a successful year. It's more to use it as an educational tool." The disc was released May 14 in the rest of the world and debuted on the U.K. albums chart at No. 2.

Culling the tracks for the disc was the work of the band's longtime sound engineer Obie O'Brien, who is credited as co-producer of the live album. "I was in Mexico doing a movie," Bon Jovi says, referring to a still-untitled vampire film. "Obie found the tracks in the vault, mixed 21 of them, and brought different batches to Mexico for approval. We found 15 that make sense. We haven't taped every show, but I think we surprised a lot of people that we archived everything we could, right from the beginning." Because of Bon Jovi's shooting schedule, the album does not feature any overdubs by the band.

Despite the years and the varied locations, the sound quality is astonishingly crisp and the playing resound-

ingly tight. The selected songs, which Bon Jovi says "give more of a snapshot of what a live show is like instead of a greatest-hits set," include two definite surprises: a cover of the Boomtown Rats' "I Don't Like Mondays," featuring that group's leader, Bob Geldof, and a cover of Neil Young's "Rockin' in the Free World."

"Mondays" was recorded at London's Wembley Stadium in 1995, when Bon Jovi brought Geldof out to commemorate the 10th anniversary of Live Aid, which had taken place at Wembley (and Philadelphia). The concert, which featured Bon Jovi, was organized by Geldof. The Young track was played by the band at a show in Johannesburg to celebrate Nelson Mandela's recent release after 27 years in a South African prison.

A pair of 1985 Tokyo recordings, "Runaway" and "In and out of Love," showcase a band experiencing the first flushes of international superstardom. "There's an energy to those songs that we couldn't have re-created now," Bon Jovi says. "You could tell those were five guys who were really trying to prove themselves. You could feel it in the performance."

The release of the new album signals the end of the campaign for *Crush*, which came out last June and, according to the label, has sold more than 7 million copies worldwide. Even though ceasing promotion of the album may seem premature for some, the timetable works for Bon Jovi. "I think *Crush* is a great record, but I don't want to whore it out," the singer says. "It's what I did with *Slippery When Wet*: three singles and pull the plug. If there's anything I learned from those days, it's, 'Don't keep going back to the well.' If you've bought the record by now, you obviously liked it. If it's going to take the fifth single to bring you around, just wait for the next album."

Which, in this case, will be coming sooner rather than later. After spending five years between studio albums last time, Bon Jovi says, "we're looking to go into the studio in January. I've already started writing a little bit. Right now, I don't have anything to say as a solo artist. I know what I want to say as a band voice."

Following the next studio album, due in 2002, Bon Jovi says, fans can expect a boxed set in 2003, released in conjunction with the band's 20th anniversary.

The current world tour concludes with two sold-out nights in the band's backyard, New Jersey's Giants Stadium, July 27-28. "We're having a camp-out on the 50-yard line, so everyone can come and stare up at the stars on July 28," Bon Jovi jokes. "We could have added a third night, but you gotta leave them wanting more. We sold them out, we proved our point. It's really a wonderful feeling. We're very pleased. That's why the trucks stop in New Jersey. I'm not going any further. I'm close enough to hitch a ride home."



by Melinda Newman

Geggy Tah Goes 'Into The Oh' On Luaka Bop

BY MAGGIE STEIN

NEW YORK—For *Into the Oh*, Geggy Tah singer/primary tunesmith Tommy Jordan took a completely different approach from that of the act's previous releases.

Due May 28 from Luaka Bop/Virgin, the follow-up to 1996's *Sacred Cow* is a hybrid of pop, R&B, and various offbeat sounds—the result of Jordan following the advice of Virgin executive Tony Bird.

"We recorded at [Bird's] house," Jordan says. "It was my first experience ever working on a computer in the studio. All of the past records have been made exclusively at my house. The song 'One Zero' was written expressly for the computer medium. Both 'One Zero' and 'Dumb Submarine' express feelings of loneliness in the age of digital communication."

Although those tracks speak of isolation, the album also contains soulful love songs. "Holly Oak" is about the memory of young love, while "Sweat" is a jazzy song that describes sweat as "the perfume of lovers."

Jordan explains that some of the more R&B-oriented songs were inspired by working with legendary drummer James Gadson, who has worked with Aretha Franklin and Bill Withers. He played on three songs on the album, two of which were written with him in mind.

Elsewhere on the set, listeners will find Geggy Tah's usual array of unique instruments. Greg Kurstin brought to the album a diverse group of clavichords, Wurli-izers, B-3 organs, and Moog synthesizers. Pamela Kurstin is a virtuoso on the *theremin*, and some of the songs were written to complement her abilities. "Dumb Submarine" is about short-wave radio, from which *theremin* technology came.

Jordan enjoys making his own instruments. One of them, a musical rocking chair, is featured on the cover of the album. Jordan

also created a "bodhrandeira," a combination of the tambourine-like *pandeira* and an Irish drum called a *bodhran*.

Laurie Anderson makes a special guest appearance on the album, reading a poem on the song "Aliens Somewhere." Jordan's grandfather, Giordano Jordan, is also a collaborator. The opening song of the album, "Goodnight to the Machine," consists only of a loop of an answering machine message left by Giordano,



JORDAN

along with sounds from the home-made electric rocking chair.

With such a unique selection of songs on the album, the label has not picked a radio single yet. Ray Gmeiner, VP of promotion at Virgin, says the plan is to put the full album out to both commercial and noncommercial triple-A radio stations. "We are going to let triple-A radio digest it and see if they come back with something completely different than what we think."

Once a single is chosen, it will be shipped first to alternative radio and then to modern AC stations. Although "Whoever You Are" garnered a radio hit for Geggy Tah years ago, Gmeiner feels that the landscape of radio has changed since then. Many stations that supported the last record are oriented toward harder rock sounds now. Gmeiner thinks touring and getting the modern-leaning triple-A stations out to see the band will be helpful in the radio campaign.

Don Van Cleave, owner of

Magic Platter Compact Discs in Birmingham, Ala., and president of the Coalition of Independent Music Stores (CIMS), says, "I was a big fan of the last record, but I didn't know where they had gone. I think *Into the Oh* is definitely a more accessible album."

CIMS is a collective of 32 companies that own 74 independent record stores across the country, and its members work together to get independent stores on the radar of record labels. CIMS works with developing artists to try to start sales stories for new records that chain stores are ignoring. Part of Van Cleave's role with CIMS is to schedule collective promotions for the coalition's stores. He hopes to work with Virgin Records to create a promotion for the record that could range from listening-booth programming and joint consumer advertising to an in-store pricing and positioning plan.

Van Cleave thinks that Virgin is being proactive with getting music to the buyers early. "Lately with Napster, people have been very protective of the new releases. For us to get any kind of momentum going in our stores and to get our employees behind it, we need to have the music far in advance of the street date." He thinks the record will find champions in independent record stores and that it will benefit from in-store play.

The album's title, *Into the Oh*, is a fitting description. The packaging explains that the definition of "oh" is the expression of strong emotion—such as surprise, fear, ecstasy, anger, wonder, or pain—or the indication of understanding. Jordan feels that "the whole record has been like a mix of those emotions and an understanding. It's been a twilight zone-and-a-half since the record was made. I am always trying to learn something, and I think I did. I feel good about what's coming out."

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
NO. 1				
1	1	STAIND ▲ FLIPELEKTRA 62356/EEG (11.98/17.98) [RS]	DYSFUNCTION 5 weeks at No. 1	62
2	2	BOB MARLEY & THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	621
3	6	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	510
4	28	WEEZER ▲ ³ DGC 424629/INTERSCOPE (10.98/11.98) [RS]	WEEZER	83
5	21	TOOL ▲ ² TOOL DISSECTIONAL/VOLCANO 31087*/ZOMBA (11.98/17.98)	AENIMA	182
6	5	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	185
7	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [RS]	WIDE OPEN SPACES	173
8	11	BON JOVI ▲ ⁴ MERCURY 526013/IDJMG (10.98/17.98)	CROSS ROAD	96
9	7	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) [RS]	MY OWN PRISON	190
10	37	TOOL ▲ ² TOOL DISSECTIONAL/VOLCANO 31052*/ZOMBA (11.98/17.98) [RS]	UNDERTOW	65
11	8	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	494
12	15	U2 ● ISLAND 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990	66
13	4	BEE GEES ● POLYDOR 559220/UNIVERSAL (12.98/18.98)	ONE NIGHT ONLY	47
14	14	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) [RS]	GODSMACK	124
15	12	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	343
16	10	KID ROCK ▲ ⁹ TOP DOG/LAVATLANTIC 83119*/AG (12.98/18.98) [RS]	DEVIL WITHOUT A CAUSE	125
17	9	ENYA ▲ ² REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	62
18	17	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	233
19	13	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	547
20	20	AC/DC ◆ ¹⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	353
21	24	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1259
22	18	JANET JACKSON ▲ ² A&M 540399*/INTERSCOPE (12.98/18.98)	DESIGN OF A DECADE 1986/1996	39
23	25	2PAC ▲ ⁹ AMARU/OEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	97
24	19	DMX ▲ ⁴ RUFF Ryders/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	134
25	27	DEF LEPPARD ▲ ² MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	232
26	31	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	406
27	30	AEROSMITH ▲ ⁴ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	162
28	29	SADE ▲ ⁴ EPIC 85287 (12.98 EQ/18.98)	THE BEST OF SADE	174
29	22	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	155
30	39	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	109
31	38	SUBLIME ▲ GASOLINE ALLEY 111474/MCA (12.98/18.98) [RS]	40 OZ. TO FREEDOM	132
32	36	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	365
33	35	ABBA ▲ ¹ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	212
34	32	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	157
35	—	WEEZER DGC/Geffen 425007/INTERSCOPE (6.98/11.98)	PINKERTON	17
36	41	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	422
37	34	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	339
38	49	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	382
39	16	BEE GEES ▲ ² POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	87
40	26	EVA CASSIDY BLIX STREET 10045 (11.98/16.98)	SONGBIRD	9
41	45	MATCHBOX 20 ◆ ¹¹ LAVATLANTIC 92721*/AG (10.98/17.98) [RS]	YOURSELF OR SOMEONE LIKE YOU	216
42	43	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	126
43	33	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) [RS]	ROMANZA	180
44	40	TOBY KEITH ▲ MERCURY (NASHVILLE) 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	22
45	42	EAGLES ◆ ²⁷ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	317
46	50	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	254
47	—	FRANK SINATRA ▲ ² REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	53
48	—	TOOL ● TOOL DISSECTIONAL/VOLCANO 31027*/ZOMBA (7.98/11.98)	OPIATE	1
49	46	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	14
50	—	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	329

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA 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.

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Newcomer Alicia Keys Chooses 'Songs In A Minor' For Her J Records Debut

BY RASHAUN HALL

NEW YORK—On her ambitious debut *Songs in A Minor* (J Records, June 12), Alicia Keys approaches her music with the heart of a classical pianist and the soul of a hip-hop diva.

"The album is a fusion of my classical training, meshed with what I grew up listening to," the artist says, indicating influences that include old-school soul legends Marvin Gaye and Roberta Flack. "My music is a fusion of the things I've been exposed to and drawn from and my life experiences."

Although Keys was briefly signed to hip-hop maestro Jermaine Dupri's So So Def label (a period that ended amicably), her career didn't hit full steam until two years later, after linking with industry veteran and J Records founder Clive Davis. She recalls fully digesting the gravity of Davis' career during their first meeting.

"He has this whole wall of pictures of Janis Joplin; Earth, Wind & Fire; Miles Davis; all these careers that he's had his hand in and helped in some way," Keys says. "These are the people whose albums I pull out for inspiration."

Davis was equally impressed with Keys. "I was knocked out by both her songwriting abilities and her voice," he says. "She is a talented musician whose beauty is stunning."

Working under the executive's guidance, Keys took her time in crafting the tracks that comprise *Songs in A Minor*. "[Those four years] allowed me to become a better songwriter," says the artist, who is published by EMI Music Publishing. "It allowed me to become a better musician because I wasn't stifled. Now, when I go into a studio with someone like Jermaine Dupri [who produced the album cut "Girlfriend"], I'm confi-



KEYS

dent in myself and my sound that now we can both bring something to the table."

With total creative control, Keys notes that there was also added responsibility. "It was a lot of late nights and early mornings. You

have to be able to meet your deadlines. You have to be able to come through. If you can't come through, it's not going to be yours to hold onto for long.

"It's not the norm to be so involved in your debut album," Keys continues. "Maybe on your second or your third, you start to get in there. I think it was crucial for this project, because otherwise it wouldn't have properly represented what and who I am."

Keys views "Fallin'," the piano-driven ballad that is also the project's first single, as being strongly representative of who she is as an artist right now. "I wanted to write a song for someone who was 10 or 12


years old—like a young Michael Jackson. Even though he was young, he was singing some deep stuff back then. ["Fallin'"] is about the ins and outs of a relationship. Sometimes, you're completely head-over-heels in love with someone, and sometimes you can't stand that person. You fall in and out, sometimes it goes back and forth, and that's just what relationships are about."

Although Keys and her production team, Crucial Keys, produced the majority of the album, she also collaborated with both Dupri and Brian McKnight (on the song "Goodbye") on *Songs in A Minor*. Also featured is a cover of Prince's "How

(Continued on page 23)

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2, PJ HARVEY	United Center Chicago	May 12-16	\$6,393,525 \$130/\$45	78,275 four sellouts	SFX Music Group
BILLY JOEL & ELTON JOHN	Allstate Arena Rosemont, Ill.	May 7-11	\$5,784,860 \$175/\$45	52,946 three sellouts	SFX Music Group
BILLY JOEL & ELTON JOHN	Target Center Minneapolis	May 15-16	\$4,015,565 \$175/\$85/\$45	36,609 two sellouts	in-house
BILLY JOEL & ELTON JOHN	Carrier Dome Syracuse, N.Y.	May 5	\$3,452,430 \$175.75/\$45.75	38,653 sellout	SFX Music Group
DAVE MATTHEWS BAND, SOULIVE, NEIL YOUNG	Scott Stadium Charlottesville, Va	April 21	\$2,295,380 \$46.50	50,143 sellout	SFX Music Group, Bama Works
BILLY JOEL & ELTON JOHN	Charlotte Coliseum Charlotte, N.C.	April 19	\$2,173,865 \$175/\$45	23,061 sellout	SFX Music Group
BILLY JOEL & ELTON JOHN	Greensboro Coliseum, Greensboro, N.C.	April 28	\$2,042,490 \$175/\$45	21,958 sellout	SFX Music Group
BILLY JOEL & ELTON JOHN	Firstar Center, Cincinnati	May 13	\$1,910,505 \$175/\$45	16,683 sellout	SFX Music Group
BILLY JOEL & ELTON JOHN	Gaylord Entertainment Center Nashville	April 21	\$1,733,145 \$175/\$45	17,303 sellout	SFX Music Group
U2, PJ HARVEY	Gund Arena Cleveland	May 3	\$1,492,460 \$130/\$45	18,763 sellout	SFX Music Group

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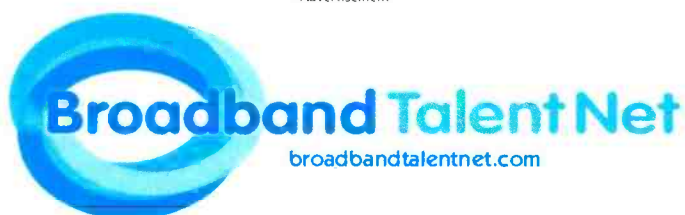



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Top 10 Favorite Artist Picks

May 11, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Ecstasy	Hip Hop, Urban	1
2	Alexz Johnson	Pop	33
3	Brickfoot	Pop, Rock	25
4	Christos	Pop, Dance	9
5	Decibel	Alternative, Rock	1
6	Wild Nine	Alternative, Hard Rock	2
7	The Vermin	Punk, Rock	4
8	Natalie Brown	R'n B, Urban	7
9	Suzan	Acoustic, Easy Listening	3
10	Amanda	Pop	2

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

May 11, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Amuse, Wild Nine	Alternative, Hard	6
2	Knowingly Confused, Redlyn	Alternative, Rock	6
3	Fast Forward, Brickfoot	Pop, Rock	11
4	Anthem, Clove	Pop, Rock	12
5	Gone, Element H	Hard Rock, Rock	1
6	Dream About You, Alexz Johnson	Pop	34
7	Fire, Mr. Vein	Rock, Hard Rock	20
8	One Thing On My Mind, The Cold Shot Band	Blues, Rock	6
9	Surprise Ending, Brickfoot	Pop, Rock	26
10	Storm Raging, Catherine Phoenix	Pop, Country	34

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

PAGE THREE

Page Three tears through a wild blend of styles and genres, and have been turning a lot of heads and a LOT of ears. Thanks to Broadband Talent Net, Page Three was chosen to play a live television gig on the Jenny Jones Show! They did, and they rocked the house. Visit Broadband Talent Net, and see what we mean.



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Advertisement

Artists & Music

FANS FIND SIMPSON 'IRRESISTIBLE'

(Continued from page 19)

ing to have such powerful men on board. It just makes me want to be a better artist."

Will Botwin, GM of Columbia Records and executive VP for Columbia Records Group, affirms Simpson's priority status at the label. "Our goal with this record is to turn Jessica into a superstar," he says. "The first album established her as a star in the making. I think her personality comes across more on this record as a real singer's singer. That makes her different from the rest of the crowd."

Sweet Kisses went double-platinum in the U.S. and sold an additional 1 million copies in other territories. In the coming months, Simpson will work to increase her overseas appeal, with promotion planned in Europe and Asia.

"My goal is to reach more people this time around," Simpson says. "With the last album, I attracted a certain number with power ballads and my uptempo pop songs, but on the new one, there are more R&B-oriented tracks, which I think have a nice edge to them. And there's attitude—something that no one has really seen in me before. Believe me, I'm a woman, so hey, I can have attitude."

Among the highlights of *Irresistible* is Simpson's favorite, "Hot Like Fire," a funky midtempo shuffler that she delivers with blazing vocal grit—it's certainly not kid stuff—while "What's It Gonna Be" casts the singer in a posturing finger-pointer in which she slyly solicits, "I wanna know where we stand, are you gonna be a dog or a gentleman/Are you coming clean, keep it straight with me/Tell me boy, what's it gonna be?"

The set also serves up momentously luscious ballads, like the hand-writing "When You Told Me You Loved Me" and a hit-worthy duet with Marc Anthony, "There You Were." The latter came about after the labelmates met at the taping of the musical TV special *A Christmas in Washington* last December. They exchanged mutual admiration and proposed recording a song for both of their next albums.

"I'm pretty shy about being in the studio with other people," Simpson says. "Marc walked in, sat on the couch, and said, 'Let's tell each other a secret,' so we exchanged stupid, little private things. Then he said, 'For the next six hours, we are going to be completely in love, like we've known each other's lives and secrets for years.'"

The pair sang their duet the old-fashioned way, side by side in the studio. "We sang to each other the whole time," Simpson says. "So many artists sing duets where they're in different cities, different countries. Why even bother? I think you can hear our friendship coming through here. We really created it together, and I think it has such passion."

Two tracks on the set were co-penned by her boyfriend of 2½ years, Nick Lachey, lead vocalist for the pop group 98°. "Forever in Your Eyes" is a hip-swaying love song stamped with a guitar-strumming sensuality, while "To Fall in Love Again" is another classic Simpson ballad that showcases her expressive vocal prowess. That song teamed Lachey with pop production maestro Walter Afanasieff.

"Nick never ceases to amaze me," Simpson says. "He called me and said he had an idea and started singing to me over the phone, and I just loved it. He's among the most talented people I know. I predict that 10 years from now, his name will still be huge."

Another moment on the album

'There are some pop sounds that people have heard a trillion times now. That's over.'

—JESSICA SIMPSON

with significance to Simpson is its closing number, "His Eye on the Sparrow," which addresses the singer's spiritual side.


"I wanted to give my audience a piece of my heart and soul," she says. "The message is there's so much in life that can get you discouraged, but if you trust that you're being watched over, you have a reason to live and a sense of freedom. It's different for everyone, but for me, my relationship with God is the way I clear out the shadows that hang in our lives."

To spread the gospel on Simpson, Columbia has extensive promotions lined up, including nearly a dozen cover stories in teen-lifestyle magazines, online marketing on jessicasimpson.com; and a retail campaign that will include the chance for consumers to pre-order the album from accounts like Amazon, towerrecords.com, Best Buy, and Sam Goody and receive a bonus lyric booklet.

In July, she will tour with MTV's high-profile TRL tour for 15 dates with headliner Destiny's Child and will then embark on a solo stint through August and September, with stops to be announced next month. In between, her schedule will include overseas trips—a mid-June jaunt to England, Holland, France, Norway, Germany, and then, at the end of the month, a week in Japan.

"There's a great level of anticipation and expectation from our international companies," Botwin says. "We're expecting Jessica to blossom into a major international presence this time. She certainly seems ready—she's grown up, she's looking fantastic, and she's working hard."

Simpson agrees that she's up for the task. "I'm really proud of where everything is heading," she says. "I'm ready for what my career and what life has to offer me."



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'00 528iT Silver/Grey, Nav System, Sport Prem Pkg, Only 18k Miles (BV63832)	\$40,995
'98 740iL Prem Pkg, Prem Sound, CD Changer (DM19483)	\$42,888
'98 750iL Blk/Blk, Nav System, Prem Sound, Prem Wheels (BP1452)	\$45,888
'01 X5 White/Sand, Prem Pkg, In Dash CD, Lthr, Privacy Glass (LM64241)	\$47,888
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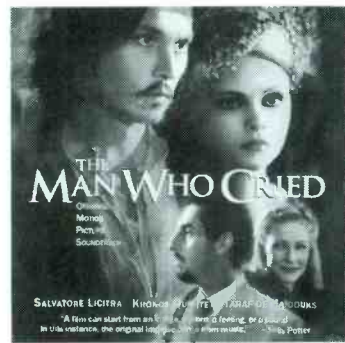
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SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

NO TEARS AT THE BOX OFFICE: Movie fans who enjoyed the pairing of **Christina Ricci** with **Johnny Depp** in *Sleepy Hollow* will be thrilled to learn that the duo is back together again, this time in writer/director **Sally Potter's** *The Man Who Cried*. The film is set in Paris in the 1930s and deals with the tension and trauma of the impending Nazi invasion. One of the ways it expresses the turmoil is through an artful and affecting use of music.

The film's principals find themselves in an opera house, a situation that is ripe for a dynamic soundtrack from Sony Classical. "A film can start from an image, a word, a feeling, or a sound," Potter says. "In this instance the original impulse came from music."



The score for *The Man Who Cried* was composed by Argentinian-born **Oswaldo Golijov**, who has written several works for the **Kronos Quartet** and worked with Romanian gypsy ensemble **Taraf de Haidouks**. Both the Kronos Quartet and Taraf de Haidouks appear on the soundtrack. "I nearly fell off my chair when I was first exposed to Oswaldo's music," Potter recalls.

One of the more memorable elements of this release is the debut of Italian tenor **Salvatore Licitra**. Since the recording of the project, Licitra has become the darling of the opera world. He provides the singing voice in the film for actor **John Turturro's** role as an opera singer.

"I was both fascinated and flattered by the challenge of doing the soundtrack," Licitra says. "It's quite different than performing on stage or for a more traditional recording."

The soundtrack includes his performance of **Cavaradossi's** "E lucevan le stele" from *Tosca*, and it's among the high points of a recording that deserves to (and should) find an active run at retail.

BLATANT IS MY MIDDLE NAME: *The Mummy Returns* did just that with a huge bang at the box office, so it follows suit that a soundtrack would hit the stores with as much flare. The Decca soundtrack has 18 tracks from the score, all composed and conducted by **Alan Silvestri**.

And then there's track 19. In a blatant move of commercialism, right at the end of a rollicking score comes the song, "Forever May Not Be Long Enough," performed by **Live** and produced by **Glen Ballard**.

It is obvious that the powers-that-be at Universal wanted a commercial single from the film, and they got a very respectable piece of pop fare. But did it have to be so blatant?

Can the score of a film and a pop single sit comfortably together on a soundtrack? Certainly. The album supporting *Crouching Tiger, Hidden Dragon* is a fine example of how the two elements can work well together. Lessons to be learned.

MUSIC IS TRULY COLLABORATIVE: The mega-hit *Spy Kids* has spawned a soundtrack album that combines many of the industry's heavy hitters, including **Danny Elfman** and **Hans Zimmer**.

Robert Rodriguez, the film's creator, illustrates the soundtrack's evolution: "Once the movie was cut, I took it to Hans Zimmer. Hans assembled **Harry Gregson Williams**, **Gavin Greenaway**, and **Heitor Pereira** to hammer out a great score. Additionally, my old pals **Los Lobos** joined the party. I got to write orchestral parts over their amazing guitar work. Then they re-recorded a demo I had whipped up of 'Oye Como Spy' with **David Garza**."

He continues, "Danny Elfman was able to return to complete the 'Spy Kids Theme,' which **John Debney** then orchestrated and arranged. Even my brother **Marcel** got in on the act, helping out to write the 'Robot Theme'—a true family affair. Amazingly, the Dimension release doesn't suffer from having everyone and their brother—literally—work on it." Indeed.

Charles Karel Bouley can be reached at karel@karel-andrew.com or at 562-438-6623.

NEWCOMER ALICIA KEYS CHOOSES 'SONGS IN A MINOR'

(Continued from page 21)

Come U Don't Call Me Anymore"—a vocally challenging song that she handles with remarkable ease. The idea to tackle the tune came from her manager, Jeff Robinson of MBK Entertainment, and J Records A&R executive Peter Edge.

"I had never heard it before," she admits. "They gave me a copy of the song on tape. I played it every day for three weeks. It is so raw and so truthful—I was just feeling it. It really came out well."

Once the music was in place, J Records began to launch the project in mid-winter with a multi-city promotional tour.

"When you see her live is when you fully understand her," says Ron Gillyard, VP of black music for J Records. "It's just a record at first, but when you see her live you get the full range of her artistry."

The label then quietly circulated the track "Girlfriend" to tastemaking R&B and hip-hop specialty programmers and mix-show DJs. The radio campaign hit full stride when the label issued "Fallin'" to R&B AC, R&B mainstream, and crossover outlets March 28.

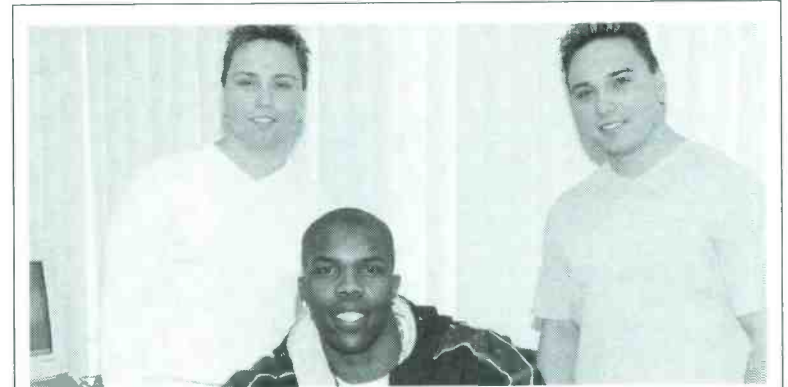
As Keys played her showcase tour, she began courting retailers, who were readily responsive. Notes Violet Brown, Wherehouse Enter-

tainment's director of urban music, "She is a star."

Promotion for *Songs in A Minor* has not been limited to the U.S. BMG International (which will release the album outside the U.S. June 11), hosted a Keys showcase for BMG personnel and European tastemakers March 27 at the Villa in London. The following morning, London's Choice FM began playing "Fallin'." Keys will return to

Europe in June for a number of live dates.

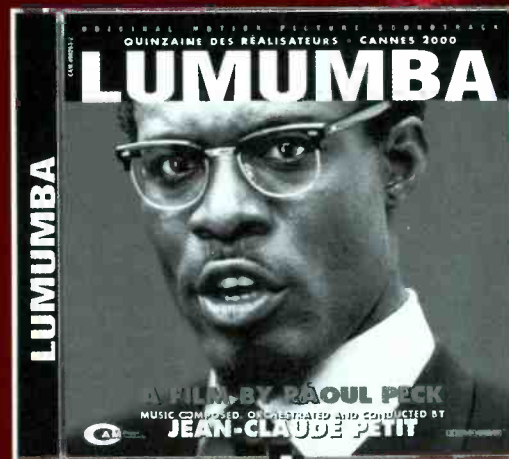
"On a global level, we intend to deliberately break her as an album artist," says Tom Corson, executive VP of worldwide marketing and sales at J Records. "With Alicia, we're presenting a complete package and not just a pretty face. She is one of these artists who will be global like Macy Gray and Lauryn Hill."



On the Dotted Line. Eric Williams of the Boston Celtics is the latest sports star to enter the music arena: He has formed the independent Top Shelf Records. The first act signed to the label is Back II Back, which will offer its debut single, "Didn't Mean to Make You Cry," in June. Pictured, from left, are Back II Back's Michael Bernardo, Williams, and Back II Back's Steve Bernardo.

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

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



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Artists and executives gathered at a special concert celebrating Sparrow Records' 25th anniversary. Pictured, from left, are deputy president of EMI Recorded Music America Roy Lott, EMI Christian Music Group chairman Billy Ray Hearn, recording artist Steven Curtis Chapman, EMI Christian Music Group president/CEO Bill Hearn, and Sparrow Label Group president Peter York.



No, they're not related. Rockettown newcomer Shaun Groves, left, whose debut CD, *Invitation to Eavesdrop*, hits the streets this summer, visits with singer/songwriter Sara Groves during GMA Week. Her latest project, *Conversations*, was recently released on Nashville-based INO Records.



Kirk Franklin and Mary Mary gathered backstage at the Dove Awards following their live performance of "Thank You," the premiere single from the soundtrack to the FOX/Searchlight film *Kingdom Come*. Pictured, from left, are Erica Atkins, Franklin, and Tina Atkins.



Legendary gospel songwriter Dottie Rambo was honored with an ASCAP Foundation Lifetime Achievement Award. 143/Atlantic group Plus One, winner of the Dove for new artist of the year, performed a medley of Rambo's songs. Pictured, from left, are Plus One's Nathan Walters and Nate Cole, Rambo, ASCAP's Dan Keen, Plus One's Gabe Combs, and producer Phil Silas, who arranged the medley and played piano for the performance.

GMA Attendees Celebrate

There was an abundance of joyful noise during the Gospel Music Assn.'s (GMA) annual convention April 22-26 at the Nashville Convention Center and surrounding venues. Nearly 1,400 registered attendees mingled during a barrage of seminars, showcases, and presentations that culminated with the 32nd Annual Dove Awards April 26 at the Grand Ole Opry House. The mood during GMA Week was definitely celebratory: Not only was attendance up over last year's convention, but the Dove Awards were also sold out. The big news was that Christian/gospel music sales were up 17% at the end of the first quarter. According to SoundScan, Christian album sales were approximately 10.2 units as of March 31, compared with 8.6 million during the first quarter of 2000.



Nicole C. Mullen performs the 2001 Dove Award-winning song of the year, "Redeemer," backed by a star-studded cast, to close out the show at Nashville's Grand Ole Opry House. The song was also named pop/contemporary song of the year, and Mullen received the songwriter of the year accolade.



It was a big week for Atlanta rockers Third Day: The band won Dove Awards in five categories, including rock recorded song, praise-and-worship album, group of the year, and artist of the year. Earlier in the week, the band celebrated the Recording Industry Assn. of America gold certification of *Offerings—A Worship Album*. Pictured during the plaque presentation, in the front row from left, are Third Day's Mac Powell, Mark Lee, David Carr, Tai Anderson, and Brad Avery. In the back row, from left, are agents Jeff Gregg and John Huie from Creative Artists Agency, Provident Music Distribution senior VP Don Noes, Essential Records president Robert Beeson, Provident Music Group CFO/VP of finance and administration Mike Craft, Creative Trust president Dan Raines, and Creative Trust senior VP of management and marketing operations David Huffman.



The Oak Ridge Boys returned to their roots in gospel music with their upcoming Spring Hill Music release, *From the Heart*. The Oaks, who were inducted into the Gospel Music Hall of Fame last fall, participated in several events during GMA Week. Pictured, from left, are the Oaks' Joe Bonsall and Duane Allen, GMA president Frank Breeden, and the Oaks' Richard Sterban and William Lee Golden.



One of the most intriguing sessions of the week featured artists discussing the rewards and challenges of owning their own record labels. Pictured, from left, are Newsboys' Peter Furler, who founded inpop records; Rockettown Records owner Michael W. Smith; session moderator Marcia Ware; Audio Adrenaline's Mark Stuart of flickerrecords; and dc Talk's Toby McKeehan of Gottee Records.



Point of Grace co-hosted Word Entertainment's evening concert at the Ryman Auditorium during GMA Week and performed songs from its just-released Word CD, *Free to Fly*. Pictured, from left, are the group's Shelly Breen, Heather Payne, Denise Jones, and Terry Jones.



Tree63 members visit with Michael W. Smith outside the Renaissance Hotel during Gospel Music Week. The band won this year's Dove Award for best rock album for its self-titled inpop records debut. Shown, from left, are Tree63's Danny Swart and John Ellis, Smith, and Tree63's Martin Engel.



One of the highlights of Gospel Music Week was the annual "Songwriter Showcase," hosted by Nicole C. Mullen and Aaron Wilburn. Sponsored by BMI, the event drew a packed crowd to the Hilton Suites Ballroom. Pictured, from left, are BMI's Thomas Cain, John L. Cooper, Marc Byrd, BMI's Joyce Rice, Mark Schultz, Gerald Crabb, Wilburn, and Mullen.

Even In A Time Of Uncertainty, The Twin Cities Are Chock-Full Of Talent And Business Prospects

Step into the vibrant Sounds Good To Me exhibit at the Minnesota History Center, and you can experience all the big names in the history of Minnesota music, from record distributor Amos Heilicher and Bob Dylan to Prince and the Replacements.

"There are multiple music scenes in the state," says exhibit curator Benjamin Filene, a folklorist who moved to Minnesota four years ago to work on the project. "Even ones not driven by hits are sustained by a community. The importance of certain music to the audience has nothing to do with raw sales."

That's a reassuring notion during a time of uncertainty in the usually thriving Twin Cities music community.

Will Semisonic—big in England—have two hit CDs in a row in the U.S.? What will the buyout of Sam Goody/Musicland by Best Buy, two locally based titans, mean? Will Prince's

BY JON BREAM

online music club be a viable strategy for him and other artists?

Can Duluth's hymn-like Low get higher than an indie-circuit fave? Will vocal powerhouse Tina Schlieske (of Tina & the B-Side Movement) find national recognition fronting Double Trouble? Will popsters Iffy or headbangers American Head Charge—each of which has a national release due this summer—be the next big act out of Minneapolis?

THE LIVE-MUSIC CAPITAL

With about 70 venues in Minneapolis/St. Paul that offer live music, there are

ample opportunities. But no hot prospects are stepping to the fore at the moment.

"For a whole year, I was bummed out trying to find good new bands," says Lynne Bengtson, who books the Fine Line Music Cafe in downtown Minneapolis. "Now there's a lot of new smart pop coming out of Minneapolis. But there isn't anything perched [for stardom] right now."

On the club circuit, the hotter draws include costumed disco band Boogie Wonderland, ex-Mercury recording artist Martin Zellar (of the Gear Daddies) doing a Neil Diamond tribute and jam-band Big Wu, which can get a crowd pogo-ing to "Lucy in the Sky With Diamonds." Atmosphere, featuring HBO prize-winning rapper Eyedea, spearheads an underground hip-hop scene that can pack the Twin Cities' biggest clubs for multi-act bills. However, some of the metro's best voices—Jevetta Steele, Dennis Spears,

(Continued on page 27)



MINNEAPOLIS

B I L L B O A R D S P O T L I G H T

MINNEAPOLIS

Vital Statistics

A selective guide to stores, radio, labels and studios in the Twin Cities

Compiled by Jon Bream and Simon Peter Groebner



Despite being corporate headquarters for Best Buy, Sam Goody and Target stores, the Twin Cities are crowded with indie shops.

Bassment

(3017 Lyndale Ave. South)
This store stocks all kinds of dance music.

Cheapo

(various locations)
A local chain, open until midnight, that is frequented by young people perusing the latest used-disc arrivals.

Down In The Valley

(various locations)
A local chain where both Deadheads and metalheads shop.

Eclipse

(1692 Grand Ave., St. Paul)
A fledgling new rock-oriented store best known for nightly live performances.

Electric Fetus

(2010 4th Ave. South)
Founded in 1969, Electric Fetus is the revered granddaddy, with a distribution operation in the basement and a remarkably wide and deep selection of music upstairs.

Fifth Element

(2411 Hennepin Ave. South)
Where the hip-hop homies hang.

Hymie's

(3318 E. Lake St.)
Hymie's is a must-stop for collectors looking for vinyl treasures and obscurities, including 78s and 45s.

Let It Be

(1001 Nicollet Mall)
A downtown institution that has a hip and diverse selection, with a basement catering to club DJs.

Roadrunner

(4304 Nicollet Ave. South)
This store has a diverse selection and an enthusiastic staff.

Treehouse

(2557 Lyndale Ave. South)
Treehouse is the new name of 25-year-old Oarfolkjokeopus, a haven for vinyl loyalists, cognoscenti and collectors.



93X (WXR 93.7)
Scoring with hard rock.

B96 (KTTB 96.3)
The nearly year-old

station is the first true commercial urban/rhythmic top-40 station in Twin Cities history.

Cities 97 (KTCZ 97.1)
Cities 97 is almost the prototypical AAA station.

Classic Hits 100 (WLOL 100.1)
Playing '70s and '80s rock.

Fresh Air (KFAI 90.3 and 106.7)
One of the most diverse stations, changing themes almost hourly—punk, vintage country, blues, etc.

K102 (KEYY 102.1)
The longtime bastion of country.

KDWB (101.3)
The top-40 stronghold is leaning more rhythmic these days.

KOOL 108 (KQQL 107.9)
Spinning '50s, '60s and early-'70s oldies.

KQRS (92.5)
Thanks to morning-show monster Tom Barnard, KQRS still rules the market with classic rock.

Mix 104 (WXPT 104.1)
The newly minted station is devoted to '80s rock.

Radio K (KUOM 770 AM)
The dial has changed dramatically in the past year—mostly for the worse, according to fans of new music. No station plays alternative-rock anymore, save for Radio K, a true college-radio station with open-minded tastes.

V105 (WGVX 105.1, WGVY 105.3 and WGVZ 105.7)
Oldies abound as the reformed V105 just switched to soul oldies.

WRNB
The long-time cable outlet which, along with noncommercial KMOJ, is one of the few sources for R&B.



Guilt Ridden Pop
As the name implies, it's a home for moody indie-rock acts like Volante, Dwindle and Vermont.

Minnesota Coalition Records
This "virtual" label is a wholly online, do-it-yourself conglomerate of artists of all genres promoting their MP3s and CDs at www.mcr-records.com.

NorthSide
Founded by ex-Rykodisc staffer Rob Simonds, NorthSide single-handedly imports the best of the

thriving Scandinavian neo-folk scene to the U.S.

Oarfin/BOXOF Records
This combination studio/label/distributor has a roster of regional favorites, including Flipp, Johnny Clueless and Scott Laurent.

Peppermint Records
Acoustic- and folk-oriented label boasts a slate of strong solo artists, including Brenda Weiler, Peter Mayer, John Hermanson and Stuart Davis.

Red House Records
Distinguished folk label specializing in acts like John Gorka, Greg Brown and Claudia Schmidt.

Rhyme Sayers Entertainment
This consortium of local hip-hop acts—most notably Atmosphere, Musab and DJ Abilities—has been drawing huge club crowds and rumors of major-label interest.

Susstones
Modern-pop and experimental label, revived on the Web (www.susstones.com). Acts include Polara, Medication, Bi-Polar Bear and Christian Erickson.



A440 Studios
Comfortable newer studio located in the old Grain Belt Brewery building.

CD Underbelly
Semisonic recorded much of its new album at this popular spot.

Echo Bay Productions
Grammy-winning producer (and former Prince drummer) Bobby Z. co-runs this new full-service digital/analog facility.

Flowers
Built into a former greenhouse by musician/producer Ed Ackerson, this studio has been used by local icons like the Jayhawks and Mason Jennings.

Gark Recording Studio
A Minneapolis staple since the '80s, Gark works with rock and pop acts, as well as corporate clients and film and video producers.

Pachyderm Recording Studio
Nirvana, PJ Harvey and Soul Asylum have all holed up at this rural hideaway in nearby Cannon Falls.

Third Ear Recording
Housed in a former grain warehouse, Third Ear boasts vintage gear, an organic ambiance and seasoned engineers like Tom Herbers and Alex Oana.

LOCAL FOCUS

after almost a decade the hang ups still have a fresh outlook and some new material

The Hang Ups were supposed to have a big following by now, but things haven't gone according to plan.

Critics' darlings from the start, this Minneapolis pop band has released three albums since its formation more than a decade ago. And the band's last, the Restless Records release *Second Story*, was finally going to get them some national attention. At least that was the idea.

where we took our month-long honeymoon. It was kind of this joyous time, and that goes into the sound of the record."

And the topics? "There's a lot of songs about being married, getting married and thinking about marriage," Tighe says. In fact, Tighe and his wife recently formed the pop duo the Owls. The two hope to record an album this summer. In the meantime, Tighe will keep playing with the Waves, a Hang Ups



Second Story was the band's first new album since the 1997 film *Chasing Amy* featured an early track by the group. It was also the first album produced by Don Dixon and Mitch Easter since the duo helmed R.E.M.'s *Murmur* and *Reckoning*, a fact that sometimes overshadowed the carefully orchestrated, wistful pop on the record. Then, a month before the album's release, the band's A&R man left the label.

"There were still some people who liked us there," says lead singer Brian Tighe, "but our guiding light was gone. It's tough when you feel like the label is not really there for you. You can only do so much. It was a bummer. I'm so glad we made the record, but it could have done so much more. It's a shame."

Yet Tighe isn't letting the disappointment get him down. The veteran group may be without a label, but the singer is as proud of the band's new material, which was recorded throughout 2000, as anything he's ever released. And getting married to Allison LaBonne, a member of Minneapolis' Legendary Jim Ruiz Group, helped improve his mood, too.

"I think there's more intimacy with this new stuff," Tighe says. "I was able to record the vocals on my own. In fact, most of the vocals were recorded in Keystone, Colo.,

side-project, and carefully searching for a new home for the Hang Ups.

Anxious to tour, Tighe would like to have the Hang Ups' as-yet-untitled album out by the end of the year—the group's 1999 jaunt was its first major venture outside the Midwest. This will be the second album the Hang Ups recorded with its recently solidified rhythm section, featuring Chad Nelson on drums and Aaron Lundholm on bass. Founding bassist Jeff Kearns has since moved to guitar, and new keyboardist Marcel Galang rounds out the lineup.

The Hang Ups called upon some friends from the Semisonic camp, a band that sprung out of the Minneapolis pop scene the Hang Ups helped define, to record the material. Semisonic engineer Brad Kern produced the tracks, and lead singer Dan Wilson lent a melodic hand.

"Dan's role was as more of an arranger," says Tighe. "It's wild to talk to him because he really does think in terms of writing a pop song, and writing a song that will appeal to a large number of people. He said, 'Brian, what are you trying to tell your audience? You're trying to get your audience to love you, and you need to find the most efficient way to do that.' We were always more about pleasing ourselves."

—Todd Martens

CHOCK-FULL OF TALENT
(Continued from page 25)

Julius Collins and Allan Rust—have eschewed the clubs in favor of a steady check for eight performances a week in Smokey Joe's Cafe at downtown hot spot Hey City Theater.

Gov. Jesse Ventura shows up at concerts; Minneapolis city council member Jim Niland books the bands at Lee's Liquor Lounge, the metro's top alt-country bar. And, with plenty of all-ages shows, attendance at clubs has been solid.

"People in this town have good taste," says Bill Sullivan, former roadie for the Replacements and Soul Asylum and now co-owner of the 400 Bar, which presents a mix of hip out-of-town and new in-town rock and Americana bands. "You can't fool them with hype."

CLASSICAL CROSSROADS

While the bars keep busy, the classical scene is at a crossroads. For the first time, the Minnesota Orchestra and St. Paul Chamber Orchestra were both looking for music directors at the same time. In October, the SPCO named Andreas Delfs of the Milwaukee Symphony to take over in fall 2001. Meanwhile, the Minnesota Orchestra is searching for a replacement for Eiji Oue, who led the orchestra's first tours of Europe and Japan and brought unprecedented recording activity with a dozen discs for Reference in the past five years.

Superproducers Jimmy Jam and Terry Lewis are staying super-busy, having scored their 15th No. 1 pop single with Janet's "All for You" this spring. They are currently finishing the soundtrack to Mariah Carey's film *All That*

Glitters and working on projects with Usher, Jordan Knight, Enrique Iglesias, Luther Vandross, Deborah Cox, Whitney Houston, Aretha Franklin, Blu Cantrell and Morrison Slick, the first act on their new Flyte Tyme label.

NET-WORKING

The Twin Cities are teeming with talent—in various areas. Prince, Jam & Lewis, Garrison Keillor, Bobby McFerrin, Leo Kottke, Libby Larsen and Sounds of Blackness are known far and wide. Among the Twin Citians deserving more bigtime recognition are acoustic guitar ace Tim Sparks, lyric soprano Dorothy Benham (Miss America 1977), gospel vocalist Robert Robinson and hokum blues/vaudeville singer Paul Dandy, whose recorded-in-a-barn CD, *White Dog Hunch*, is sandwiched between a piece of corrugated steel and chicken wire and sealed with duct tape.

At least one budding Minnesota musician has figured out how to get rich, if not famous. Alex Smith, who lives in suburban Stillwater (home to Jessica Lange and Sam Shepard) and records homemade dance music as Cynic Project, has banked more than \$124,000 from MP3 downloads.

Of course, there are bigger Internet players in the Twin Cities.

Since its relaunch in June, Best-Buy.com's economic traffic went from No. 35 to No. 3 at holiday time, according to Scott Young, VP and GM of entertainment for the company. The site is attracting 7 million customers a month, he reports. As with its stores, about 50% of the Internet sales are for entertainment product.

(Continued on page 28)

LOCAL FOCUS

With A Hit Under His Belt, Producer John Fields Lends A Hand To Many Projects

Like video directors, record producers typically send a reel of their work to prospective clients. John Fields not only sent Evan & Jaron his reel, but offered to produce one song at his expense to see how they'd get along. He did the freebie, got the job, and Evan & Jaron had a hit single, "Crazy for This Girl." As a result, the twin brothers' lives have changed, but not so for their producer from the Twin Cities.

"The only difference now is that my manager can mention a song I've done that [people have] heard of," says Fields, 32, who has been a producer for 12 years. "Maybe it'll convince an A&R person that I'm worthy of a job."

Fields worked on the current Semisonic album, *All About Chemistry*, for MCA, the Honeydogs' *That's Luck for Palm* and the debut by Minneapolis popsters *Iffy for Jet Set*, due June 19. He has also produced an album for the Rembrandts—and tours with the band when he's not in the studio—and two projects for Columbia act *Dove-tail Joint*.

A year ago, Fields had a meeting about producing Aerosmith. "John Kalodner brought me to his office," says Fields, who gave his pitch on



what he thought the Boston band should sound like. "And I never heard from him again."

Fields, who grew up in Newton, Mass., got hooked on the music biz as a kid when his uncle, Steve Greenberg of "Funkytown" fame, sent him a guitar. When he arrived at Skidmore College and saw that his roommate, Evan Dando, was in a band that released a single, Fields knew where he was headed. He moved to Minneapolis in '88 and joined a wedding band with his uncle, who also had a recording studio.

Fields began tinkering in the stu-

dio, produced a Japanese single for the Commodores in '89 and worked with a succession of Twin Cities bands, some of which (Semisonic, Honeydogs, Tina & the B-Side Movement) graduated to major labels. He also played bass, keyboards and guitar in several local bands, most notably the popular alt-funk Greazy Meal. Now, he's in a part-time power trio, Thrush, with Michael Bland and Phil Solem (of the Rembrandts).

In '96, Fields conceived and produced Minneapolis Does Denver, a tribute to John Denver by various Minneapolis artists. In '99, he portrayed an organist on an episode of *Dharma & Greg*, in which Jenna Elfman's character auditioned to be the drummer in Bob Dylan's band.

"I just love Minneapolis," says Fields, who has a home in Minneapolis and an apartment in Los Angeles. "My manager's homepage lists me as 'L.A./Minneapolis.' I don't want [labels] to think they have to fly me out for a meeting."

Whether it involves a major label or not, Fields has been willing to produce a song or two for various Twin Cities acts. "I have a lot of friends who I want to help. I'm not about the money; I'm about the music."
—J.B.

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LOCAL FOCUS

With A DREAMY Brand Of Pop Music, LOW Releases Its MOST INTIMATE Album Yet

Most people have never heard of Low, but millions of Americans are subconsciously aware of the band's music. Remember the Gap's snowy-holiday TV ad from last Christmas? That was Low's strange and impossibly dreamy rendition of "Little Drummer Boy."

out of lulling and disorienting audiences with its extreme low-tempo, low-volume minimalism and stark but intimate lyricism. The Low fan, upon visiting Duluth for the first time, would be struck by how the band's music seems perfectly in step with the mood of this icy, quiet Lake Superior port. (Natives deny



Low singer/guitarist Alan Sparhawk says he found the commercial "perversely delightful. It kind of goes back to when we started the band—the idea of 'Wow, what would it be like to play this stuff in front of people? It's gonna really make them uncomfortable.'"

Hailing from Duluth, Minn., some three hours north of the Twin Cities, Low has made an eight-year career

any connection between the Low sound and the local geography.)

But don't get the idea that the trio—made up of Sparhawk, his wife, drummer/vocalist Mimi Parker, and bassist Zak Sally—are dark and somber folks. "I think the more people know us, the less interesting we are. They assume we're mysterious, quiet people, but they always end up finding out we're normal, boring people," Sparhawk says, with characteristic Midwestern modesty.

Low's first three spare albums on the semi-major Vernon Yard label were all instant hits with college radio. Since moving to the tiny Chicago indie Kranky in '98, Low's vision has grown sharper, while its cult-fan base has continued to grow. The fourth release, *Secret Name* and this year's epic *Things We Lost in the Fire*—both recorded by post-punk legend Steve Albini—boast more direct songs, lush arrangements and even a little chamber music and noise.

Things We Lost... might be Low's most intimate record, as Sparhawk's and Parker's harmonies on songs like "Closer" and "Medicine Magazines" have a closeness that may only be possible between married people. And at least two songs are for the newest member of the Low family. "In Metal" and "Embrace" are beguiling lullabies for the couple's 1-year-old daughter.

"There's more of a sense than before of letting the songs do what they want to do instead of fitting them in a little Low box," says Sparhawk. "You kind of have to. If we were making the same record we did at the beginning, that would probably be a crime."

—Simon Peter Groebner

CHOCK-FULL OF TALENT (Continued from page 27)

The Web operation has expanded from 20 to 300 employees, and, this spring, the site added a new content component, including reviews and features on music and movies, as well as game demonstrations.

NetRadio, based in suburban Eden Prairie, hopes to boost revenues with its recent tie-in with BestBuy.com. With 100 channels segmented into 16 genres of music, NetRadio is the nation's leading Webcaster, according to the Arbitron ratings. The company is "streaming 5 million listening hours and 2 million to 3 million unique visitors," says CFO Mike Wise.

Minnesota music fixture Paul Stark, who is wired into the future as well as the past, is confident about the Twin Cities' fortunes as a music center. "We have our share of talented artists, programmers and engineers," says Stark, co-founder of celebrated indie Twin Tone Records in the '70s and now VP of music services at Liquid Audio, for which he commutes from Minneapolis to San Francisco. "We're a protected burg, not a big city subjugated to fluctuating dot-com business. Five to 10 years down the road, we'll make the transition faster and easier than New York or L.A." He thinks the Internet is a perfect fit for Prince and pop piano sensation Lorie Line because of their dedicated fan bases.

RETAIL WITH A RIBBON

While Prince still experiments business-wise from project to project, Line has figured out how to deal with the changes in the industry. One of

(Continued on page 30)

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MINNEAPOLIS

CHOCK-FULL OF TALENT

(Continued from page 28)

the country's most successful DIYers, Line markets her own discs and sheet music and promotes her own concerts. She grossed nearly \$4.5 million in 2000 (\$2.7 million from 70 concerts). With two new CDs last year, she says retail sales were down;



Net gross: Lorie Line

she cut back to one distributor, but direct sales doubled—both at concerts and via her Web site.

Says Line, "Why pick up the phone and call every retailer in the city to inquire about a specific album I've recorded—they won't have it—when you can tap into my Web site, read a full description of each album, sample the music, place the order and receive it two days later with a custom Lorie Line gift card in a beautiful white box with pretty tissue paper and a ribbon?"

"I believe that, some day, all entertainment will be purchased over the Internet. And, with this new technology, I'm now entering the software business, preparing to digitally download music to my fans. Hopefully, I'll figure out how to tie a beautiful ribbon around it." ■

Jon Bream has been the pop-music critic at the Minneapolis Star Tribune since 1975. He also contributes to Wall of Sound and the New Grove Dictionary of Music.

LOCAL FOCUS

faux jean kisses life on the lips and flirts with success

What's striking about Faux Jean's "Hey (The Conversation)," the first song on the band's debut album, *Kiss Life on the Lips*, is not the classic-rock strumming that opens it; nor is it the way the lightly brushed guitar restlessly explodes into a garage-rock anthem. It's not even the smarmy vocals of lead singer Matty Schindler, who's adopted the moniker Faux Jean for his own. Yes, the way he melds the been-around-the-block toughness of Lou Reed with the swagger of Pulp's Jarvis Cocker is noteworthy, but what sticks is the direct and impatient opening line: "Are we gonna do this thing?"

It's a pre-relationship angst that isn't exactly jaded, just a little bored and ready to roll. It's a line from a narrator who knows what he's capable of and isn't going to waste any time with anyone who's hesitant. That is, in fact, an apt description for the attitude of this newborn Minneapolis band.

"I've really sort of dragged my feet and taken my time," says Schindler when speaking about his pre-Faux Jean career. "When I thought about how dedicated I was to music and how this is really what I want to do, I had to stop and say, 'You've only put out an EP and a low-fi full-length record. What are you doing? Put out a good one. Spend some money.'



So, that's what I'm doing."

What Schindler did was disband his previous band, the *Spring Collection*, and found a group that was willing to buy his vision of a fashion conscious band with the ability to turn retro kitsch and theatrical posing into guitar-driven blasts. The end result is a sexy, literate rock act that isn't afraid to blend the grandeur of early Elton John, the most raunchy aspects of the Kinks and the psychedelic flavoring of the *13th Floor Elevators*.

"There were certain songs on this record that were problem songs for the *Spring Collection*," says Schindler, a 31-year-old Minneapolis scene vet. "Like the 'Flight of the Bumblebee.' Yeah, it's hard to play, and if you go to rural Min-

nesota and sing in a falsetto in front of a bunch of rednecks, it's bogus. But it's still a good song."

Schindler kept the *Spring Collection*'s drummer, Grinder (Shawn Grider), and keyboardist, Jean D'ax (Dax Eckel), while adding the opera-trained vocals of Jean Angel (Nicole Kalodrich), bassist Faux Wayne (Cody Wayne) and guitarist Gene Wire (Al Weiers). The group recorded *Kiss Life on the Lips* for about \$10,000 in five days last December. The band self-released the record in May, which is available, along with MP3s, on its Web site, www.fauxjean.com.

Schindler is planning to take Faux Jean back into the studio this spring and hopes *Kiss Life on the Lips* will either lead to a record deal or get picked up by a label for wider distribution.

"The first band that I made a name for myself with was Steel Shank, and we toured around and flirted with labels and broke up," says Schindler. "Then the *Spring Collection* flirted with labels and broke up. Now, Faux Jean is just starting to flirt a little bit, but we're ready to quit our day jobs, make albums and have [a label] offer us a bunch of money. If we can connect with the right people, we'll make them dance. Oh God, did I really just say that?"

—T.M.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			JUNE 2, 2001	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	NEW		SYLEENA JOHNSON JIVE 41700 (11.98/17.98)	No. 1 CHAPTER 1: LOVE, PAIN & FORGIVENESS
2	3	24	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
3	2	2	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
4	NEW		BEBO NORMAN WATERSHED/ESSENTIAL 10550/PROVIDENT (11.98/17.98)	BIG BLUE SKY
5	1	2	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
6	NEW		THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD)	OUTSIDE INSIDE
7	4	3	REMEDY FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
8	7	25	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
9	NEW		BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA
10	16	10	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
11	9	11	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
12	6	55	KEITH URBAN ● CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
13	NEW		TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	TRUE VIBE
14	8	50	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
15	5	7	BOND MBO 467091/DECCA (17.98 CD)	BORN
16	12	29	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
17	10	6	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
18	11	16	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
19	13	21	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
20	18	14	AZUL AZUL △ SONY DISCOS 84180 (10.98 EQ/16.98)	EL SAPO
21	NEW		H2O MCA 112583* (12.98 CD)	GO
22	NEW		OURS DREAMWORKS 450036/INTERSCOPE (8.98/12.98)	DISTORTED LULLABIES
23	15	6	SONICFLOOD GOTEE 72827 (15.98 CD)	SONICPRAISE
24	41	6	MARK LOWRY SPRING HOUSE 42270 (11.98/15.98)	ON BROADWAY
25	17	4	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD)	WEBSTER HALL TRANZWORLD 4

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	35	7	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHEMORNINGAFTER
27	23	26	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
28	20	20	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
29	19	14	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
30	21	8	CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98)	ANSIA DE AMAR
31	24	25	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
32	14	33	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
33	26	38	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
34	22	4	G. LOVE & SPECIAL SAUCE OKEH 61420/EPIC (17.98 EQ CD)	ELECTRIC MILE
35	34	4	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98/16.98)	FRIENDS
36	NEW		JOE HENRY MAMMOTH 165507/HOLLYWOOD (12.98 CD)	SCAR
37	25	9	BANDA EL RECODO FONOVISA 6102 (8.98/12.98)	CONTIGO POR SIEMPRE...
38	27	28	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
39	43	2	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
40	33	9	SKRAPE RCA 67935 (13.98 CD)	NEW KILLER AMERICA
41	NEW		RAY MUNNS KINETIC 54679 (17.98 CD)	RAY'S HOUSE
42	46	11	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
43	36	38	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
44	RE-ENTRY		KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 (10.98/16.98)	TRIBUTE TO QUARTET LEGENDS VOLUME 1
45	45	2	THE KATINAS GOTEE 72830 (15.98 CD)	DESTINY
46	40	2	JOHNNY VICIOUS AND TALL PAUL ULTRA 1076 (19.98 CD)	CLUB NATION AMERICA
47	32	12	MARK SCHULTZ MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
48	38	11	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)	LIVE IN CONCERT
49	30	3	TAMMY COCHRAN EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)	TAMMY COCHRAN
50	44	4	KEOKI MOONSHINE 80146* (17.98 CD)	JEALOUSY

POPULAR UPRIISINGS

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

ROCK LEGACY: Doyle Bramhall II returns with *Welcome*, his new album, credited to **Doyle Bramhall II & Smokestack**. The album, due June 5 on RCA Records, features Tom Petty



City Kids. New Jersey-based trio City High has been getting attention for "What Would You Do?" It is rising up the Hot R&B/Hip-Hop Singles & Tracks chart, where it stands this issue at No. 15. The song is the first single from City High's self-titled debut album on Booga Basement/Interscope Records. Having a female lead singer "makes us more distinct," says member Ryan Toby.

keyboardist **Benmont Tench**; Bramhall's wife, **Susannah Melvoin**, on backup vocals; drummer **J.J. Johnson**; and bassist **Chris Bruce**.

Bramhall has a notable background in blues-inspired rock. His father, **Doyle Bram-**

hall Sr., was a regular song-writing collaborator with **Jimmie Vaughan** and the late **Stevie Ray Vaughan**. Bramhall II has penned songs that were recorded by **B.B. King** and **Eric Clapton**. Bramhall II and Smokestack is currently on a North American tour as the opening act for Clapton. Upcoming tour dates include June 4 in Cleveland, June 11-12 in Boston, June 20-23 in New York, July 21 in Milwaukee, and July 24-25 in Chicago.

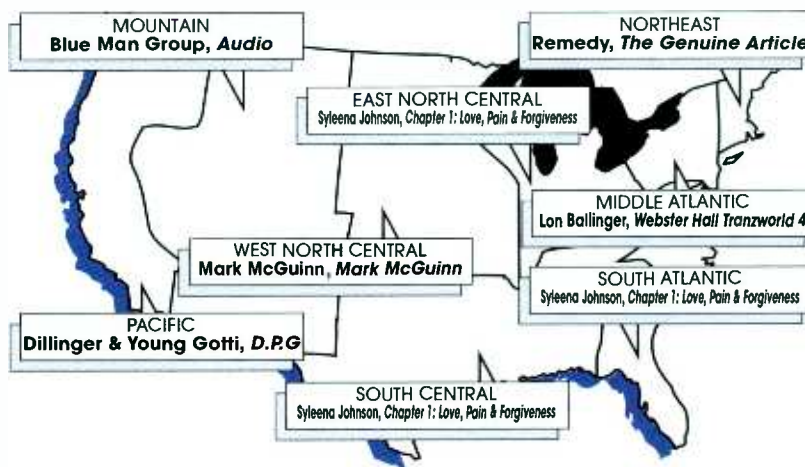
GOSPEL 'WAR': **James Hall & Worship & Praise** narrowly missed entering the Heatseekers top 50 chart this issue with the album *We Are at War* (DMG/IDN Records). It debuts at No. 10 this issue on the Top Gospel Albums chart. Hall's choir, **Worship & Praise**, has the distinction of being the first gospel choir to record a live album at New York's Lincoln Center. The resulting album, *Live from New York*, was a No. 10 hit on the Top Gospel Albums chart.

Several of Hall's previous efforts have also impacted that chart: 1997's... *According to James Hall—Chapter*



Paris Romance. Sarina Paris' "Look at Us" single was a hit in Italy, and it is also turning into a U.S. hit. The song—No. 71 with a bullet on The Billboard Hot 100—is from her self-titled debut album on Playland/Priority Records. The Canadian pop singer says her album is "about having fun."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
- Syleena Johnson Chapter 1: Love, Pain & Forgiveness
 - Cold 13 Ways To Bleed On Stage
 - Remedy The Genuine Article
 - Nonpoint Statement
 - Buddy Guy Sweet Tea
 - Mark McGuinn Mark McGuinn
 - Marvin Winans And The Perfected Praise Choir Friends
 - The String Cheese Incident Outside Inside
 - New Found Glory New Found Glory
 - Alien Ant Farm ANThology

- SOUTH ATLANTIC**
- Syleena Johnson Chapter 1: Love, Pain & Forgiveness
 - Remedy The Genuine Article
 - Cold 13 Ways To Bleed On Stage
 - Azul Azul El Sapo
 - Mark McGuinn Mark McGuinn
 - New Found Glory New Found Glory
 - Nickel Creek Nickel Creek
 - Rascal Flatts Rascal Flatts
 - The String Cheese Incident Outside Inside
 - Paulina Rubio Paulina

III (No. 8), 1995's *King of Glory* (No. 12), and 1994's *God is in Control* (No. 10).

According to SoundScan, *We Are at War* is experiencing its strongest sales in the Middle Atlantic and the Northeast, where the album is bubbling under those regional charts.

POP INGÉNUÉ: New-comer **Amanda** is a Swedish pop singer who has been getting attention stateside for her single "Everybody Doesn't," the title track from her debut album on Maverick Records. The song is No. 86 this issue on The Billboard Hot 100. Producers on the *Everybody Doesn't* album include those who have worked with **98°**, **Samantha Mumba**, **LFO**, and **Jennifer Lopez**.

Album track "You Don't Stand a Chance" was on the *Rugrats in Paris* film soundtrack. Amanda also performed the song on the Nickelodeon program *Slime Time Live*.

ROCK DEBUT: Chicago's **No One** will be reaching a

new audience when the band goes on the Ozzfest tour this summer. No One, which will play the Ozzfest second stage, has been on a U.S. tour in advance of its self-titled debut album, due June 19 on Immortal/Virgin Records. The album was produced by **Johnny K**, who has previously collaborated with **Disturbed**. Upcoming No One



Branching Out. The Elms are on Christian music's high-profile Festival Con Dios tour with the Newsboys and O.C. Super-tones. The Seymour, Ind.-based Elms' current album, *The Big Surprise* (Sparrow Records), was released May 22. Lead singer Owen Thomas says that the band was influenced by classic rock and isn't necessarily about "creating a new style."

tour dates include June 8 in Tinley Park, Ill.; July 21 in Camden, N.J.; and Aug. 3 in Columbus, Ohio.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

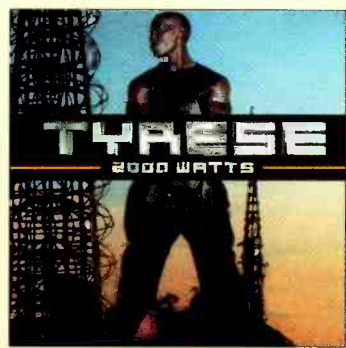
★ OURS

Distorted Lullabies
 PRODUCERS: Mark Endert, Steve Lillywhite, and Jimmy Gnecco
 DreamWorks Records 0044-50036
 Songwriter/guitarist/vocalist Jimmy Gnecco and his band, Ours, are drawing favorable comparisons to some of modern rock's most respected names with *Distorted Lullabies*. The album's emotional, hypnotic compositions, with their ideal ebb and flow, are reminiscent of Radiohead, Jeff Buckley, and the Cure. The tracks are cemented by Gnecco's vocals (which will inevitably be mistaken for those of U2's Bono—listen to "Bleed" and "Miseryhead"). With its undeniable majesty, his voice effortlessly dips, glides, and soars. Much to his credit, Gnecco uses his instrument only to serve the song, rather than merely to show off his range. The first single, "Sometimes," is just one of the songs that will instantly hook you. "As I Wander" glistens against hushed percussion, "Drowning" is all hard-rock urgency, and "Medication" will leave you feeling pleasantly dazed. Keep both eyes on this band.—*CLT*

★ COWBOY JUNKIES

Open
 PRODUCER: Michael Timmins
 Latent/Zoë/Rounder 01143-1020
 Most of the Cowboy Junkies' new album of literate, blue-hued grooves is made up of cuts that create the perfect background for when you find yourself spending an introspective evening wondering what you're really doing with your life—and the only things that can help you see straight are a good friend and a few stiff drinks. On the group's Zoë debut, band leader Michael Timmins' songs address such

SPOTLIGHT

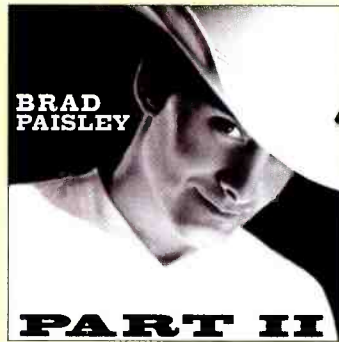


TYRESE
2000 Watts
 PRODUCERS: various
 RCA 7863-67984
 Since his 1998 debut, Tyrese has morphed from hit crooner ("Sweet Lady") into model, actor, and MTV VJ. But he says that music remains his first love. On a second album that shines as bright as its title (which pays homage to his Los Angeles inner-city upbringing), Tyrese taps the production savvy of Harvey Mason Jr., Rodney Jerkins, Battlecat, and Jermaine Dupri, among others. The R&B heart-throb swings straight into action with the bouncy "I Like Them Girls" then shifts gears from party guy ("Off the Heezy") to balladeer ("I'm Sorry") to pop artist (the Babyface-produced "There for Me [Baby]") to R&B groovemaker ("Fling"). His pairing with fellow L.A. homeboy Snoop Dogg on "Just a Baby Boy" (from the upcoming John Singleton movie) is a treat. One of the few tracks that isn't the formulaic "I Ain't the One." This misstep aside, Tyrese proves he's definitely in this game (of music) for the long haul—and that should please fans of quality R&B.—*GM*

themes as murder and infidelity (as usual), with their pensiveness emphasized by sister Margo Timmins' breathy, deceptively dramatic vocal work. The Junkies allow sparse elements, like the single beat of a tambourine or some tastefully judged guitar feedback, to subtly color their songs, many of which ultimately elicit the feeling of being slowly dragged into an emotional quagmire. With a bar stool and enough ruminating time, tracks like "Thousand Year Prayer," the dark "I Did It All for You," and "Beneath the Gate" serve as seductive, if somber, food for thought.—*CLT*

SPOTLIGHT

BRAD PAISLEY
Part II
 PRODUCER: Frank Rogers
 Arista Nashville 07863
 If Brad Paisley feels pressured by his mantle of trad country's savior, he certainly doesn't show it. He does, though, live up to it, as *Part II* is loaded with great songs, sterling musicianship, and a healthy dose of humor. A triple threat as picker, writer, and singer, Paisley showcases mastery of all three skills with the geographically accurate romp "Two Feet Under" and the instant fishin'



classic "I'm Gonna Miss Her," both representing a comedic bent reminiscent of the great Roger Miller. Paisley also deftly handles the difficult task of romance without sap on "Come on Over Tonight," and he makes us laugh again with the price-of-love treatise "All You Really Need Is Love." Paisley nails love's trials with "I Wish You'd Stay," a future hit ballad. "You'll Never Leave Harlan Alive" rings with mountain soul, and "Munster Rag" will inspire hillbilly air guitar. Put simply, if a better country music record is issued this year, we want to hear it.—*RW*

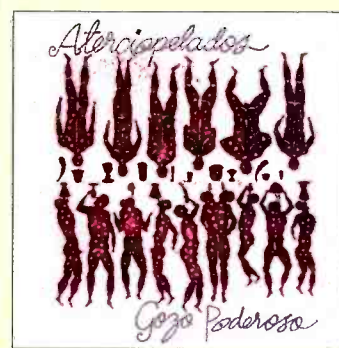
JOE HENRY
Scar
 PRODUCERS: Joe Henry and Craig Street
 Mammoth Records 65507
 While being enticed by the infectious rumba beats and staccato guitar soloing of "Stop," the first single from Joe Henry's *Scar*, you may be too distracted to realize that the song's lyrics match those of Madonna's No. 4 Billboard Hot 100 hit "Don't Tell Me." Don't be confused. Henry wrote "Stop" for Mrs. Guy Richie, his sister-in-law, who re-tweaked it into "Don't Tell Me." Henry doesn't rely on family ties, though, for attention. Instead, he prefers to hone the

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studios—intertwines African structures, British dance music, and American pop melodies on such tracks as "Tombo," included here. "Wé Wé" and "Batonga," from *Logozo*, sound as fine on contemporary dancefloors as they did when they were originally released 10 years ago. The sole recording included from Kidjo's first internationally released album (1990's *Parakou*)—"Agossi"—is a firm reminder that, throughout the years, Kidjo has effortlessly connected the dots of the globe's diverse musical landscapes. For that, we should all be grateful.—*MP*

MELVIN VAN PEEBLES
Ghetto Gothic
 PRODUCER: Melvin Van Peebles
 Yeah Inc./ShoDown 1001
 Although many know Melvin Van Peebles as an author/filmmaker/playwright and father of actor/director Mario Van

SPOTLIGHT



ATERCIOPELADOS
Gozo Poderoso
 PRODUCER: Héctor Buitrago
 BMG U.S. Latin 74321-80899
 Long a critically acclaimed band, Colombia's Aterciopelados has—commercially speaking—failed to live up to its numerous write-ups. By bringing together the best of this band's qualities under one umbrella, *Gozo Poderoso* may break the jinx. Thanks to a heady mix of music and message, this new set manages to elevate the listener to a different place. Melodies, often muddled on Aterciopelados' previous *Caribe Atómico*, soar here on the sensuous "Rompecabezas" and the catchy single, "El Album." Also present is Héctor Buitrago and Andrea Echeverri's seamless merging of traditional Colombian instrumentation ("La Misma Tjera") with electronica ("A Su Salud) and psychedelia (the title track, actually one of the disc's weaker links). Beyond the music, in its lyrics and emotion, *Gozo* transmits a profound sense of hope. Echeverri may have cried while recording "Luto," a dirge for Colombia, but in doing so, she has shown that someone cares.—*LC*

jazz/bluesmanship of his 1999 triumph, *Fuse*. For *Scar*, Henry collaborates with such notables as bassist Michelle Ndegéocello, jazz-piano phenom Brad Mehldau, and alto-sax legend Ornette Coleman, who graces the bluesy opener "Richard Pryor Addresses a Tearful Nation" and reprises the number on a hidden track. Henry and co-producer Craig Street allow every tune to restrain or express itself as needed, letting such tracks as the brisk "Struck" and the lounge-lizardy "Lock and Key" stand on their own merit. Aside from "Stop," none of the songs, despite their stately textures and thoughtful executions, seem to

linger long in the mind. Still, *Scar* remains an album worth getting to know.—*CLT*

R & B / HIP-HOP

REDMAN
Malpractice
 PRODUCERS: various
 Def Jam 8381
 Consistency has always been the key for Redman. Throughout his nine-year career, the Newark, N.J., native has steadily nurtured his fan base with each solo album (*Whut? Thee Album*, *Dave Iz a Darkside*, *Muddy Waters*, and *Doc's Da Name 2000*) selling more than its predecessor. Also known as Funk Doctor Spock, Redman keeps the formula the same on *Malpractice*, offering a balance of the crossover-friendly ("Let's Get Dirty," the album's first single) and the more hardcore ("Uh-Huh"). Redman also stays true to form with the fifth installment of his "Soopaman Luva" saga—this time offering "Soopaman Luva 5 (Part I)" and "Soopaman Luva 5 (Part II)." Rounding out *Malpractice* are guest spots from Method Man, George Clinton, and Keith Murray, among others.—*RH*

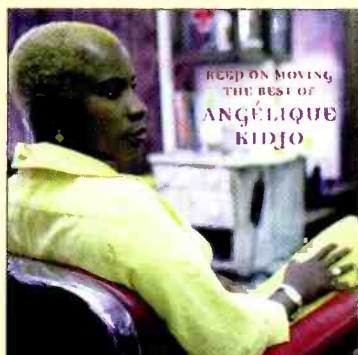
DANCE

THE ANGEL
No Gravity
 PRODUCER: The Angel
 Supa Crucial Recordings/New Line Records 39008
 Defying conventions and blending genres, The Angel rises high with *No Gravity*. The first set from Supa Crucial Recordings is an ethereal combination of hip-hop, trip-hop, and electronica. DJ/remixer/producer The Angel, who has recorded under such monikers as 60 Channels and Jaz Klash, is a self-sufficient artist in her own right. Not only did she produce, mix, and arrange all 12 tracks here, but she's also co-owner of the Supa Crucial imprint. "Baltimore," which features the delicious vocals of Mystic, is a jazzy soul-stirrer. Similarly soothing is the title track, with its other-worldly rhythm structures. Additional standouts include the reggae-influenced "Dark Days (Inner Power)" and "In the Realms of the Groove." Let's hope that other artists—both in the R&B and dance communities—will commission this risk-taker to spice up some of their own productions—they're not called remixes for nothing. Contact: 323-467-6060.—*RH*

(Continued on next page)

ANGÉLIQUE KIDJO
Keep on Moving—The Best of
 PRODUCERS: various
 Wrasse/Columbia CK 85758

While awaiting fave West African singer/songwriter Angélique Kidjo's new album (the label confirms that it's two-thirds complete), fans can feast on this sterling set. *Keep on Moving—The Best of* brings together 17 classic Kidjo moments, surveying five of her past albums, as well as a smoldering take on George & Ira Gershwin's "Summertime" (from the 1998 compilation, *Jazz a Saint Germain*, on Higher Octave). Culled from the artist's most recent studio album—the 3-year-old *Oremi* (My Friend)—are tracks like the hip-hop-skewed Jimi Hendrix cover "Voodoo Child (Slight Return)" and the retro soul jam "Open Your Eyes" (featuring sister-in-song Kelly Price). Songs like "Wombo



Lombo" and "The Sound of the Drums," both taken from 1996's *Fifa*, are more in-keeping with African traditions. Conversely, *Agé*—recorded in London's Soul II Soul and Minneapolis' Paisley Park



Peebles, few may know that the elder Van Peebles is also a credible musical artist. The rerelease of *Ghetto Gothic* should enlighten those who have been left in the dark. Combining elements of

jazz, R&B, classical, and rap, 1995's highly praised yet overlooked *Ghetto Gothic* is a collection worth revisiting. Van Peebles' tales of love, loss, and urban strife rival any of today's rap releases. For example, "On 115" is an emotional tale of a promising basketball star whose career is derailed by drugs. On "There," Van Peebles' sing-song delivery is both comical and heartbreaking. "Blinded by Your Stuff," the album's opening track, serves more as a spoken-word piece about love than a traditional song. Throughout *Ghetto Gothic*, Van Peebles—who was recently awarded the Chevalier in the Legion d'Honneur, France's highest honor—goes against the musical grain, following his own muse. The 10-minute-plus "The Apple Stretching," a moving tribute to New York City, ably proves that. Distributed by Sumthing.—*RH*

CONTRIBUTORS: Bradley Bamberger, Andrew Boorstyn, Leila Cobo, John Diliberto, Rashuan Hall, Richard B. Henderson, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Christa L. Titus, 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, as well as outstanding collections of works by one or more artists. **PICKS (▶):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (🎧):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

(Continued from preceding page)

COUNTRY

► MARY CHAPIN CARPENTER

time"sex"love

PRODUCERS: Mary Chapin Carpenter, John Jennings, and Blake Chancey
Columbia 85176

One of the few country artists, male or female, able to effectively blend attitude and sensitivity, Mary Chapin Carpenter has been in many ways replaced in the current country environment by belly-baring cheerleaders. Her first album of new material in five years showcases an artist who transcends the boundaries of format. Carpenter had a hand in writing all these songs, and it's quite an impressive collection, melodic and sharply produced. The gently swaying midtempo "Whenever You're Ready" opens the set with class, and the keen observation of "Simple Life" melds wall-of-sound background vocals with crisp acoustic guitars. Carpenter creates complex emotional frameworks with songs like the atmospheric "Swept Away" and "Slave to the Beauty." While her introspection and understated approach bog things down at times, songs like "The Dreaming Road" and "King of Love" are finely crafted and often hauntingly beautiful. "This Is Me Leaving You" and "The Long Way Home" are on-target uptempos in a sea of subtlety. In total, Carpenter has put together a fine piece of work, taking risks that pay off time and again.—RW

★ VARIOUS ARTISTS

Songcatcher

PRODUCERS: various

Vanguard 79586

This startling collection of newly recorded folk ballads—inspired by the indie movie *Songcatcher*, about an academic who in 1907 travels to Appalachia to steep herself in its musical traditions—will evoke in the listener an explorer's thrill of discovery. Not only does Rosanne Cash make a strong return with the album opener, but more recent hitmakers Deana Carter and Sara Evans give effortlessly authentic takes on, respectively, the mysterious "Cuckoo Bird" and the guilt-ridden waltz "Mary of the Wild Moor." Emmylou Harris and Dolly Parton continue their fruitful revisionist paths—with Harris offering a sonically experimental version of the archetypal "Barbara Allen" and Parton writing a classic-sounding duet between a mother and daughter, her voice magically interweaving with that of Emmy Rossum, one of the film's stars. There are gripping, without-a-net performances by Patty Loveless and Maria McKee, and then there are the songs themselves: stunning, often macabre cautionary tales—especially "Wind and Rain," in which a fiddler crafts a violin from the bones of a drowned young woman—that have lost none of their power to haunt.—AB

LATIN

★ VIEJA TROVA SANTIAGUERA

Pura Trova—The Best of Vieja Trova Santiaguera & Live and Rare Tracks

PRODUCER: Manuel Domínguez

Nub negra INN 1105

In the seemingly endless onslaught of traditional Cuban music, it's become difficult to sort through the rhinestones to find the gems. But *Pura Trova*—a two-disc compilation (with an extraordinarily informative accompanying booklet) from the mostly octogenarian gents of Cuba's Vieja Trova Santiaguera—is a rare diamond whose earthy, elegant feel brings back the original enthusiasm generated by the traditional *son* and *trova* revived by this very group (even before Buena Vista Social Club). Finesse and spirit are paramount on the first disc, which is culled from three Vieja Trova albums from the mid-'90s (the group formed in 1994). The lush vocal harmonies of standards like "Son de la Loma" benefit from

a slightly slower tempo than usual, while "El Peluquero" and "Un Meneito Na Más" bristle with mischief. Rather than aiming for technical virtuosity, the five members of Vieja Trova have opted for seamless integration; more than a conversion mission, theirs is a reunion of friends. Disc two—featuring live, rare, and previously unreleased tracks—is interesting but lacks the immediate appeal of the first set. In the end, though, that shouldn't stop anyone from experiencing this dazzler.—LC

WORLD MUSIC

★ TARIKA

Soul Makassar

PRODUCER: Sabah Habas Mustapha

Triloka 70000

For its new album, Malagasy group Tarika found inspiration via a trip that lead singer/songwriter Hanitra Rasoaivo made to the Indonesian island of Sulawesi. While there, she discovered a culture remarkably similar to her own, and that was no coincidence—Indonesian oarsmen are thought to have migrated to Madagascar 1,500 years ago. The music provoked by Hanitra's journey is an amalgam of Malagasy and Indonesian traditional influences, as well as much more. "Madindo," a Hanitra rap number that might well pass for an Asian Underground sortie, may find its way to college radio playlists and dancefloors. On "Ela," penned by Malagasy songwriter Levelo, the lilt of French Caribbean *zouk*, the lyrical voice of South African jive, Senegalese talking drums, and *mbaquanga* mix with Afrobeat, the cascading tones of the *valiha* (bamboo zither), and colorful Eastern Pacific strains. As *Soul Makassar* clearly demonstrates, groove is where you find it.—PVV

VARIOUS ARTISTS

The Rough Guide to Samba

PRODUCERS: various

World Music Network RGN 1058

Born in Brazil's Bahia province, the shape-shifting carnival sound known as samba continues to retain African elements that have run through the music for hundreds of years, yet remains elastic enough to embrace hip-hop and other modern forms. *The Rough Guide to Samba* surveys its growth during the 20th century, spotlighting established stars of the genre and younger innovators who continue to retell samba. GRC Escola de Samba Vail Vai, Nelson Sargento, and newcomer Osvaldo Pereira are included; Sargento remarks of stonemason-turned-samba star Cartola, "He was a dream we had." Also worthy of note is Zizi Possi's torchy rendition of the evergreen "O Que É O Que É," with its arrangement reminiscent of the much-missed Penguin Café Orchestra. In a retail market flooded with pandering, ill-focused compilations, the "Rough Guide" series retains its air of high adventure. The discs remain a great source for new sounds; the most jaded world-music buyers will scan the booklet's fine print, searching for source album credits. Racked by DNA.—RBH

BLUES

TRACY NELSON

Ebony & Ivory

PRODUCER: Mike Dysinger

Relentless/Nashville M2N2 1260

As Nelson points out in her liner notes, this is her 20th album. That's a substantial career, one based in this case on Nelson's genuine feel for the blues. When Nelson founded Mother Earth in the '60s, she had a strong voice, an attribute that has only grown richer with time. She can still knock us back with a rugged blues number, which she does here with a cover of Bekka Bramlet's "Strongest Weakness." Nelson stretches out a bit stylistically, most notably on the Alice Newman tune "Last Chance," a song with a decidedly Irish vibe, accented by John Mock's pennywhistle. She also revisits her country music inclinations, jamming with Marcia

Ball on "Got a New Truck," a song that she co-wrote with Ball and that showcases Ball's unique Austin/New Orleans songwriting sensibility. Mainly, though, Nelson goes with her first love—blues and soulful R&B—where she's right at home.—PVV

CLASSICAL

★ DVORÁK: Stabat Mater

Mariana Zvetkova, soprano; Ruxandra Donose, mezzo-soprano; Johan Botha, tenor; Roberto Scandiuzzi, bass; Chor der Sächsischen Staatsoper Dresden, Staatskapelle Dresden/Giuseppe Sinopoli

PRODUCER: Sid McLaughlin

Deutsche Grammophon 289-471-033

The *Stabat Mater* (Suffering Mother) is the paramount Christian text of mourning, and the musical setting by Antonín Dvořák (1841-1904) is one of the most substantial and deeply felt of all realizations of this ancient liturgical sequence. The Czech composer had every reason to mourn before he finished the piece, as his three young children all died from the time he sketched the first notes in 1875 until he completed the orchestration two years later. This particular version of Dvořák's solemn, sacred masterpiece resonates with special poignance because it was one of the final recordings by conductor Giuseppe Sinopoli—who died at age 54 of a heart attack in the midst of an operatic performance last month. Leading his dark-hued Dresden Staatskapelle here, Sinopoli displays his flair for the long expanse (shown previously in inspired Wagner, Bruckner, and Strauss), with a rendition of the work that rivals Rafael Kubelík's late-'70s Deutsche Grammophon reading for dramatic impact.—BB

CONTEMPORARY CHRISTIAN

KATY HUDSON

Katy Hudson

PRODUCERS: Tommy Collier, Otto Price, and David Browning

Red Hill Records 2223

As with the mainstream music world, contemporary Christian music boasts many young female artists. But Katy Hudson occupies a different niche from that of her counterparts. Instead of polished pop or youth-oriented hip-hop, Hudson delivers a textured modern-rock collection that is equal parts grit and vulnerability. She also either wrote or co-wrote all the songs on this impressive debut. The daughter of an evangelist who kept the family moving around the country, Hudson clearly writes from experience, whether in songs that wrestle with fear ("My Own Monster"), hypocrisy ("Spit"), and the strength and peace that can come through faith ("Faith Won't Fail"). This talent has already caught the attention of Dove Award-winning Gotee artist Jennifer Knapp, who signed Hudson as the first management client to her Alabaster Arts company. Distributed by Pamplin.—DEP

NEW AGE

★ STEVE ROACH & VIR UNIS

Blood Machine

PRODUCERS: Steve Roach and Vir Unis

Green House Music 01.01

Steve Roach is the Captain Nemo of space music, exploring the depths of electronic design, probing in those dark, submerged areas where few composers navigate. On this second collaboration with Chicago-based ambient composer Vir Unis (aka John Strate-Hootman), the duo follows up the trance grooves of its 1999 disc, *Body Electric*. Together, Roach and Unis are more rhythmic than when separated, but these aren't your standard electronica/drum'n'bass/trip-hop/jungle templates. This is more akin to a virtual African drum choir mutated into digital chips, locked in syncopated, polyrhythmic designs. Instead of setting toes tapping and heads nodding, such soundscapes seem tailor-made for outer-body experiences, especially with a mix tuned for headphone listening. The imagery of *Blood Machine* can be curdling, but the music may leave you levitating.—JD

IN PRINT

COLONEL TOM PARKER: The Curious Life of Elvis Presley's Eccentric Manager

BY JAMES L. DICKERSON

Cooper Square Press

253 pages; \$27.95

THE KING ON THE ROAD—Elvis Live on Tour: 1954-1977

BY ROBERT GORDON

St. Martin's Griffin

208 pages; \$22.95

There are precious few things we can count on in this life, but one of them is surely the never-ending stream of products that cater to the public's fascination with the life of Elvis Presley. Since it would be difficult to dispute that, even nearly 25 years after his death, Presley remains a pivotal figure in 20th-century pop culture, the marketing and merchandising of all things Elvis is certain to continue unabated for many years to come.

These books approach the King of Rock'n'Roll from two angles. *Colonel Tom Parker*, a biography of Presley's Svengali, examines Elvis' relationship with one of

the most notorious managers the music business has ever seen. *The King on the Road* is a paperback version of an earlier tome published in 1996, a photo book lovingly assembled by rockabilly acolyte Robert Gordon.

At first, it might seem a stretch that a mere manager is deserving of his own biography—and this is actually the second one so far. Parker, however, was not just any manager but the guiding light behind the biggest star of his day. *Colonel Tom Parker* could be a manual of how not to take care of your client. Granted he was making it all up as he went along, but even a cursory read is enough to determine that at no time did the Colonel have anyone's interests but his own at heart.

The book begins with a mini-history of the American carnival circuit of the 1930s, providing an intriguing look at an America that disappeared decades ago. That Parker first plied his trade on the midways should come as no surprise to anyone with a passing knowledge of the man himself. James Dickerson makes it clear that Parker's experience as a carnay instilled him with the rather confused moral code that he followed throughout his life.

Parker's initial musical successes with country artists Hank Snow and Eddy Arnold paved the way for the mega-stardom of Presley. Not sur-

prisingly, Elvis is portrayed as a dutiful pawn in Parker's game. Fans will be dismayed to learn of the endless stream of ripoffs Parker perpetrated on the King and, even more disturbing, the arduous work schedule he forced Presley to endure during his final months, when it was obvious to anyone near him that his health was failing.

The years' worth of double-dealing and downright deceit Parker employed in handling his most famous charge is shocking. That a star of Presley's magnitude was making only \$50,000-\$200,000 per year during his peak period in Las Vegas is enough to make any artist think twice before signing on that dotted line.

In a book as meticulously researched and footnoted as this one, it's a testament to the wives of the late Colonel that Dickerson was unable to determine Parker's country of origin or the legitimacy of his marriage—it seems that no official documents exist on either event.

Parker's illegal immigrant status only came to light in the aftermath of Presley's death in 1977, and it lends credence to the theory that Elvis never toured outside the U.S. because of his manager's situation. Dickerson suggests that Elvis could have toured Europe had he wanted to; the King just needed to leave his manager at home, a proposition the control-freak Colonel would never accept. In sum, Dickerson has painted a riveting portrait of an especially unsavory character.

Happier times abound in *The King on the Road*. As a pictorial document of all aspects of Elvis' concert career, the book is a valuable adjunct to any Presley collection, covering his early triumphs and milestone appearances. Because the book is sanctioned by his estate, we get lots of photos from Elvis' young and beautiful years and precious few (thankfully) of the overweight, white-jumpsuited era. Gordon's prose pays tribute to the power that Presley held over a generation; it's full of fetching reminders of what made him great. Interspersed with the hundreds of photos are concert posters, press clippings, and ticket stubs, as well as a log of every known concert appearance.

The King may be dead, but as long as there's a market for him, he will never be forgotten.

MIKE VILLANO

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

RICKY MARTIN *Loaded* (3:14)

PRODUCERS: Robi Rosa, George Noriega, Emilio Estefan Jr.
WRITERS: R. Rosa, G. Noriega, J. Secada
PUBLISHERS: A Phantom Vox Publishing, adm. by Warner-Tamerlane Publishing/F.I.P.P. International, BMI; Estefan Music Publishing, ASCAP
Columbia 79596 (CD promo)

The previous single from Ricky Martin's current *Sound Loaded* was the stunning duet with Christina Aguilera, "Nobody Wants to Be Lonely." While it was a top 10 hit around much of the world, in the U.S., it stalled at No. 13 on the Hot 100. Following the not-so-stellar performance of "She Bangs" before it, the signs continue to point to massive burn-out on this artist. Unfortunately, "Loaded" is not going to bring new luster to his current project—nor his career at top 40 radio. Simply, the song sounds like everything else we've heard from Martin: a pumped Latin beat, a rapid-fire hook, and lots of horns and guitars. While it's a signature sound that has worked time and again for the talented singer, it really has worn out its welcome by now. And, frankly, if "Nobody Wants to Be Lonely" couldn't make the grade at radio, we're not sure what will. Perhaps it's time for Martin to take a well-deserved break and give us a minute to miss him before retooling and reminding us why we fell in love in the first place.—**CT**

LFO *Every Other Time* (3:55)

PRODUCERS: Sheppard, Kenny Giola
WRITERS: R. Cronin, Sheppard, K. Giola
PUBLISHERS: Prospect Entertainment/Martybags Music, ASCAP; Noise Dog Productions, BMI
J Records 21046 (CD promo)

As youth pop enters its second generation with Mandy Moore, Jessica Simpson, and 'N Sync all leaning way to the R&B edge, LFO has its sights set more on the rock/pop vibe of Matchbox Twenty or Third Eye Blind. "Every Other Time," the first single from LFO's upcoming sophomore effort, shapes its personality around the elements of a traditional live band: guitars, bass, percussion. That's not to say that co-songwriter Rich Cronin has left behind the pop sensibilities of the trio's hits "Summer Girls" and "Girl on TV"; in fact, there are definite similarities between this track and those songs. Yet this title does demonstrate evolution, maintaining a clever chorus and some memorable instrumental hooks but, thankfully, shedding the gimmicky sing-song elements of those previous radio staples. LFO made the jump from Arista to Clive Davis' J Records, and the industry giant again acts as executive producer on this effort. With his promotional muscle and the group's pretty-boy looks, LFO could prove to be A-OK on top 40's tight summertime playlists.—**CT**

KACI *Paradise* (4:01)

PRODUCER: Joel Diamond
WRITERS: J. Diamond, L.R. Brown
PUBLISHERS: Silver Blue, ASCAP; Peer Music III, BMI
REMIXERS: Brian Rawling, Walter Turbitt, Motiv8, Steve Rodway
Curb Records/London-Sire (CD promo)

Last time Curb Records introduced a female teen singer to the music world,

SPOTLIGHT



DESTINY'S CHILD *Bootylicious* (2:59)

PRODUCERS: Beyoncé Knowles, Rob Fusari, Falonte Moore
WRITERS: B. Knowles, R. Fusari, F. Moore, S. Nicks
PUBLISHERS: Sony/ATV Tunes obo itself/Beyoncé Publishing/Lonte Music, ASCAP; Welsh Witch Music, adm. bny Sony/ATV, BMI Columbia 16844 (CD promo)

Over the course of the past two years, Destiny's Child has become the most successful new group of this young decade and is taking its place as one of the all-time premier girl groups—while leader Beyoncé Knowles is proving to be an integral part of the trio's song-writing/production team. Hot on the heels of "Survivor," which peaked at No. 2 on the Hot 100, the girls pump out another from their signature sound factory; "Bootylicious" is perhaps the most obvious hit on the group's new *Survivor* set and as obvious a beach baker as you're going to find. In addition to its explosive groove and catch phrase title, the track incorporates a fragment of the classic guitar line from Stevie Nicks' "Edge of Seventeen"—and it works like a charm. In fact, that enduring diva was so taken with this song that she agreed to a cameo in the accompanying videoclip. Expect nothing but exhaustive exposure of this track, a shoe-in to top the charts and further build the multi-format empire of this savvy, genre-defining outfit.—**CT**

she had what we might call a resonant impact: LeAnn Rimes. Those are some big shoes to fill, but 13-year-old Kaci already has the label's full attention. For her first album, due in August, the Florida native was linked with songwriters who have penned hits for the likes of Christina Aguilera, Celine Dion, Jon Secada, Master P, and Amber. She has already performed alongside Sting at January's Superbowl pre-game show and garnered significant video play on MTV U.K. with her first single, "Paradise." Remixed for radio release by Brian Rawling (Cher, Enrique Iglesias, Whitney Houston, Tina Turner), the spirited dance track has a maddeningly adhesive hook, cast alongside a Latin-based track not unlike the first couple of hits from Jennifer Lopez. Curb is pulling all the stops with a bevy of potent remixes, including the beefier, somewhat more manic Motiv8 radio edit. Whether top 40 radio is willing to indulge in another young girl singer with a cutie-pie pop song is anyone's guess, but in terms of pure guilty pleasure, this is like pouring chocolate sauce on ice cream.—**CT**

ATC *Why Oh Why* (3:30)

PRODUCER: Alex Christensen
WRITERS: A. Charon, M. Age, Rufi-oh, S. Frame, A. Ninfa
PUBLISHER: EMI Music Publishing
Republic/Universal 20526 (CD promo)
European dance outfit ATC—A Touch of Class—hit paydirt with its playful frolic "Around the World (La La La La La)," which worked its way into the top 20 of Top 40 Tracks. Follow-up "Why Oh Why" is pretty much more of the same—super-melodic, lyrically nonsensical, and the

SPOTLIGHT

EVERCLEAR *Brown Eyed Girl* (3:59)

PRODUCER: A.P. Alexakis
WRITER: V. Morrison
PUBLISHER: not listed
Capitol 15923 (CD promo)
The third single from Everclear's wonderfully clever *Songs from an American Movie, Vol. One: Learning How to Smile* is a super-catchy update of Van Morrison's "Brown Eyed Girl" that's so hand-stamped with Art Alexakis' tell-tale brand of guitar-and-sunshine-fueled mania that it actually takes a minute to recognize it as a remake. There's a



joyful, singalong—almost youthful—quality to this version, which, as usual, is splattered against a rock-hard wall of instrumental and vocalized sound, just as on previous singles "AM Radio" and "Wonderful." Adding to its appeal is a series of "hey" callouts straight from the Def Leppard catalog, as well as some subtle changes in melody that should ultimately still earn a firm hand-shake should Alexakis pass Mr. Morrison in a hallway. This one should gain hasty approval from rock radio, while continuing the band's burgeoning acceptance on the mainstream side of things. Truly a contender for one of the songs for summer 2001. Everclear tours the U.S. on a headlining trek through August.—**CT**

very epitome of Euro party pop. Fans of the genre will celebrate this track in much the same way as they likely embraced Robert Miles' 1997 hit "Children" and its similar follow-up "One and One." Three mixes are available on the promo single: a crisp radio edit, the slightly more charged Wicked Kid radio edit, and a 6:47 club-friendly Liquid Child remix, all of which maintain the song's original flavor. This is like Ivory soap, bubbly and clean for dance-oriented stations, though a couple of meatier mixes might increase its mainstream stateside potential.—**CT**

R & B

USHER *U Remind Me* (4:05)

PRODUCERS: Edmund "Eddie Hustle" Clement, Jimmy Jam & Terry Lewis
WRITERS: A. McClood, E. Clement
PUBLISHERS: Smooth C Publishing/Butterman's Land, BMI; Guccini Music/Universal Publishing, ASCAP
Arista 3984 (CD promo)
Blaming Napster for leaking chunks of Usher's intended last album, All About U—which contained the single "Pop Ya Collar"—always seemed a curious excuse for the project's 11th-hour termination. Could it be that initial public and industry reaction to the relaunch of Mr. Raymond's career was less than enthusiastic? Whatever the case, Usher returns less than a year later with a more adult, soulful sound and a laid-back, catchy summertime head-nodder. Trading his trademark quick-fire rap/sung delivery for some straight-up riffing and singing, this should earn Usher respect at R&B radio and beyond, helping him keep step with the no-frills old school production that

SPOTLIGHT



AFRO CELT SOUND SYSTEM FEATURING PETER GABRIEL *When You're Falling* (3:40)

PRODUCERS: Simon Emmerson, James McNally, Martin Russell, Stephen Hague
WRITERS: S. Emmerson, J. McNally, I. O Lionaird, M. Russell
PUBLISHER: Real World Music Ltd.
Real World 15340 (CD promo)
Triple-A radio has been handed a grand prize in this launch track from the upcoming third volume from Afro Celt Sound System, *Further in Time*. "When You're Falling" features the wondrous vocals of Peter Gabriel in an ensemble performance that comprises the 10 disparate members of the musical collective amid a mid-tempo, mandolin-driven melody that lovingly fuses Irish and African traditions (hence the group's name). Afro Celt is the brainchild of producers/instrumentalists Simon Emmerson and James McNally with vocalist/lyricist Iarla Ó Lionáird and engineer/programmer Martin Russell. Here, they have invited Gabriel and co-producer Stephen Hague for their most accessible—and even commercial—endeavor yet, a celebratory mantra that will light the fire of those open-minded enthusiasts of the ancient, the modern, and the mixing of the two. This is an inspired musical moment, as well as an opportunity for this eclectic outfit to at last reach the masses.—**CT**

seems to be in vogue these days in R&B circles (Sunshine Anderson, Carl Thomas, Jill Scott). It's interesting to note that this marks one of the few occasions that veteran producers Jam & Lewis have shared production credits with people outside their Flytetime camp on a song they didn't write. In any case, consider this a serious bid for Usher's return to form.—**JL**

4 SHADES *Crave* (4:21)

PRODUCERS: The Characters
WRITER: not listed
PUBLISHER: not listed
Real Deal Records (CD promo)
Georgia-bred quartet 4 Shades is looking to share a little love with the ladies on its debut offering "Crave," a song—obviously enough—about spending the night with that certain feeling coursing through one's veins. Not surprisingly, these smooth-talking lads cite among their idols Boy II Men, The Temptations, and New Edition, and their overall vibe is suave and ultra-smooth. Three of the four Shades linked up during high school, and their harmonies have the crisp, well-manicured feel of a group that has actually crafted their nuances together over time. Real Deal Records is owned by heavyweight boxing champ Evander Holyfield, and 4 Shades represents his entry point into a distribution deal with Orpheus Music/EMD. Look for the guys to ply their charms on a 15-city promotion tour this summer, with promises of corporate sponsorships nurtured by Holyfield. The group's debut album ships July 3. Contact 212-873-1379.—**CT**

COUNTRY

TRAVIS TRITT *Love of a Woman* (3:38)

PRODUCERS: Billy Joe Walker, Jr., Travis Tritt
WRITER: K. Brandt
PUBLISHER: Songs of Lastrada/On the Move Music/La Silla Music, BMI
Columbia 16595 (CD promo)
After somewhat of a lull, Travis Tritt's career has re-ignited since his affiliation with Sony and the release of his outstanding *Down the Road I Go* album. Following his sunny hit single "It's a Great Day to Be Alive," this new offering is a gorgeous, understated ballad about the virtues of a good woman's love. Written by Kevin Brandt, the lyric covers territory previously explored in other country love songs, but Brandt's earnest lyric gives the topic fresh appeal. The song's true strength lies in Tritt's vocal—an engaging blend of country-boy grit and heartfelt passion. The production is low-key, wisely placing the emphasis on the artist's way with the lyric. Country radio programmers have always found room for a great, positive love song, and this one certainly fits the bill. Look for Tritt's streak to continue with this offering.—**DEP**

LORETTA LYNN *I Can't Hear the Music Anymore* (3:41)

PRODUCER: Randy Scruggs
WRITERS: L. Lynn, C. James, K. Franceschi
PUBLISHERS: Coal Miners Music/Colvin & Company Music, BMI; Coal Dust Music, SESAC
Audium 8119 (CD promo)
Loretta Lynn is a national treasure. Very few, if any, country female vocalists have had the impact on national culture that Lynn has during her impressive career. This poignant single powerfully demonstrates the talent that has made her a household name. Penned by Lynn, Kendal Franceschi, and Cody James, the song is a heartfelt homage to her late husband, Mooney. Listening to Lynn sing of how he encouraged her and all he meant to her is almost like eavesdropping on a prayer. Theirs was a colorful, complex relationship, and on this ballad, Lynn gives the world a glimpse into what made their union so special, as well as the heartbreak she has endured in the wake of her loss. Her performance brims over with emotion, and when she breaks down during the song, no listener's eyes should remain dry. During a recent *A&E Live by Request*, Lynn's show was one of the highest-rated installments in the network's history. Let's hope that will encourage country programmers to give this legendary performer her due and her fine new album, *Still Country*, the attention it deserves.—**DEP**

AC

ANGELA AMMONS *Big Girl* (3:43)

PRODUCERS: Sheppard, Kenny Giola
WRITERS: Sheppard, K. Giola
PUBLISHERS: Martybags Music, ASCAP; Noisedog Productions, BMI
Universal 20499 (CD promo)
Austin, Texas, native Angela Ammons is an antidote to today's girl-pop environment, with a focus on acoustic rock-based instrumentation and melodies less about the beat than the brain. Her track "When It Doesn't Matter" was featured in the hit film *Save the Last Dance* last year, serving as a preview to her adult top 40-stamped brand of musicianship. It's impossible not to compare the 18-year-old's debut single "Big Girl" to Natalie Imbruglia's monster 1998 hit "Torn." Both are led by a guitar, a rousing chorus, and a keen balance between outright pop and something just a little more highbrow. This is a pleasing outing, and Ammons possesses an expressive voice that might bring a sigh of relief to hot AC programmers weary of the high-pitched mantras so common from other teen acts. "Big Girl" won't rewrite the history books, but it's nice to see a maple amid a forest of elms.—**CT**

CONTRIBUTORS: Jeff Lorez, Deborah Evans Price, Chuck Taylor. 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 bureau.

BLACK MUSIC



MONTH

THE BILLBOARD SPOTLIGHT

Once again, it's time to shine the spotlight on Black Music Month, the annual tribute fostered by the Black Music Association and launched in 1979. We all know the popularity of black music—fueled by the resurgence of R&B and the non-waning influence of hip-hop—is something to be celebrated year-round. However, it's still nice to jump off the industry merry-go-round once a year and reflect on the past, present and future. This year's Billboard Spotlight encompasses a variety of topics. Starting with the business of R&B, industry players talk about old-school R&B, among other issues. The all-important summer touring season is examined. And Black music's various offshoots are also explored: reggae-influenced hip-hop, mainstream gospel's burgeoning acceptance, blues basics, the roots music of jazz, classic R&B reissues and black music British style.—*Gail Mitche!*

PHOTOGRAPHS, LEFT TO RIGHT: SHAGGY; JANET JACKSON; EARTH, WIND & FIRE; YOLANDA ADAMS

For some, what qualifies as black music is simple and rather monolithic, but, to others, the term can apply to any type of music—including country, pop or rock 'n' roll—that black artists use to express themselves. In today's all-inclusive music industry, terms like R&B seem somewhat amorphous and, in a more creative sense, a bit confining. The once-distinct lines separating genres are becoming more blurred as audiences embrace music that has, in recent years, been perceived as the exclusive property of a particular culture.

As today's more "popular" R&B music finds and appeals to broader audiences, its success inevitably begs the question: How are more traditional R&B artists faring? Some industry insiders say it's most challenging for older artists who are not interested in adopting a more youthful, pop-sounding style or who simply can't do so convincingly. Others say what's happening today is nothing new: R&B music has always been "popular" music that, in all its breadth, has birthed a range of genres. They say today's music is driving curious young fans to explore more old-school R&B.

ENDURING INFLUENCE

David McPherson, executive VP, A&R, and executive VP, urban music, for Epic Records, belongs in the latter group. "One thing that I've always believed in is the influence that black music has on popular culture," he says. "This is why we, as blacks, have to see that our music was responsible for rock 'n' roll. It was responsible for Elvis; it was responsible for a lot of different forms of music. When you see different kinds of R&B groups such as 3LW—which is an

Billboard Celebrates

Black Music Month

R&B Keeps It Real

A Growing Audience Is Drawn To The Music And Culture Of Old And New Artists

BY RHONDA BARAKA

R&B group with definite crossover appeal—that's a good thing, because that's bringing our music and what we do to a vast audience."

McPherson says he thinks the new R&B and especially hip-hop are helping to expose younger audiences to music by more traditional R&B artists. "Hip-hop has opened up R&B to the mainstream consumer—no doubt about it. If it weren't for that, you would have a lot fewer people in the mainstream audience listening to some of the bigger R&B acts of today that we know they're buying. A lot of them are listening to R&B artists. They go into a record store and see an Al Green or a Luther [Vandross] CD, and they'll say, 'Oh let me pick this up and see where some of these influences came from.'"



Full Force

But when it comes to new music by older R&B artists, that's a different story. "I think it's difficult right now for those types of artists at a major record company, because it's definitely about the youth right now," says McPherson. "It costs a lot of money now to

promote and market and make records, so companies definitely want to know that they have an upside to what they are doing."

Artist/producer "Bow-legged" Lou George of Full Force agrees but is more critical of record labels for their treatment of veteran acts. "People forget," he says. "It's just like when we were trying to come back and trying to get production gigs. People had amnesia about us, and we had to go to the white boys [Backstreet Boys and 'N Sync] and produce them just to get a breath of fresh air again."

Full Force has recently recorded a remake of the 1977 Floaters hit "Float On," which features Gerald Levert, Ginuwine, Kevon Edmonds and Montell Jordan, as well as an all-female version with Regina Belle, Vesta and Miss-

Jones. Criticized by some for his decision to use veteran acts, George says he wants to "bring attention" to older R&B artists, many of whom don't have a place in today's recording industry. "Right now, I think [traditional R&B artists] have their own separate niche where they call it AC, and it's really hard for the traditional R&B artists to get radio air-play because black radio is geared toward the youth and hip-hop," he says. "To use a Vesta or a Regina Belle in my project, we get questions from the higher-ups: 'Why are you doing that?' Because I'm looking at the music, and I'm looking at true artistry."

George says R&B artists, like Full Force, have to keep pace with changes in the genre. "I think traditional R&B goes through so many phases," he says. "We were on the forefront of breaking through rock 'n' roll—black people did that. I think black people were on the forefront of creating music trends. Why is it R&B music? Because the people doing it are black. That's why it's rhythm and blues. But it's all popular music."

Singer Miki Howard, who recorded for majors Atlantic Records and Giant Records from 1987 to 1993 and now records for indie Peak Records, says she understands R&B's broadening appeal. "I think that music has to grow. Urban music usually reflects what's going on in the community. If the music is spreading across the board, that simply means that our culture is becoming more defined and well-known," she says.

Nonetheless, she admits that it's challenging for an artist like herself. "I just think it's hard to stay current," says Howard. "It's hard to put a record together that can fit in the mainstream record pool. That's the most difficult thing. Even when I listen to my record now, I think, 'Gosh there's nothing out there that sounds like that.' So you think, 'Is this the right thing? Do I sound old?' But hey, you just do the best you can. Good R&B is going to sell, traditional or otherwise."

Howard, whose new CD, *Three Wishes*, was released in March, says what she appreciates most about being on an indie is that there is no "color line." "There is no pop department and urban department. We're doing an urban record, but there's no separation."

Kevin Liles, president of Def Jam and Def Soul, says, though Def Jam recognized the amount of work it takes to develop R&B acts, it still opted to create Def Soul, the R&B imprint of the long-standing rap label. He says the key to the success of Def Soul artists like Sisqo, Case and Kelly Price—with mainstream and traditional R&B audiences—is that "they tell the truth" and truly represent a culture that audiences are interested in.

"What makes you go mainstream?" he asks. "Is it a record, or is it more people that your music is reaching? It's not that you're crossing over to them, but they're coming to your party. As more people embrace our culture, they're gonna get exposed to different things. I think more people are coming to the table and really saying, 'Hey, it's not just about rap, and it's not just about R&B. It's about a culture; it's about a lifestyle.'" ■

Continued on page 48

Keeping The Heritage Alive

Black Music Reissues Abound On Both Sides Of The Atlantic

BY DAVID NATHAN



Harold Melvin & the Blue Notes and Nancy Wilson



It's been almost 20 years since the first compact disc appeared, and, while the classic work of many of black music's legendary superstars has been made available on CD, thankfully the vaults continue to be mined on both sides of the Atlantic.

U.S. companies such as Rhino,

Universal Music Group, The Right Stuff, Sony Legacy, BMG/Buddha, Collectables, Sundazed and others have been ongoingly providing consumers with a tasty array of product focused on the upper echelon of R&B luminaries. Meanwhile, their counterparts in Japan and, most especially, in Europe

have been delving even deeper to access music by second- and third-tier artists whose contributions to the R&B world are just as significant.

U.K. companies such as Ace, Connoisseur, Sanctuary, Westside, Expansion and Spectrum have appealed to the strong, die-hard following that classic R&B and soul music have had in Europe since the early '60s. The result is a list of titles by artists as diverse as (late Supreme) Florence Ballard, Leon Ware, Shirley Ellis, Lamont Dozier, Syreeta, Little Johnny Taylor, Inez & Charlie Foxx, Patti Austin, Deniece Williams, Alphonso Johnson, Z.Z. Hill, Arthur Alexander and Joe Simon, which have all surfaced within the first few months of 2001. Upcoming U.K. releases include albums by Marvin Sease (Connoisseur Collection), Tammi Terrell (Spectrum) and several B.B. King packages from Ace Records.

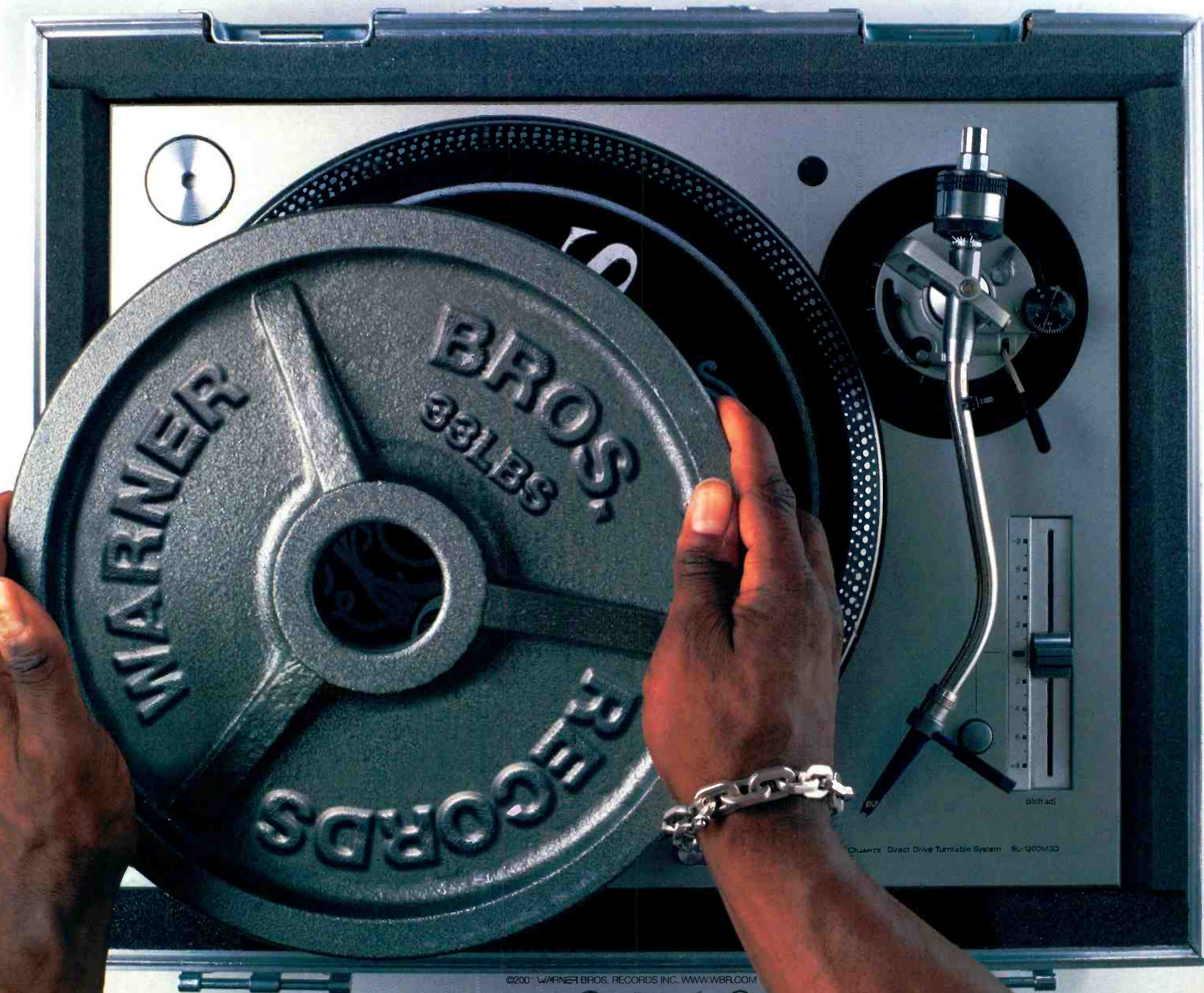
While Japanese companies tend to reissue classic soul titles with a little less regularity, artists such as

Phyllis Hyman, Change, Dionne Warwick, Cheryl Lynn and Debra Laws have all benefited from a philosophy that provides for the straight reissue of original and often rare albums by such artists.

Not that U.S. companies have been idle. This year provides a full range of great releases that are sure to keep the rich heritage of black music alive and well. In keeping with the Japanese focus on original albums, BMG's Buddha division is gearing up to provide some important reissues, most notably Angela Bofill's first two classic albums, *Angie* and *Angel of the Night*, along with three titles by the Delfonics that have never been issued on CD—*La La Means I Love You*, *Sound of Sexy Soul* and *The Delfonics*. All five titles are due in June and will be followed by albums by the Edwin Hawkins Singers, Norman Connors and the Five Stairsteps.

Rhino, long a bastion for reissuing classic Atlantic Records material, is reaching into the Warner Bros. and Elektra catalogs to

heavy rotation.



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The release early this year of the latest sales figures reflected a decline in the sales of gospel music for the first time in five years. That, coupled with lagging sales from some of its big-name talent like Kirk Franklin, led many to question whether or not commercial gospel sales have peaked.

While industry analysts attribute the decline to a shift in buying patterns (reporting their biggest increase ever in mainstream retail store sales), some gospel insiders assess the industry as being in flux and conclude the state of transition as somewhat natural after a decade of phenomenal growth.

Most, however, insist that people have seen the light and that gospel is more than holding its own, pointing to the phenomenal success of Yolanda Adams, whose breakthrough hit "Open Your Heart" garnered a Soul Train award for best R&B single—as well as the success of the Sisters in the Spirit concert tour, BET's *Celebration of Gospel Music* becoming the network's third-highest-rated special, and gospel musicals continuing to thrill audiences around the nation while providing artists with touring options and labels with yet another viable marketing and promotion venue. One that—as was the case with *Behind Closed Doors* (produced by Bishop T.D. Jakes)—helped generate substantial sales for Jakes' current release, *The Storm Is Over*.

What's more, industry leaders like Verity Records and Gospo Centric expect banner years.

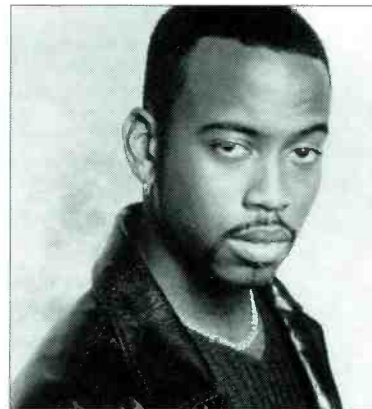
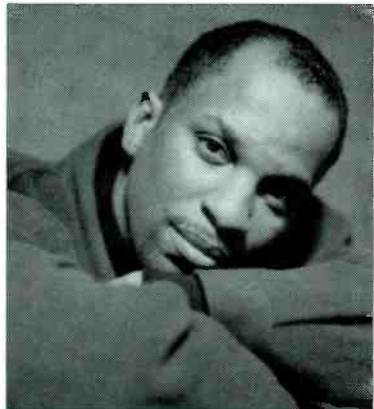
Billboard Celebrates

Black Music Month

Keeping The Faith

Gospel Music Is Hitting Its Mainstream Stride

BY LISA COLLINS



From left: Donnie McClurkin, Mary Mary and Tonex

BETTER THAN EVER

Verity Records VP Jazzy Jordan declares, "We're meeting and surpassing our expectations. The first six months have been very good to us, with the intro of the F. Hammond Series, the top-10

chart entry of the LFT choir [Hezekiah Walker's latest release], Donnie McClurkin's going gold and the continuing success of the WOW Gospel series—also gold. We're extremely excited about the third and fourth quarters, due to

new releases from Virtue, Richard Smallwood & Vision, Tonex, the Canton Spirituals and Fred Hammond's Christmas album."

"Gospel is holding its own," Gospo Centric CEO Vicki Mack-Lataillade contends. With the *Kingdom Come* soundtrack and releases due out later this year from Franklin, Tramaine Hawkins and Dorinda Clark-Cole, her label expects a big year as well.

"It's not about just one person dominating anymore, and that's good," Mack-Lataillade maintains. "You're only going to get a few artists that do platinum in any

African-American mega-churches averaging anywhere from 5,000 to 20,000 in weekly attendance across the nation, that market alone accounts for upwards of 1 million prospective buyers. Yet, for all that potential, veteran insiders like MCG Records president James Bullard are cautious.

"We've had tremendous growth, some excellent crossover into mainstream with Kirk Franklin, Donnie McClurkin, Yolanda Adams and Mary, Mary, and our production and imaging have improved dramatically," says Williams. "However, with growth comes the need to keep up—often at a tremendous cost.

"You have a lot of people who will glorify in the growth, but very few who glorify in it understand net profit. Gospel will do very well as long as we continue to be cautious with our spending. When you chase after mainstream success, the costs continue to grow and the net profit decreases. At some point, the gospel becomes secondary to people spending big money to break records."

Mack-Lataillade concurs. "Just look at what kind of units you have to get to be No. 1 on the charts. You have to be hitting 20,000 to 30,000 units. It used to be you could hit No. 1 with 4,000 to 5,000 units, but not now. And when you get with secular labels you learn not only their expectations but the numbers they need, and we're not in that business. The stakes are too high. Just look at the independent scene."

Indeed, with the exception of a rare few, including those like World Wide Gospel, MarxSan and local upstarts like Los Angeles-based Judah Music, gospel independents have become a readily disappearing breed in the past few years.

Another by-product of the skyrocketing costs, according to Wellspring Records president Demetrus Alexander-Stewart, is the growing challenge tied to

The Rap On The Jamaican Connection

Hip-Hop Moves To A Reggae Beat And Vice Versa

BY ELENA OUMANO

A hip-hop head may not bob to roots reggae's moral imperatives and "one drop riddim," but he can't help winding his waist to dancehall reggae's quickened digital pulse and broader lyrical themes. DJ Kool Herc, the midwife who introduced the Jamaican sound-system template to the Boogie Down Bronx's urban

merged with the seminal sounds of New Orleans R&B and jazz to form ska. That musical dialogue between African America and Jamaica has never quit, and with dancehall star Shaggy's R&B/pop hit album, *Hotshot*—the most successful reggae album ever from a living artist—it looks like reggae and hip-hop will mix it up even

after Bob Marley's '81 passing, its dominance was less a response to reggae's loss than a respectful gesture of hip-hop mimesis. During the past few years, especially, hip-hop is getting more than the lion's share of Jamaican turntable time.

SELLING THE MIX

Defying critics' predictions, hip-hop rocked its wild style all the way up from the streets to become the biggest-selling genre in modern music, while dancehall's daunting Jamaican patwah lyrics, sing-song intonations and tough, audacious instrumentals maintained reggae's status as international underground giant. That is, until *Hotshot* was released in August 2000 on MCA. "It's overwhelming," says Shaggy. "It's sold 5 million and shipped 6 million so far—pretty impressive for a reggae record. Of course, I expected it to do better than the last album, 'cause you don't make a record to flop." Answering the charge leveled by some that the heavy pop and R&B influences in *Hotshot* overwhelm the reggae elements, Shaggy says, "You're going to be criticized by purists anyway. Bob [Marley] was criticized for using guitar and keyboard overdubs from Nashville players to get a crossover feel.

"Compare 'Gal Them Sugar' Continued on page 46

It's not about just one person dominating anymore, and that's good. It's starting to be hip to buy and listen to gospel music, and that's what it was always about.

—Vicki Mack-Lataillade, Gospo Centric

genre. It's about dominating one or two—perhaps even three—slots on urban radio at any given time. If so, we can continue to be strong. It's starting to be hip to buy and listen to gospel music, and that's what it was always about."

"Even traditional purists are catching on to the marketplace," reports Sherry Anderson, who owns and operates New Life Gospel Records in Los Angeles. "People who once bought James Cleveland are now picking up Mary, Mary. Everything is beginning to blend and come together."

It's good news for those like Carla Williams, director of marketing for Dexterity Sounds/EMI, who continue to look to gospel's core audience, the church.

"What's very significant is the church phenomenon, because that is where most gospel artists maintain their livelihood," Williams points out. "The network of ministers of music who teach and play our music has become a key marketing component, particularly in the case of mega- and full-service churches, which have grown phenomenally over the last decade."

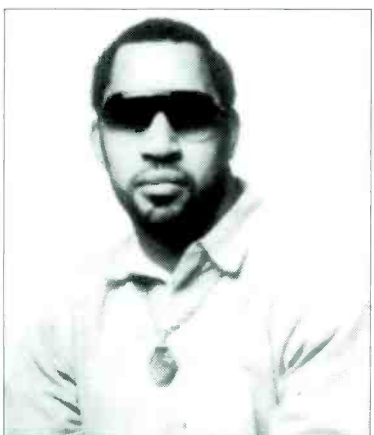
THE COST OF GROWTH

Fact is, with upwards of 50

breaking new artists. "Breaking new artists is a great deal more difficult. Now we're seeing a lot of people signing established artists and trying to figure out how to expand their marketplace instead of breaking new artists. James Bullard's MCG Records signed Billy Preston, Gospo Centric signed Tramaine and Dorinda Clark-Cole, and Tommy Boy signed Vickie Winans."

However, be it new or established artists, mainstream successes like Adams or the newfound popularity of more traditional artists like Lee Williams & the Spiritual QC's, gospel is not close to peaking for programmers like KJLH gospel music director Aundrae Russell, whose Los Angeles-based station was instrumental in the success of Donnie McClurkin's smash single "We Fall Down."

"When you see the Natalie Williams and the Donnie McClurkins—the songs you play one time and the phone lines light up—that's when I get excited," says Russell. "Besides, many young people are into it, and they're the buying audience. So I don't think the end is in sight. In fact, I believe that gospel music is just hitting its stride." ■



From left: Beenie Man and DJ Kool Herc

struggler in the '70s, is hip-hop's familiar—and accurate—creation fable. Less known is that pioneering J.A. toasters adapted their mic style from the scatting chat of America's race-radio jocks. Reggae itself evolved through a series of transmutations set off in the early '60s, when Jamaican mento

tighter. Countless Jamaican signifiers have always tunneled their way into hip-hop, from the currently popular rump-quivering dance style to mixing a heavy bass line up-front. The hip-hop to reggae influence is equally evident. When dancehall style took over reggae

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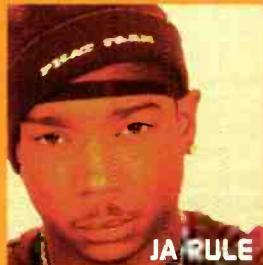


JOIN THE TEAM

[These All-Stars Did]



MICHAEL JACKSON



JA RULE



TIM & BOB



AALIYAH



MIKE CITY



MYA



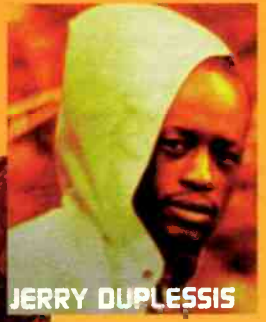
R. KELLY



JANET JACKSON



DALLAS AUSTIN



JERRY DUPLESSIS



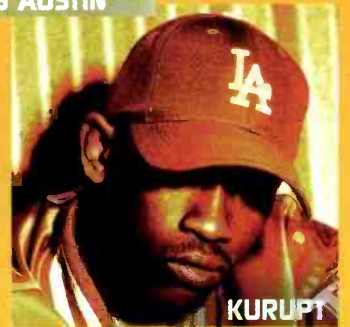
TRICK DADDY



SICKK THE SHOCKER



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Black Music in the U.K.

BY KWAKU

LONDON—The U.K. has always produced its own versions of the major black-music genres, whether R&B, reggae, hip-hop, jazz, gospel or blues. To sample the wealth of black music in Britain today, Billboard sampled a panel of tastemakers in various genres about their favorite current releases. Here are their tips.

R&B

Craig David

Born to Do It
(WILDSTAR/TELSTAR)

“Craig’s managed to conquer this side of the hemisphere with a definitive U.K. sound that’s still sympathetic to contemporary R&B. And he’s also an incredible performer.”

—Trevor Nelson, presenter for BBC Radio 1 and MTV Base

HIP-HOP

Karl Hinds

“Relate to Me”
(ILL FLAVA)

“The most impressive joint out for me at the moment is Karl Hinds, who comes from the Blak Twang stable. His tune ‘Relate to Me,’ on his own Ill Flava label, hits the spot for me every time. He does everything himself—rapper, producer, sells the joints out the back off the trunk. He’s a good producer who has melody in his stuff. He’s not trying to be a thug. Like a lot of people coming out of the U.K., he sounds like himself and spits with a London street slang. That’s progress. A major label would do well to give this kid a spot doing some remixes to get him to the next level.”

—Dave VJ, independent R&B/hip-hop A&R manager and presenter for Choice FM and peoplesound.com

REGGAE

Chuki Star

“Run Dem Out”
(JANG)

“For me, it has got to be Chuki Star, because he’s chatting [dancehall rhyming] positive lyrics about life out there concerning the youth and his own lifestyle.”

—Daddy Ernie, presenter, Choice FM and owner of Klassique Records, a specialty-music retailer in northwest London

JAZZ

Courtney Pine

Back in the Day
(BLUE THUMB/UNIVERSAL JAZZ)

“Courtney Pine defines the U.K. jazz scene like no other artist. From a live point of view, he has been the most consistently entertaining act I have presented over the past 10 years.”

—Adrian Gibson, promoter, the Jazz Café, London



Craig David

Karl Hinds

Courtney Pine

BLUES

Little George Sueref

George Sueref and the Blues Star
(PUSSYCAT)

“He’s got one of the greatest voices in British blues, which is like a high tenor. It’s got a bit of a soulfulness to it, almost like a Sam Cooke or Joe Turner. It’s got an authentic ring of the 1950s sound to it. Very retro. He also writes a lot of the songs.”

—Mike Garvin, manager of the blues department at Ray’s Jazz, a specialty-music retailer in central London

GOSPEL

The Wades

A Family Thing
(FAMECITY ENTERTAINMENT)

“My favorite British gospel artists are the Wades. Musically, for a decade and a half, they’ve been fusing contemporary R&B rhythms with traditional gospel to pioneer a stylistic approach that only now have the Americans caught up with. Spiritually, they have a radical approach to ministry, reaching out to London’s street culture and showing what the gospel should be—not a church-goer’s comfort blanket or a record-industry market niche, but a transcendent message that can heal broken lives.”

—Tony Cummings, editor, CrossRhythms

Black Music On Tour

Old-School Acts Stay Strong While First-Time Headliners Break In To A Booming Business

BY RAY WADDELL

Be it rap, reggae, jazz, blues, gospel or R&B, old-school or cutting-edge, African American artists are touring in large numbers, and the turnstiles are clicking. The black touring business is healthy, from its multiplatinum current artists in arenas to, perhaps more importantly, acts that realized their best chart and retail success decades ago filling civic centers and theaters.

Simply put, promoters are finding success with African American ticket-sellers. “We’re doing everything from the Queens of Comedy to Lil’ Bow Wow,” says Florida-based promoter Jon Stoll of Fantasma Productions. “There are a lot of acts out there doing business in a wide range of genres.” A number of contemporary touring acts are expected to do very well this year, with Janet Jackson chief among them. Jackson’s All For You World Tour, produced by SFX, begins July 5 in Vancouver, B.C., and will hit some 45 U.S. markets before heading to Europe in the fall. Jackson’s track record is impressive; her Velvet Rope tour in 1998 grossed \$33 million and drew more than 680,000 people to 60 shows.

But the story for 2001 goes well beyond Jackson. Other artists either touring or expected to tour this year include Prince, Erykah Badu, Sisqo, Destiny’s Child, Mystikal, DMX, Nelly, OutKast, Ludacris and a Jay-Z/R. Kelly package.

SEASONED VETERANS

Outside the mainstream headliners, a wide range of veteran acts are making a good living through road work. “We’ve got good things happening for everybody,” says Mike Kappus, president of the Rosebud Agency, booking agency for such acts as John Lee Hooker, Booker T. Jones, Robert Cray, Ruth Brown, the Dirty Dozen Brass Band and the Five Blind Boys of Alabama, as well as a W.C. Handy All Stars blues package.

“Business is very good for all of these acts,” says Kappus. “There is a huge market for rap and contemporary R&B, but that’s not really our world. In the live-performance world, we’re finding tremendous openness to different kinds of music, from African music to acts like the Blind Boys and the Dirty Dozen Brass Band. It’s out of the mainstream, but it’s still great music, and the opportunities are there more than ever before.”

The Blind Boys of Alabama have a new record and will tour internationally, Kappus says. Blues music is also “doing fine,” he adds.

“We consider Robert Cray a cross of rock and soul with blues, gospel and jazz,” he explains. “Robert has a new record, and we have an extensive American and European tour lined up.”

The W.C. Handy All-Stars is a flexible blues package that

includes such artists as the Duke Robillard Band, Joe Lewis Walker, Johnnie Johnson, Little Milton, John Hammond and Charlie Musselwhite. That tour plays everything from performing-arts centers to blues festivals and blues clubs.

Kappus says John Lee Hooker is contemplating a new album, but health concerns make it tough for the artist to tour extensively. “He’s



James Brown

83 years old and still doing shows,” notes Kappus. “He stays on the West Coast mostly, doing two or three gigs a month.”

SOUL SURVIVORS

Universal Attractions booking agent Jeff Allen is booking numerous shows on the ‘70s Soul Jam package, which includes the Stylistics, the Dramatics, the Ch-Lites, Harold Melvin & the Blue Notes and the Delfonics.

“We’ve had this package out for the last 10 years, but, over the last years, with old school being popular at radio again, business has never been better,” says Allen. “The health of this market is fantastic, and it’s here to stay.”

Allen has been James Brown’s agent for 35 years. “James only wants to work four or five dates a month, and he gets that and then some,” says Allen.

Allen adds that he feels the future of latter-day soul acts for touring is very bright. Also on the Universal roster are such acts as Ashford & Simpson, Atlantic Star, Chico DeBarge, Peaches & Herb, Kurtis Blow, Bobby Womack, Brass Construction, Brothers Johnson, Mandrill, the Zapp Band and many others, all finding plenty of work.

“People grew up with this music. What are they gonna do, embrace Snoop Dogg all of a sudden?” Allen asks. “Our phone is ringing non-stop. Last year was a record year for our agency.”

OLD AND NEW

Other agencies are seeing similarly strong interest in both vintage and contemporary acts. “I’ve been doing this for 25 years, and, right now, business is really good,” says Sal Michaels, CEO of Pyramid Entertainment Group, agency for acts ranging from contemporary acts like DMX and 112, to veteran funk, soul and R&B stars. “All I can tell you is all my groups are working.”

Michaels counts among his top-sellers Kool & the Gang, Frankie Beverly and Maze, the Ohio Players, Morris Day & the Time, S.O.S. Band, Midnight Star, Jeffrey Osborne, Cameo, the Gap Band, the Isley Brothers and Chaka Kahn. New acts Michaels is booking dates for include Mystikal, Ja Rule, Ginuwine, Musiq [Soulchild] and Ludicris.

“All the old-school stuff is doing very well,” says Michaels. “They’re playing everything from festivals to corporate events, amusement parks, casinos and open promotions. It keeps getting stronger and stronger.”

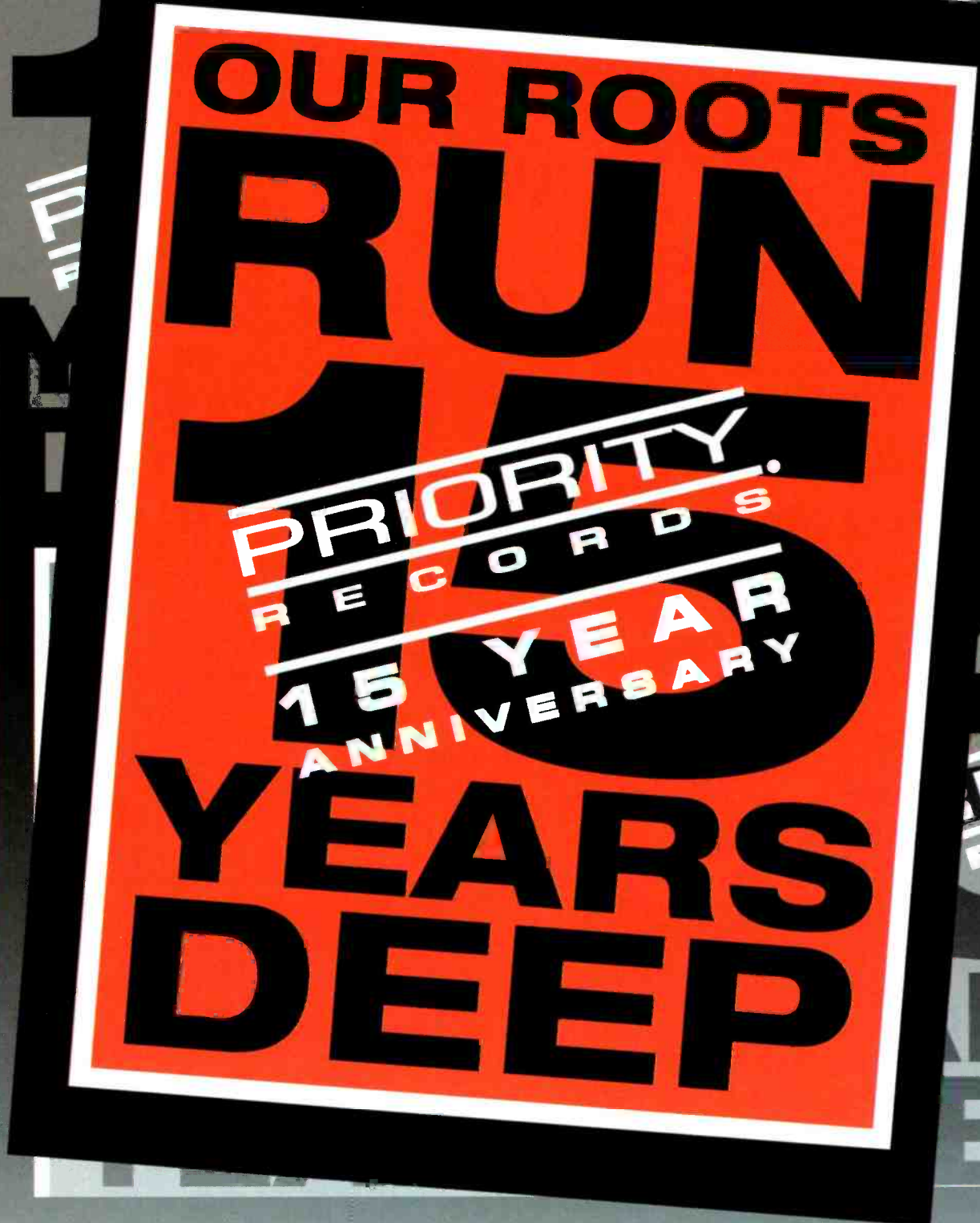
DOWNSIDES

Black-music promoter Lew Rose feels that some black acts are jumping into headliner status too quickly, often on the strength of one hit. “When we used to do a tour—dating back to 1979 with Sister Sledge, ‘80 with Kool & the Gang and ‘81 with Rick James—we used to do concerts with five acts, to give four new acts a chance to get in front of the public and develop,” says Rose. “Black acts have never sold more records than now, but there’s no way to develop a new act. They have one big record and then do a headlining tour.”

Rose says the right to headline should be earned through extensive touring rather than retail success. “A lot of these acts never have the chance to train, and they fail live. The first time they walk into an arena to do a show, they’re a headliner,” he says. “Nowadays, if you sell a couple million copies of the record, the agents want to put you out as a headliner. Just because they sell records doesn’t mean they can sell tickets.”

Also casting a pall on the black-music touring scene is the assertion that black concert promoters have been left out of the boom for both white and black headliners. In response, the Black Promoters Assn. filed a \$700 million discrimination lawsuit naming several top promoters and booking agencies. The case is currently in the discovery phase.

“The agencies are not selling to us,” says Leonard Rowe of Rowe Productions in Atlanta, part of the BPA. “We just did two sold-out shows on Prince, but Prince doesn’t have an agent. I’m glad he gave us some dates. We’re very appreciative of Prince and his tour manager Billy Sparks.” ■



Priority Records and its affiliated labels salute Black Music Month!



In the record business, as in life, what goes around comes around. There will always be cyclical trends in music, and the progress of blues reissues—which has gone through periods of booming activity and relative quiet since the 1960s—is an outstanding example of an industry area that is subject to dramatic ebb and flow.

Things are relatively quiet in the world of reissues today, but only in comparison to the manic activity that swept the business during the 1990s. Though the reissue work of such independent labels as Origin Jazz Library and Yazoo Records helped spark the blues revival of the '60s, and major labels like Columbia had sporadically indulged in repackagings of its vault material, a single event catalyzed a decade of widespread reissue activity: the 1990 release of *The Complete Recordings of Robert Johnson* in Columbia Legacy's Roots N' Blues series.

While the elusive Delta blues singer's music had been available on LP since the '60s, the two-CD boxed set of his collected works received unprecedented media coverage. It ultimately was certified platinum—a hitherto unthinkable achievement for a set of solo country blues recordings made in the depths of the Depression.

The remarkable success of *The Complete Recordings of Robert Johnson* opened the floodgates: Major labels that had paid scant attention to their classic blues masters began mining even the most obscure blues with vigor. Sony's Legacy division released deeply annotated collections devoted to Delta progenitor Son House, gospel-blues

titan Blind Willie Johnson, Atlanta 12-string guitar ace Blind Willie McTell, Delta blues giant Bukka White, the sweet-voiced, hot-picking Mississippi John Hurt and many others. After years of total neglect, RCA reactivated the old Bluebird imprint and began an astonishing, albeit short-lived, blues series that included titles devoted to Tampa Red, Big Maceo Merriweather, Sonny Boy Williamson, Robert McCoy (aka Robert Nighthawk) and Tommy McLennan. Capitol began a wide-ranging, attractively packaged series of catalog releases by Mississippi Fred McDowell, T-Bone Walker, Amos Milburn, Juke Boy Bonner and many more. Under the Flair imprint, Virgin/Pointblank began reissuing sublime postwar recordings by such modern masters as B.B. King and John Lee Hooker. MCA's catalog division began a hyperactive exploration of the enormous Chess Records archives, issuing two boxed sets and an enormous volume of new

Billboard Celebrates

Black Music Month

Singing The Blues' Praises

Reissues Rekindle Interest In The Roots Of Roots Music

BY CHRIS MORRIS



caesura isn't hard to divine. While the Robert Johnson package proved a bona fide hit, none of the succeeding releases from the majors could even hope to attract the kind of interest—and sales—that the Johnson box received. The majors' visions of big blues catalog sales ultimately proved illusory.

TRUE BLUE BELIEVERS

With the exception of certain isolated initiatives, the blues reissue field has today been left primarily to true believers on the independent label side—some of whom have been responding with fairly opulent packages of their own.

Alone among the majors, MCA has continued to actively explore its blues vaults. This year, the company inaugurated its "Blues Classics Remastered & Revisited" line, with augmented editions of essential albums by Muddy Waters, Bobby Blue Bland and Luther Allison; Universal's Chess and Hip-O imprints continue to mine the company's extensive blues cat-

titles tied to the Chicago blues label's 50th anniversary.

For the better part of a decade, no old blues title, no matter how obscure, seemed beneath the attention of the major labels. And then, as suddenly as it began, the new wave of blues reissue activity ground to a stop.

The reason for this sudden

alog. BMG's catalog imprint Buddha Records has shown unexpected signs of blues life this year, as well, and has issued crisp-sounding and handsome collections devoted to Elmore James' great Fire Records sides of the '60s and Lightning' Hopkins' unjustly obscure Herald Records sessions.

However, the crème de la crème of recent blues reissues has been produced by the indies. The reactivated Rooster Blues label concocted the most essential vault release of 2000 with *And This Is Maxwell Street*, a fantastic-sounding, brilliantly annotated collection of live sides recorded on Chicago's Maxwell Street for the 1964 documentary *And This Is Free*. The tiny Raleigh, N.C.-based label Old Hat Enterprises just released *Folks, He Sure Do Pull Some Bow!*, a beautifully packaged compilation of vintage black fiddle music from the years 1927 to 1935, including tracks by the Memphis Jug Band, the Mississippi Sheiks, Bo Chatman, Frank Stokes and Clifford Hayes.

The most over-the-top reissue we're likely to see this year is due in October from the late John Fahey's Revenant Records, which is being kept in operation by Fahey's partner Dean Blackwood. Revenant's *Screamin' and Hollerin' the Blues* will be a seven-CD set, issued in a set designed to resemble an old album of 78 rpm discs, devoted to the work of Delta blues originator Charley Patton and his contemporaries.

Could this amazing box, which will restore Patton's 1920s sides in greater fidelity than ever before, ignite a new wave of interest in blues for the new millennium? Stay tuned. ■

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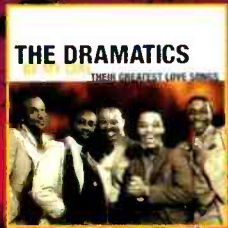
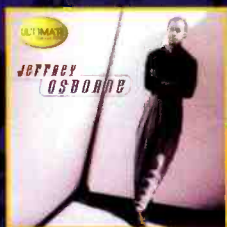
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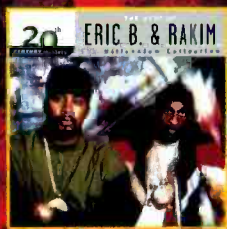


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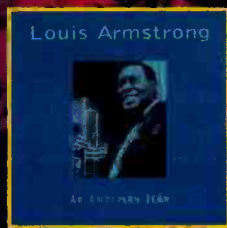
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ALL YEAR 'ROUND



CELEBRATE BLACK MUSIC MONTH

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Black Music Month

HIP-HOP REGGAE

Continued from page 38

[from Beenie Man's 2000 Grammy-winning *Art & Life*] with 'It Wasn't Me' [the No. 1 single from *Hotshot*]," he continues. "Tell me, which one has more reggae? I wouldn't get airplay from the pure reggae form; that's the way it is. You can't take this culture and just drop it on other people's laps."

Shaggy's latest set is his best funk-pop-reggae shape-shifting act yet, and it is firmly located in the Jamaican dancehall. As for *Art*, despite heavy hip-hop influences—through Stateside producers and guest artists—Beenie Man never strays too far from his tropical ghetto roots. Before *Hotshot*, Jamaican dancehall made only occasional mainstream chart appearances. In the '80s, June Lodge's "Telephone Love," Shelly Thunder's "Kuff" and several

Yellowman and Super Cat boomshots made their marks. The Salaam Remi remix of Ini Kamozé's "Hot Stepper" took No. 1 on the rap/R&B singles chart in 1990. It was followed by Shabba Rank's several early-to-mid-'90s boomshots. Patra's briefer crossover reign and Shaggy's prescient successes with "Boombastic," "Carolina" and other singles. Bounty Killer and other dancehall heavyweights carved out a rep with hip-hop fans, but reggae didn't surface again in a major way until '98, with Beenie Man's "Who Am I" single peaking at No. 6 on Billboard's rap charts. Beenie Man nearly reprised that feat in 2000 with the Neptunes' remix for the renamed version, "Girls Them Sugar," off *Art*.

These days, the differences between hip-hop and dancehall are rapidly fading, as each slides further into the other in hybrid tracks like Shine's "Who's That Girl" and Missy Elliott's cover of Bounty Killer's Dave Kelly-produced "Look Into My Eyes"—to name just two examples.

"There's no difference," claims Beenie Man. "Now, hip-hop gets more dancehallish—even using dancehall beats."

Shaggy concurs: "A reggae guy can rock a hip-hop beat and vice versa, so they work hand in hand. The cultures are pretty much similar, and their popularity came about the same way—from the street."

After *Hotshot*, will other dancehall artists follow Shaggy and Beenie Man onto mainstream charts? "What I hope won't happen is major labels signing reggae acts without knowing what they're doing," warns Shaggy. "That's why we formed the Big Yard label through MCA. The first two albums will be by RikRok and Rayvon [the singers on "It Wasn't Me" and "Angel," respectively]."

"All a man have to do is work hard, get the right hit, and he will be there," assures Beenie Man. "It's about what the people feel. There's no formula. You is the employee, and audience is the boss. If you do a bad production, you don't get paid." ■

Top Black Music, Year-To-Date

The recaps in this Spotlight cover the period from the Dec. 2, 2000, issue (the start of the 2001 chart year) through the May 5 issue. Sales charts are determined using data compiled by SoundScan. The Hot R&B/Hip-Hop Singles & Tracks chart is compiled using a combination of SoundScan sales information and airplay information, as monitored by Broadcast Data Systems (BDS), plus a sampling of radio-station playlists from unmonitored markets.

The jazz information used in this Spotlight is culled from The Billboard Jazz 50, a weekly in-house chart that combines titles from the Top Contemporary Jazz Albums and Top Jazz Albums charts.

These recaps reflect cumulative sales totals (or chart points, in the case of Hot R&B/Hip-Hop Singles & Tracks) for each week that titles appear on the chart. Although the Top Blues Albums, Top Reggae Albums and Top Gospel Albums charts appear in Billboard on a bi-weekly basis, those charts are compiled weekly and are available through SoundScan or the Billboard Information Network (BIN).

These chart recaps were compiled by Anthony Colombo.



Top R&B/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 TP-2.COM—R. Kelly—Jive
- 2 HOTSHOT—Shaggy—MCA
- 3 LOVERS ROCK—Sade—Epic
- 4 AIJUSWANASEING (I JUST WANT TO SING)—Musiq Soulchild—Def Soul/IDJMG
- 5 STANKONIA—OutKast—LaFace/Arista
- 6 THA LAST MEAL—Snoop Dogg—No Limit/Priority
- 7 RULE 3:36—Ja Rule—Murder Inc./Def Jam/IDJMG
- 8 BACK FOR THE FIRST TIME—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG
- 9 THE DYNASTY ROC LA FAMILIA (2000 —)—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 10 WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1—Jill Scott—Hidden Beach/Epic

Top R&B/Hip-Hop Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 R. KELLY (1) Jive
- 2 SHAGGY (1) MCA
- 3 SADE (1) Epic
- 4 SNOOP DOGG (1) No Limit/Priority
- 5 MUSIQ SOULCHILD (1) Def Soul/IDJMG

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 STUTTER—Joe Featuring Mystikal—Jive
- 2 PROMISE—Jagged Edge—So So Def/Columbia
- 3 MS. JACKSON—OutKast—LaFace/Arista
- 4 IT'S OVER NOW—112—Bad Boy/Arista
- 5 PUT IT ON ME—Ja Rule Featuring Lil' Mo & Vita—Murder Inc./Def Jam/IDJMG
- 6 COULD IT BE—Jaheim—Divine Mill/Warner Bros.
- 7 DANGER (BEEN SO LONG)—Mystikal Featuring Nivea—Jive
- 8 I JUST WANNA LOVE U (GIVE IT 2 ME)—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 9 STRANGER IN MY HOUSE—Tania—Elektra/EEG
- 10 MY FIRST LOVE—Avant Featuring Ketara Wyatt—Magic Johnson/MCA

Hot R&B/Hip-Hop Singles & Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 OUTKAST (3) LaFace/Arista
- 2 MUSIQ SOULCHILD (2) Def Soul/IDJMG
- 3 JAY-Z (5) Roc-A-Fella/Def Jam/IDJMG
- 4 JAGGED EDGE (3) So So Def/Columbia
- 5 R. KELLY (6) Jive

Hot Rap Singles

Pos. TITLE—Artist—Imprint/Label

- 1 MS. JACKSON—OutKast—LaFace/Arista
- 2 WHAT WOULD YOU DO?—City High—Booga Basement/Interscope
- 3 IT WASN'T ME—Shaggy Featuring Ricardo "RikRok" Ducent—MCA
- 4 BOW WOW (THAT'S MY NAME)—Lil Bow Wow—So So Def/Columbia/CRG
- 5 CROSS THE BORDER—Philly's Most Wanted—Atlantic/AG
- 6 BABY IF YOU'RE READY—Snoop Dogg Presents Doggys Angels Featuring LaToya—Doggystyle/TVT
- 7 DOLLAZ, DRANK & DANK—Mr. Short Khop Featuring Kokane—Heavyweight/TVT
- 8 \$#!* ON YOU—D-12—Shady/Rawkus/Interscope
- 9 WHERE I WANNA BE—Damizza Presents Shade Sheist Featuring Nate Dogg & Kurupt—Baby Ree/London-Sire
- 10 SOULJAS—Master P—No Limit/Priority

Hot Rap Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 OUTKAST (2) LaFace/Arista
- 2 LIL BOW WOW (2) So So Def/Columbia/CRG
- 3 CITY HIGH (1) Booga Basement/Interscope
- 4 PHILLY'S MOST WANTED (1) Atlantic/AG
- 5 SHAGGY (1) MCA

Continued on page 48

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All That Jazz

The Influence Of The Classics Is Felt Through The Ages

BY STEVE GRAYBOW



Although R&B fans often hear artists like D'Angelo, Jill Scott and Q-Tip extolling the virtues of jazz and utilizing jazz musicians on their recordings and in live performance, the music itself can still remain a mystery.

Often, prospective jazz fans say that they like jazz when they hear it, that they would like to "get into" jazz, and that they would like to own jazz recordings but don't know where to start their collection. With literally thousands of classic and current jazz recordings and artists to choose from, the possibilities can indeed seem daunting to the uninitiated.

Fortunately, there are many "best-of" sets culled from the catalog of jazz greats that jazz novices can choose from, as well as newly released recordings from the vaults that can be deemed essential listening for both the first-time and the experienced jazz consumer.

The late Miles Davis, a seminal figure in jazz if there ever was one, continues to leave a lasting impression upon the music's landscape, thanks to Legacy Recording's extensive reissues of the trumpeter's works, both in the form of new compilations and previously unheard recordings. To coincide with what would have been Davis' 75th birthday (May 26), Legacy releases eight Davis sets, including the complete *At Newport 1958* concert recording, *The Best of Miles Davis and John Coltrane 1955-1961* (which also provides a glimpse into the early sounds of legendary saxophonist Coltrane) and a remastered version of Davis' classic *'Round About Midnight*.

Also on tap is *The Essential Miles Davis*, a two-disc set spanning the years 1955 to 1986 and covering

the bulk of Davis' recording career. The collection includes tracks from Davis' recordings that appeared on the Savoy, Capitol, Prestige, Blue Note, Columbia and Warner Bros. labels.

For adventurous listeners, there is also *Live at the Fillmore East (March 7, 1970): It's About That Time* (Legacy/Columbia, June 26), a two-disc set culled from two

unreleased concert performances on the same date, recorded one month before Davis' historic *Bitches Brew* album was released. Anyone who thinks that trippy beats and world-music rhythms mixed with R&B and rock sounds are a new phenomenon needs to check out the tonal palettes created by Davis and his ensemble during this era for a look into music

that was three decades ahead of the curve.

One contemporary artist aware of the trails blazed before him is Terence Blanchard. "True testimony of any musician's brilliance is evident in the lasting impressions heard in music recorded by subsequent artists," says Blanchard. "When listening to the number of recordings from artists who have pondered music since the time of Louis Armstrong and Miles Davis, one is hard-pressed to find anyone playing on any other type of jazz-influenced music without hearing hints of those musical styles."

For a glimpse into the roots of R&B, jazz and every other form of American music, there is no finer musician than Louis Armstrong, whose distinct trumpet and vocal style would inspire decades of jazz innovation. *Satchmo: A Musical Autobiography* (GRP/Verve, June 26), a three-disc set, is a reissue of a 1957 release in which Armstrong re-records tunes that he made popular several decades earlier in jazz's formative years. As a bonus, Armstrong recorded a spoken introduction to each track, explaining the music to the listener.

The Verve Group also continues its Finest Hour series with single-disc retrospectives featuring singer Joe Williams and eclectic multi-instrumentalist Rahsaan Roland Kirk (June 5). Music from John Coltrane's extensive catalog is reissued by Verve in the form of *The Very Best of John Coltrane* (July 24), *Coltrane Plays Standards* (Aug. 21) and *The Spiritual John Coltrane* (Sept. 25).

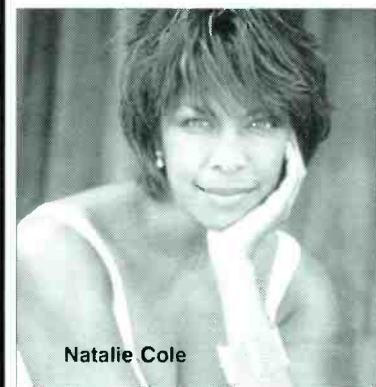
For an R&B fan looking to discover where it all began, these reissues are bound to open the door to an exciting new listening experience. ■

REISSUES ABOUND

Continued from page 36

bring CD buyers a veritable feast. Due this summer are compilations by Howard Hewett, Shirley Murdock, Rose Royce and Tower of Power, as well as anthologies by Bootsy Collins and Larry Graham/Graham Central Station. In addition to a recently released *Best of Levert*, Rhino is issuing a *Very Best of Miki Howard* in July.

With such a plethora of material available from Motown, A&M, Polydor, MCA and other labels, Universal Music Group's release schedule is always full of titles by key black-music artists. A two-CD Bobby Bland anthology is due in June, as is a remixed and restored deluxe edition of James Brown's *Live at the Apollo Volume II* album. On the Motown front, there are collections due by Switch, The Dazz Band and the Mary Jane Girls; a Four Tops boxed set; two-CD anthologies on Smokey Robinson, the Commodores and Rick James; and "Lost & Found" titles by Diana Ross & The Supremes, Gladys Knight & the Pips and the Jackson Five. The first-ever issue of the soundtrack to Berry Gordy's *The*



Natalie Cole

Last Dragon has just been released, and plans are in the works for the issue of a remastered and restored version of the original soundtrack for *Do the Right Thing*.

Capitol/The Right Stuff is busy with a diversity of titles drawn from deals with Solar, Philadelphia International and Salsoul, as well as delving deeper into Capitol's own vast vaults. Upcoming are a first DVD title on Maze featuring Frankie Beverly (*Live in New Orleans*), a remix collection on First Choice, a Solar Records boxed set, a Whispers anthology, the Stylistics' *Hurry Up This Way Again*, a compilation titled *Compositions: The Songs of Jam & Lewis and Slow Jams Christmas, Vol. 3*. Capitol-derived items include *The Complete Caron Wheeler*, a Nancy Wilson boxed set commemorating her 50th year in entertainment, a Natalie Cole anthology and reissues of two classic Minnie Riperton albums, *Perfect Angel* and *Adventures in Paradise*.

Sony's Legacy division, which recently released titles by Maurice White and Earth, Wind & Fire, has collections in the pipeline on Surface, Harold Melvin & the Blue Notes and Gladys Knight & the Pips, with expanded editions of two Isley Brothers' classic albums (*Harvest for the World* and *The Heat Is On*).

While future emphasis may be placed on making selected catalog items available as online-only items, the retail outlook for preserving black music's significant and extensive body of work continues to be bright the world over. ■

CHARTS

Continued from page 46

Top Reggae Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ART AND LIFE**—Beenie Man—Shocking Vibes/VP/Virgin
- 2 **THE VERY BEST OF UB40**—UB40—Virgin
- 3 **CHANT DOWN BABYLON**—Bob Marley—Tuff Gong/Island/IDJMG
- 4 **REGGAE GOLD 2000**—Various Artists—VP
- 5 **STRICTLY THE BEST 26**—Various Artists—VP
- 6 **SCROLLS OF THE PROPHET—THE BEST OF PETER TOSH**—Peter Tosh—Columbia/CRG
- 7 **STRICTLY THE BEST 25**—Various Artists—VP
- 8 **MUSIC IS LIFE**—Beres Hammond—Harmony House/VP
- 9 **UNCHAINED SPIRIT**—Buju Banton—Anti/Penthouse/Epitaph
- 10 **BEST OF BEENIE MAN**—Beenie Man—Shocking Vibes/VP

Top Reggae Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **BEENIE MAN** (2) Shocking Vibes/VP
- 1 **SHOCKING VIBES** (1) Shocking Vibes/VP/Virgin
- 2 **UB40** (1) Virgin
- 3 **BOB MARLEY** (1) Tuff Gong/Island/IDJMG
- 1 **ST. CLAIR** (1) St. Clair
- 4 **PETER TOSH** (1) Columbia/CRG
- 5 **BERES HAMMOND** (1) Harmony House/VP

The Billboard Jazz 50 Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **WHEN I LOOK IN YOUR EYES**—Diana Krall—Verve/VG
- 2 **PURE JAZZ**—Various Artists—UTV/Verve/VG
- 3 **THE BEST OF KEN BURNS JAZZ**—Various Artists—Legacy/Columbia/Verve/CRG
- 4 **KEN BURNS JAZZ—THE STORY OF AMERICA'S MUSIC**—Various Artists—Legacy/Columbia/Verve/CRG
- 5 **INDIVIDUALITY (CAN I BE ME?)**—Rachelle Ferrell—Capitol
- 6 **KEN BURNS JAZZ—THE DEFINITIVE LOUIS ARMSTRONG**—Louis Armstrong—Legacy/Columbia/CRG
- 7 **TOURIST**—St. Germain—Blue Note/Capitol
- 8 **CLASSICS IN THE KEY OF G**—Kenny G—Arista
- 9 **LIFE IN THE TROPICS**—The Rippingtons Featuring Russ Freeman—Peak/Concord
- 10 **UNCONDITIONAL**—Kirk Whalum—Warner Bros.

Top Jazz Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **DIANA KRALL** (1) Verve/VG
- 1 **JUSTIN TIME** (1) Justin Time
- 2 **RACHELLE FERRELL** (1) Capitol
- 3 **JOHN COLTRANE** (1) Verve/VG
- 1 **RHINO** (1) Rhino
- 1 **IMPULSE!** (1) Impulse!/VG
- 1 **LEGACY/COLUMBIA** (1) Legacy/Columbia
- 4 **LOUIS ARMSTRONG** (1) Legacy/Columbia/CRG
- 5 **ST. GERMAIN** (1) Blue Note/Capitol

Top Blues Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **RIDING WITH THE KING**—B.B. King & Eric Clapton—Duck/Reprise/Warner Bros.
- 2 **SRV**—Stevie Ray Vaughan And Double Trouble—Legacy/Epic
- 3 **THE BEST OF B.B. KING—20TH CENTURY MASTERS THE MILLENNIUM COLLECTION**—B.B. King—MCA
- 4 **THE DOOR**—Keb' Mo'—Okeh/550 Music/Epic
- 5 **MILK COW BLUES**—Willie Nelson—Island/IDJMG
- 6 **CROSSING MUDDY WATERS**—John Hiatt—Vanguard
- 7 **GOTTA GET THE GROOVE BACK**—Johnnie Taylor—Malaco
- 8 **MATRIARCH OF THE BLUES**—Etta James—Private Music/Windham Hill/RCA
- 9 **NEW MILLENNIUM BLUES PARTY**—Various Artists—Rhino
- 10 **THE REAL DEAL: GREATEST HITS VOLUME 2**—Stevie Ray Vaughan And Double Trouble—Legacy/Epic

Top Blues Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **B.B. KING** (2) MCA
- 1 **DUCK/REPRISE/WARNER BROS.** (1) Duck/Reprise/Warner Bros.
- 2 **ERIC CLAPTON** (1) Duck/Reprise/Warner Bros.
- 3 **STEVIE RAY VAUGHAN AND DOUBLE TROUBLE** (3) Legacy/Epic
- 4 **ETTA JAMES** (1) Private Music/Windham Hill/RCA
- 1 **MCA** (1) MCA
- 1 **CHESS/MCA** (1) Chess/MCA
- 5 **KEB' MO'** (1) Okeh/550 Music/Epic

Top Gospel Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **MOUNTAIN HIGH...VALLEY LOW**—Yolanda Adams—Elektra/EEG
- 2 **LIVE IN LONDON AND MORE...**—Donnie McClurkin—Verity
- 3 **THANKFUL**—Mary Mary—C2/Columbia/CRG
- 4 **CHRISTMAS WITH YOLANDA ADAMS**—Yolanda Adams—Elektra/EEG
- 5 **WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS**—Various Artists—EMI/Word/Verity
- 6 **NOT GUILTY...THE EXPERIENCE**—The New Life Community Choir Featuring John P. Kee—Verity
- 7 **LOVE AND FREEDOM**—BeBe—Motown/Universal
- 8 **AWESOME WONDER**—Kurt Carr & The Kurt Carr Singers—Gospo Centric/Interscope
- 9 **THE STORM IS OVER**—Bishop T.D. Jakes & The Potter's House Mass Choir—Dexterity Sounds/EMI Gospel
- 10 **KIRK FRANKLIN PRESENTS 1NC**—Kirk Franklin Presents 1NC—B-Rite/Interscope

Top Gospel Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **YOLANDA ADAMS** (3) Elektra/EEG
- 1 **VERITY** (1) Verity
- 2 **DONNIE MCCLURKIN** (1) Verity
- 3 **MARY MARY** (1) C2/Columbia/CRG
- 4 **BEBE WINANS** (1) Motown/Universal
- 5 **BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR** (1) Dexterity Sounds/EMI Gospel

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(His name says it all)

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I MISS YOU

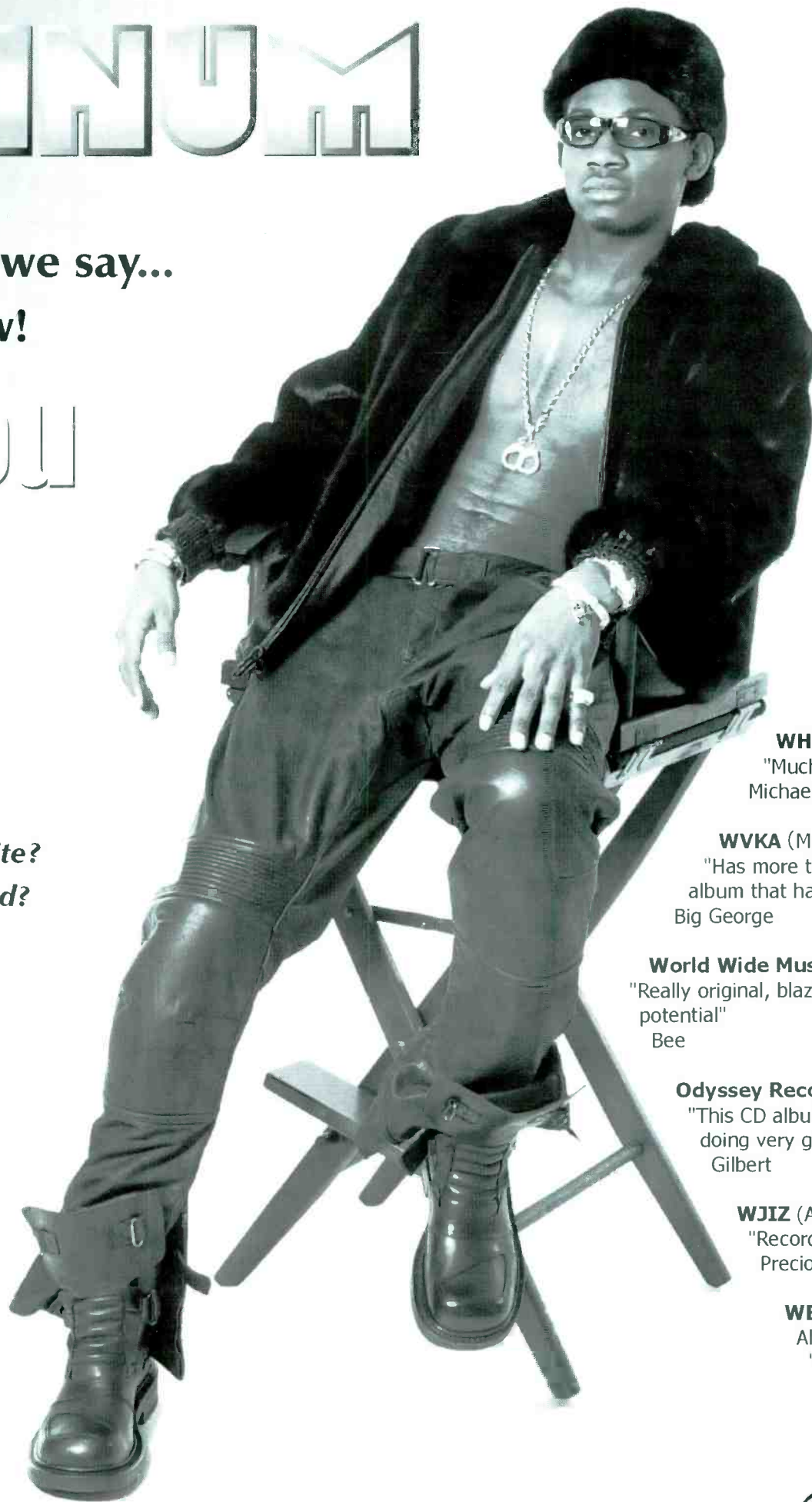
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Big George

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Bee

Odyssey Records (Albany, Georgia)
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doing very good"
Gilbert

WJIZ (Albany, Georgia)
"Record has good potential"
Precious George

WBHJ (Birmingham,
Alabama)
"Sounds Good"
Mickey Johnson



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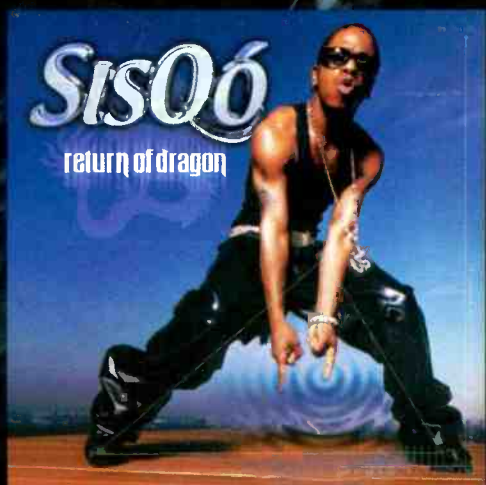
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Crossing Over. So So Def/Columbia's Lil' Bow Wow sharpens his acting chops with a June 2 guest appearance on the Nickelodeon series *The Brothers Garcia*. The "You Go Girl" episode features the young rapper playing the character of Ty, a classmate who competes in a game of Locker Soccer with the Garcia brothers. Sharing a laugh on the set are, from left, Jeffrey Licon (who plays Carlos Garcia), Lil' Bow Wow, and Bobby Gonzales (George Garcia).

Mystic Doesn't Mince Her Words

GoodVibe Debut Shows Where Life Has Left 'Scars' On Her

BY MARCI KENON

NEW YORK—Poet/songwriter/rapper/vocalist Mystic has waited patiently for 11 years to share her insights and revelations with the world. Digital Underground's DU Goddess finally gets her chance with the June 19 release of *Cuts for Luck and Scars for Freedom* on GoodVibe/JCOR Records, a debut that shines with unmatched honesty.

"We all go through certain life experiences that cut us. We bleed, we cry, and we break down," says the Los Angeles-based artist (aka Man-



MYSTIC

Planet Asia, and Zion I).

Mystic has signed up for the 35-40-date Tree of Life tour with Slum Village, Phife Dawg, labelmate Bahamadia, Phat Kat, and Dwele. It kicks off mid-June in Burlington, Vt., and stops in such cities as Dallas (July 14), Las Vegas (July 22), San Diego (July 25), and San Francisco (July 30).

Being on the road is nothing new for Mystic, who embarked on a year-long trek with Digital Underground in 1999. "It was exciting," recalls the artist. "It was me and 11 guys. It's interesting being the friend, caretaker, mother, nurse, and confidant for everybody. Digital's Shock G [with whom she also collaborates on *Cuts*] featured me prominently in the show, which he didn't have to do."

Matt Kahane, co-chair of GoodVibe Recordings with Chris Nagy, first heard Mystic on a mix tape created by Bahamadia, who handled associate A&R duties on the new album. "Around the same time, we got a hold of music from The Angel [the female producer who produced three tracks on *Cuts*], who used

Mystic as the female vocalist on a couple of songs," adds Nagy. "Mystic was doing something in a totally different direction. Her music and voice blew me away, as did her talent as a writer and MC. There aren't too many people successfully combining all of these skills."

Kevin Engler, senior buyer at Best Buy, agrees. "She's got the goods," Engler says of

the artist, who's managed and booked by Walter Taylor for B.A.T. Management. "She's very engaging and has a charisma that definitely comes across on CD. With her touring, this record is going to develop quite nicely. It's going to have a very long shelf life."



Book Marks. Legendary rappers Ice-T, left, and DMC (aka Darryl McDaniels) of Run-D.M.C. recently shared their mutual experiences as authors. Ice-T's *The Ice Opinion* was published in 1994, while DMC's *King of Rock: Respect, Responsibility, and My Life With Run-DMC* was released in April. In addition to promoting Run-D.M.C.'s current *Crown Royal* album, McDaniels is also working on his forthcoming solo set, *Checks, Thugs & Rock n' Roll*.

Stax Records Is Focus Of Soulsville Museum Complex; Black Music Month Promotions

RETURN TO SOULSVILLE: "Soulsville" is where private detective John Shaft found himself at one point, thanks to Isaac Hayes' 1971 Oscar-winning *Shaft* soundtrack. But in this particular case, Soulsville refers to the Memphis-based organization that's developing the Stax Museum of American Soul Music, as well as the Soulsville Music Academy and Performing Arts Center.

Back in the '60s and '70s, Memphis was the place to be. That's when Hayes, Otis Redding, Johnnie Taylor, Albert King, the Bar-Kays, Booker T. & the MG's, Staple Singers, Rufus Thomas, songwriter David Porter, and others kept the joint jumping with its home-grown Stax of soul. Paralleling this ground-shaking movement was another groundbreaking moment: the April 20 ceremony officially designating the former site of Stax Records (926 E. McLemore Ave.) as the complex's new home. On hand were Hayes and other Stax stars, plus various officials and contributors.

"We're calling everybody back to Soulsville," says the organization's president/executive director **Deanie Parker**. "Memphis has a golden opportunity to do something about its future and use its rich musical heritage as an educational and community catalyst."

Working in conjunction with LeMoyné-Owen College, Soulsville plans to open the complex in 2002. Thus far, \$14 million of the \$20 million budget has been raised. For more information about the museum and its fund development campaign, contact Parker at 901-946-2535 or deanie@soulsvilleusa.com.

SOUNDS OF BLACKNESS: As Black Music Month kicks off, we're treated once again to an array of catalog reissues and special promotions (see story, page 12). But looking back also means looking forward. With that in mind...

Independent label Desert Storm Records, created by producer/artist **DJ Clue** and engineer **Duro** (who double as Desert Storm's co-CEOs), has signed a joint-venture pact with Elektra. Their first release will be September's *Ghetto Fabulous* by 21-year-old Brooklyn, N.Y., rapper **Fabulous**, who guests on Elektra artist **Lil' Mo's** "Super Woman." Also on the Desert Storm roster: **Paul Cain** and **Teamstas**... The anticipated Atlantic debut of British soul wunderkind **Craig David** (who wowed an L.A. industry crowd with his singing and **Al Jarreau**-like vocal gymnastics during an a cappella set

staged May 16 at Warner Bros.' lot) is set for July 17... FUBU Records/Universal announces *The Goodlife*, a compilation CD that's also this joint venture's inaugural project. With a mix of established (**Ludacris**, **LL Cool J**, **Keith Murray**, **Joe**, and others) and new FUBU acts (**Drunken Master**, **Lola Damone**, and **54th Platoon**), the CD is slated for August. First single is the Allstar-produced title track, which features **Nate Dogg**, **Nas**, and 54th Platoon rapper **JS**.

DOING IT NICE & SLOW: Calling every album "a learning experience" in which he tries to "get better in terms of producing, writing, and using new artists," smooth jazz instrumentalist **Brian Culbertson** goes *Nice & Slow* on his sixth album. The follow-up to 1999's *Somethin' Bout Love* arrives June 5 and sports such guests as trumpeter **Herb Alpert**, sax men **Kirk Whalum** and **Dave Koz**, pianist **Jeff Lorber**, and singers **Kenny Lattimore** (on "Someone," co-written with Culbertson) and **Trey Lorenz** and **Sherree**, who duet on the title track.

"My inspiration comes by the way I start with grooves," says the L.A.-based Culbertson. "It has to feel good. From there I add chords and melody comes last. But it's really about connecting with people." Something he'll be doing a lot of between June 14 and Aug. 26, when he teams with Koz again and **Michael McDonald** on the national A Smooth Summer Night tour. Also on his slate: a baby music project that includes a Koz-directed smooth jazz reworking of **Brahms**' "Lullaby."

MUSICAL MARKETING: In addition to **Earth, Wind & Fire** (playing "Shining Star"), Dasani water's May/June-launched "Treat Yourself Well, Every Day" national TV campaign will also feature **the Gap Band** ("Outstanding"), **the Commodores** ("Brick House"), and **the Sugar Hill Gang** ("Rapper's Delight").

RIGHT ON! TO 30 YEARS: A toast to editorial director **Cynthia Horner** and young adult urban music magazine *Right On!*, celebrating 30 years of publishing with its August issue (out June 12).

CONDOLENCES: To the family and friends of **Prince Ital Joe**, whom **Dr. Dre** labeled the "true Rasta reggae rapper." The 38-year-old—who worked with **Tupac Shakur** and **Snoop Dogg**—was killed May 16 in an auto accident.

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell



R&B

ARTISTS & MUSIC

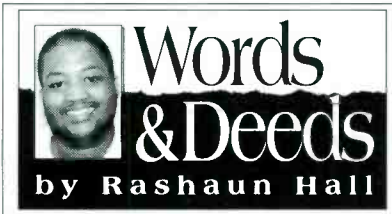
Mission Is On A Crusade

ON A MISSION: Mixing positive messages and live instrumentation, Oakland, Calif.-based **Mission** brings its signature style to the masses with *One*, its full-length debut on Montreal-based Insidious Urban Records, due May 29.

Comprising MCs **Raashan Ahmad** and **Moe Pope** and instrumentalists **Kat Ouano**, **Headnodic (Ethan Parsonage)**, **Max MacVeety**, and **Woodstock (Pete Alvarado)**, Mission's message is particularly felt on "Disturbing Behavior." "Moe and I were listening to the radio

one day and started talking about how we came up in the perfect time in hip-hop," says Ahmad about the track. "We had a bunch of people who were saying something—from **KRS-One** to **Public Enemy** to **X-Clan**. It's so sad that the stuff kids are listening to today isn't forward-thinking. We were just fed

up and wrote it." **HOUSTON GETS MADDVIBES:** Houston, Rap-A-Lot Records' longtime home base, has another on-



by Minal Patel



FIESTA FOREVER: **R. Kelly** reaches No. 1 on Hot R&B/Hip-Hop Singles & Tracks for the 10th time in his career with "Fiesta" (Jive), featuring **Jay-Z**. After six weeks in the top 10, the retail release of the CD maxi-single propels it to No. 1. The title was previously available at retail on vinyl only. Kelly's last bow at No. 1 came in the Nov. 25, 2000, issue with "I Wish," which stayed there for two weeks.

"Fiesta" presents Jay-Z with his third No. 1 single: He previously reached No. 1 as a featured artist on **Mariah Carey's** "Heartbreaker" (Columbia) and on his own with "I Just Wanna Love U (Give It 2 Me)" (Roc-A-Fella/Def Jam/IDJMG). Support from R&B radio also helps drive "Fiesta" to the summit, as the single takes No. 1 honors on Hot R&B/Hip-Hop Airplay, with a 5% increase in audience.

LAST NIGHT, A DJ SAVED 'GOOD LIFE': "Good Life" by **Faith Evans**, an album cut that appeared originally on **Funk Master Flex's** *The Mixtape: Vol. 4* (Loud), appears on Hot R&B/Hip-Hop Singles Sales at No. 60 after being rereleased at retail as a 12-inch single. The title was previously an untracked vinyl release on Funk Master Flex's label, Franchise Records, and included a remix with **Ja Rule**, **Vita**, and **Cadillac Tah**. The remixed version of the title was recently picked up by Murder Inc./Def Jam/IDJMG and officially released as a vinyl maxi-single, allowing it to debut on Hot Rap Singles at No. 34. It is also included as a featured track on the upcoming *Fast and Furious* soundtrack (Universal/Def Jam/IDJMG). Because Loud, the initial imprint and distributing label, promoted it to adult R&B radio, imprint and artist credit are awarded to Loud and Funk Master Flex, respectively.

"Good Life" is designated as a retail launch on Hot R&B/Hip-Hop Singles & Tracks, where it sits at No. 85, because SoundScan did not track the earlier release. Despite ranking under No. 50 on the Singles & Tracks chart for more than 20 weeks, it is granted a grace period of a week because the old and new titles have been merged and it is being reworked at radio and retail by Murder Inc./Def Jam/IDJMG. "Good Life" will be removed from the Singles & Tracks chart and moved to recurrent status if it does not rank above No. 50 next issue. It may return to the chart at any time providing the title earns sufficient airplay and/or sales to push it above No. 50 on the Singles & Tracks chart.

SHE DOES: "I Do!!!" by Arista artist **Toya**, a track that seemed set to exit Hot R&B/Hip-Hop Singles & Tracks (where it sat at No. 99 last issue), is revived by the release of a CD single. With airplay and sales of the vinyl maxi-single, "I Do!!!" peaked at No. 74. However, the retail availability of the CD single prompted it to soar to No. 41. With the release of a CD maxi-single May 22 and a likely increase in airplay, Toya may reach new heights with "I Do!!!" Early supporters include WHHH Indianapolis; KCAQ Santa Barbara, Calif.; KYLD San Francisco; and KATZ St. Louis, Mo.

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1					
1	1	1	3	MY BABY (C) (D) (T) SOULJA/NO LIMIT 50202/PRIORITY †	LIL' ROMEO 3 weeks at No. 1
2	2	2	13	WHAT WOULD YOU DO? (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	CITY HIGH
3	3	3	5	OCHIE WALLY QB FINEST FEATURING NAS AND BRAVEHEARTS (T) (X) ILL WILL 79586*/COLUMBIA †	
4	5	5	4	WHO'S GONNA LOVE YA' (C) (X) KING B 3002*	BIGGA FIGGAZ
5	4	4	4	BIGACTS LITTLEACTS AFU-RA FEATURING GZA (T) (X) D&D IN THE PAINT/FAT BEATS 8263*/KOCH	
6	7	6	4	ANGEL SHAGGY FEATURING RAYVON (T) (V) (X) MCA 155811* †	
7	6	7	23	BOW WOW (THAT'S MY NAME) LIL BOW WOW (D) (T) (V) (X) SO SO DEF/COLUMBIA 79556*/CRG †	
8	8	13	5	ALL I WANNA DO THE YOUNG MILLIONAIRES FEAT. LIL' ONE — THE YOUNG MILLIONAIRES (D) URBAN SPEARS 0003/URBAN DREAMS	
9	13	19	3	LET'S GET IT THREE THE... G. DEP, P. DIDDY & BLACK ROB (T) BAD BOY 79383*/ARISTA †	
GREATEST GAINER					
10	19	—	2	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI (T) RUFF RYDERS 497562*/INTERSCOPE †	
11	16	16	7	BOMB BOMB GIRL J.A.G. FEATURING CAMEO AND RAA'K (D) (T) BLAKCITY 1002 †	
12	10	12	8	DID THAT! 812 SOULJAZ FEATURING WHOO WHEE (C) (D) LAY IT DOWN 2011	
13	11	10	5	THAT'S THE WAY WE ROLL ALLEY LIFE (D) (T) FARMCLUB.COM/WEB 497419/INTERSCOPE †	
14	9	15	8	WHAT SIDE YOU ON SHAMUS, FLU, KARACHI-RAW, SKAR & MAXIMILLAN (D) (T) CRIMEWAVE 2001	
15	12	8	10	REQUEST LINE BLACK EYED PEAS FEATURING MACY GRAY (C) (D) (T) INTERSCOPE 497498 †	
16	15	11	32	CROSS THE BORDER PHILLY'S MOST WANTED (C) (D) (T) (X) ATLANTIC 85008/AG †	
17	22	—	47	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (T) (X) BAD BOY 79380*/ARISTA	
18	18	—	2	TORTURE SCREWBALL FEATURING M.O.P. (D) (T) HYDRA 9111/LANDSPEED	
19	17	9	4	LET'S GET DIRTY (I CAN'T GET IN DA CLUB) REDMAN FEATURING DJ KOOL (T) DEF JAM 572917*/IDJMG †	
20	14	14	9	DA B.O.M.B. CAPONIAC (D) TOMOBOOM 1108/GROUND LEVEL	
21	21	21	33	COME RIDE WITH ME JAHARI (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	
22	30	24	17	DOLLAZ, DRANK & DANK MR. SHORT KHOP FEATURING KOKANE (C) (D) (T) HEAVYWEIGHT 2152/TVT †	
23	32	17	16	LIKE THAT DOMINO FEATURING DIAMONIQUE (C) (D) GETTO JAM 1041/BIG WHALE †	
24	24	23	47	BIG POPPA/WARNING THE NOTORIOUS B.I.G. (T) (X) BAD BOY 79377*/ARISTA †	
25	28	27	12	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 67190*/EEG †	
26	26	—	2	BEST U CAN THA LIKS (T) LOUD/COLUMBIA 79592*/CRG †	
27	34	40	38	FLAVA IN YA EAR CRAIG MACK (T) (X) BAD BOY 79372*/ARISTA †	
28	23	20	25	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT (T) (V) (X) MCA 155782* †	
29	41	28	26	\$#!* ON YOU D-12 (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	
30	25	25	4	LICK SHOTS MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/ELEKTRA 67221*/EEG	
31	20	18	26	MS. JACKSON OUTKAST (D) (V) (X) LAFACE 24525*/ARISTA †	
32	NEW	1	1	BEANIE (MACK B****) BEANIE SIGEL (T) ROC-A-FELLA/DEF JAM 572935*/IDJMG †	
33	38	43	4	WHAE DA' FREAKS DURDY HARRY & KILLA C (D) ENTITY 9877	
34	NEW	1	1	GOODLIFE FAITH EVANS FEAT. JA RULE, VITA & CADDILLAC TAH (T) MURDER INC./DEF JAM 572907*/IDJMG †	
35	37	29	4	THE STREETS KOOL G RAP (T) RAWKUS 309*	
36	NEW	1	1	REAL TO ME DJ HONDA FEAT. TRIPLE SEIS, HEADCRACK & MISS JONES (T) (X) DJ HONDA 450528*	
37	29	38	13	GRAVEL PIT WU-TANG CLAN (D) (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †	
38	27	—	10	SUPERB SUPERB (C) (X) FY STATION 5690*	
39	45	—	43	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEATURING I12 (T) (X) BAD BOY 79097*/ARISTA †	
40	35	22	9	LAY LOW/SNOOP DOGG SNOOP DOGG FEAT. MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ (T) NO LIMIT 50174*/PRIORITY †	
41	33	—	24	YA STYLE SYLK-E. FYNE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	
42	42	37	23	SOUTHERN HOSPITALITY LUDACRIS (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †	
43	46	36	3	LIVE JOEY CHAVEZ PRESENTS THE ORIGINAL STRUCTURE FEATURING IRISCIENCE (T) ABB 1023*	
44	31	26	5	B.K. ANTHEM/OH YEAH FOXY BROWN (T) DEF JAM 572836*/IDJMG †	
45	47	35	10	SO FRESH, SO CLEAN OUTKAST (T) LAFACE 24537*/ARISTA †	
46	36	30	5	I CRY JA RULE FEATURING LIL' MO (T) MURDER INC./DEF JAM 572856*/IDJMG †	
47	RE-ENTRY	10	10	GUILTY UNTIL PROVEN INNOCENT JAY-Z FEATURING R. KELLY (T) ROC-A-FELLA/DEF JAM 572809*/IDJMG †	
48	NEW	1	1	POSITIVE CONTACT DELTRON 3030 (T) (X) 75 ARK 75045*	
49	RE-ENTRY	11	11	DEM THANGS ANGIE MARTINEZ (T) EASTWEST 67182*/EEG †	

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



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JUNE 2, 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/Greatest Gainer ▶						
1	90	—	2	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98) 1 week at No. 1	MISS E...SO ADDICTIVE	1
2	1	1	3	DESTINY'S CHILD COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR	1
3	2	2	5	JANET ▲ 2 VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
4	3	3	8	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
5	5	5	9	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
6	4	4	4	CASE DEF SOUL 548626/DJMG (12.98/18.98)	OPEN LETTER	2
7	6	6	11	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
8	9	10	8	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
9	10	13	10	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
10	14	12	27	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
11	7	7	5	SUNSHINE ANDERSON ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	2
12	11	8	7	GINUWINE ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	2
13	17	32	32	JA RULE ▲ 2 MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
14	8	11	10	TANK ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	1
15	21	17	28	R. KELLY ▲ 3 JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1
▶ Hot Shot Debut ▶						
16	NEW ▶	1	1	SYLEENA JOHNSON JIVE 41700 (11.98/17.98) HS	CHAPTER 1: LOVE, PAIN & FORGIVENESS	16
17	16	15	12	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
18	15	16	30	OUTKAST ▲ 3 LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
19	12	—	2	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	12
20	19	23	47	NELLY ▲ 6 FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
21	18	18	9	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
22	NEW ▶	1	1	OLIVIA J 20001 (11.98/17.98)	OLIVIA	22
23	22	21	44	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
24	20	14	4	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK	9
25	24	20	41	SHAGGY ▲ 5 MCA 112096* (11.98/17.98)	HOTSHOT	1
26	29	—	2	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI	26
27	25	25	31	LUDACRIS ▲ 2 DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
28	13	9	3	JT MONEY FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS	9
29	23	26	37	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA (10.98/16.98) HS	LIVE IN LONDON AND MORE...	22
30	28	24	5	ANGIE MARTINEZ ELEKTRA 62366*/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	7
31	31	27	22	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
32	33	38	27	SADE ▲ 2 EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
33	34	22	9	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
34	30	30	3	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE	30
35	32	28	9	JON B EDMONDS 69998*/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
36	26	19	9	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
37	39	34	8	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	18
38	27	29	7	SOUNDTRACK GOSPO CENTRIC 70035*/JIVE (11.98/17.98)	KINGDOM COME	18
39	35	33	12	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
40	38	37	7	YUKMOUTH RAP-A-LOT 10042*/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	17
41	36	36	13	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/DJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
42	41	35	24	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
43	37	31	8	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	3
44	45	41	23	QB FINEST ● NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	QUEENSBRIDGE THE ALBUM	10
45	47	45	34	LIL BOW WOW ▲ 2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
46	43	44	30	JAY-Z ▲ 2 ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
47	48	47	26	DAVE HOLLISTER ● DEF SQUAD DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
48	44	46	11	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	40

49	42	39	4	VARIOUS ARTISTS JCOR 860924/INTERSCOPE (11.98/17.98)	8BALL PRESENTS THE SLAB	30
50	49	50	11	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
51	61	58	23	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
52	50	51	17	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
53	55	49	24	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
54	62	48	12	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
55	53	55	6	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) HS	GHETTO PLATINUM	52
56	NEW ▶	1	1	CHUCK BROWN RAW VENTURE 9/LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.	56
57	46	42	6	SLIMM CALHOUN AQUEMIN/ELEKTRA 62520*/EEG (11.98/17.98)	THE SKINNY	19
58	56	52	34	MYSTIKAL ▲ 2 JIVE 41696*/ZOMBA (12.98/18.98)	LET'S GET READY	1
59	52	54	35	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
60	63	62	17	DREAM ▲ BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
61	69	78	3	PETE ROCK BBE 002*/STUDIO K7 (14.98 CD)	PETESTRUMENTALS	61
62	58	53	6	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION	48
63	54	60	9	YOLANDA ADAMS ELEKTRA 62629*/EEG (12.98/18.98)	THE EXPERIENCE	24
64	59	63	32	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	20
65	40	40	6	UNCLE LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY	36
66	65	68	30	TAMIA ELEKTRA 62516*/EEG (11.98/17.98)	A NU DAY	8
67	67	64	53	EMINEM ▲ 8 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
68	64	56	26	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
69	57	—	2	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD)	STRETCH ARMSTRONG PRESENTS SPIT	57
70	60	57	22	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
71	71	77	79	DR. DRE ▲ 8 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
72	74	69	26	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
73	NEW ▶	1	1	LEXI... REAL DEAL 70626*/ORPHEUS (9.98/15.98)	AND THAT'S THE WAY IT IS	73
▶ Pacesetter ▶						
74	99	80	95	DESTINY'S CHILD ▲ 7 COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
75	72	61	57	JOE ▲ 2 JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
76	83	67	8	MIKI HOWARD PEAK 85D2/CONCORD (11.98/16.98) HS	THREE WISHES	60
77	75	75	9	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	20
78	78	73	9	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173*/EPIC (11.98 EQ/17.98)	THUG BY NATURE	17
79	76	76	70	JAGGED EDGE ▲ 2 SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
80	82	85	75	DMX ▲ 9 RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
81	89	—	2	VARIOUS ARTISTS B & S 9425/WICKED (10.98/16.98)	STRAIGHT UP GANGSTA SH#T PRESENTS: MIDWEST MOBSTAZ COMPILATION	81
82	84	72	24	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)	THE UNDERSTANDING	1
83	81	74	7	CAPPADONNA WU-TANG/RAZOR SHARP 69821*/EPIC (12.98 EQ/18.98)	THE YIN AND THE YANG	19
84	77	87	6	GHETTO TWIINZ UPPER LEVEL/RAP-A-LOT 50021*/VIRGIN (12.98/16.98)	GOT IT ON MY MIND	68
85	80	65	7	RUN DMC ARISTA 16400* (12.98/18.98)	CROWN ROYAL	22
86	73	59	9	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	19
87	79	82	55	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
88	RE-ENTRY	12	12	FREDO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	18
89	98	—	64	JAY-Z ▲ 1 ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
90	87	99	9	LIONEL RICHIE ISLAND 548085*/DJMG (12.98/18.98)	RENAISSANCE	54
91	96	94	58	CARL THOMAS ▲ BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
92	100	91	14	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617*/EEG (11.98/17.98)	STREET MONEY	10
93	51	43	9	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP	34
94	92	96	15	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T_HOLD_BACK	30
95	68	71	7	THE DAYTON FAMILY PRESENTS SHOESTRING OVERCORE 2190/TVT (10.98/16.98) HS	CROSS ADDICTED	58
96	RE-ENTRY	5	5	DA WRECKSHOP FAMILY WRECKSHOP 9991 (11.98/16.98) HS	ACK'N A AZZ	73
97	70	70	27	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
98	RE-ENTRY	25	25	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	30
99	86	98	87	YOLANDA ADAMS ▲ ELEKTRA 62439*/EEG (12.98/18.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
100	91	83	13	VARIOUS ARTISTS MAJOR HITS/JAKE 670007/INTERSCOPE (17.98 CD)	TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE	71

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 1:00 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

WORDS & DEEDS

(Continued from page 52)

the-rise label in Maddvibes Records. Headed by president/CEO Johnny Collins and managing partners Brad Tilford and Jaime Allen, the label will specialize in hip-hop, R&B, and reggae.

Maddvibe's first offering will be Houston-based rapper Kioti. Also known as Lil' Baller, the MC's debut, *Jag of the Jungle*, is due June 26.



MISSION

"I saw Kioti perform at a club one night, and I knew he was the one," Collins says. "That's the reason I stepped into the business."

Kioti teamed with 8Ball, UGK's Pimp C, and E-40, among others, for his 14-track debut.

"Lil' Baller was a name I used in talent shows," says the rapper, explaining the album's title. "I was in the studio one day and said that

when Kioti and Lil' Baller get together; we become the 'jag of the jungle'—and it stuck."

Other upcoming Maddvibes acts include female artist Zamada and Klassy Thugz.

ON THE DOTTED LINE: Former Rap-A-Lot stalwart Scarface has inked a solo deal with Def Jam. Scarface's latest Rap-A-Lot release—last year's *The Last of a Dying Breed*—has sold 597,000 units, according to SoundScan.

GIVING BACK: With Roc-A-Fella partner/co-CEO Damon Dash, Jay-Z has co-founded Team Roc, a non-profit organization that targets at-risk children and provides leadership, social, and educational skills training.

The rapper also went back to his roots when he hosted a Mother's Day dinner for 150 women in Brooklyn, N.Y. Jay-Z gave away more than \$15,000 in cash prizes, raffle drawings, flowers, and other gifts. He's currently in the studio recording his sixth set, *The Blueprint*, due this November.

WE REMEMBER: Sporty Thievez member Marlon "Brando" Bryant, 22, who died May 11. Bryant was hit by a drunk driver. The trio's remaining members, King Kirk and Big Dubez, will remain together... WQHT (Hot 97) New York's Jason Campbell, aka DJ Threat, 23, who was killed while riding his motorcycle. DJ Threat was one of the featured DJs on Hot 97's Saturday-night mix show. He was also set to start a new position at Atlantic Records as national director of mix-show promotions.

Hot R&B/Hip-Hop Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	2	19	FIESTA	R. KELLY FEAT. JAY-Z (JIVE) 1 wk at No. 1
2	5	11	PEACHES & CREAM	112 (BAD BOY/ARISTA)
3	1	16	GET UR FREAK ON	MISS "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
4	3	17	HEARD IT ALL BEFORE	SUNSHINE ANDERSON (SOULIFE/ATLANTIC)
5	7	12	LET ME BLOW YA MIND	EVE FEAT. SWEN STEFANI (RUFF RYDERS/INTERSCOPE)
6	4	23	LOVE	MUSIQ SOULCHILD (DEF SOUL/IDJMG)
7	6	20	MISSING YOU	CASE (DEF SOUL/IDJMG)
8	8	23	MAYBE I DESERVE	TANK (BLACKGROUND)
9	9	6	I CRY	JAY RULE FEAT. LIL' MO (MURDER INC./DEF JAM/IDJMG)
10	23	3	MUSIC	ERIC SERMON FEAT. MARVIN GAYE (NO DEF/SONY/ATV)
11	13	12	SUPERWOMAN PT. II	LIL' MO FEAT. FABOLOUS (EASTWEST/EEG)
12	10	17	VIDEO	INDIA.ARIE (MOTOWN)
13	16	6	WAIT A MINUTE	RAY J FEAT. LIL' KIM (ATLANTIC)
14	14	25	SO FRESH, SO CLEAN	OUTKAST (LAFACE/ARISTA)
15	15	11	I LIKE THEM GIRLS	TYRESE (RCA)
16	37	3	WHERE THE PARTY AT	JAGGED EDGE WITH NELLY (SO DEF/COLUMBIA)
17	18	11	UNTIL THE END OF TIME	2PAC (AMARU/DEATH ROW/INTERSCOPE)
18	21	5	WE NEED A RESOLUTION	AALIYAH FEAT. TIMBALANO (BLACKGROUND)
19	19	10	CAN'T BELIEVE	FAITH EVANS FEAT. CARL THOMAS (BAD BOY/ARISTA)
20	11	13	ALL FOR YOU	JANET (VIRGIN)
21	24	9	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL (REDZONE/ARISTA)
22	20	15	LAY LOW	SNOOP DOGG (NO LIMIT/PRIORITY)
23	22	7	LET'S GET IT	THREE THE G. DEP. P. DIDDY & BLACK ROB (BAD BOY/ARISTA)
24	26	7	MY BABY	LIL' ROMEO (SOULJA/NO LIMIT/PRIORITY)
25	25	18	THERE IT IS	GINUWINE (EPIC)
26	12	12	SURVIVOR	DESTINY'S CHILD (COLUMBIA)
27	17	25	A LONG WALK	JILL SCOTT (HIDDEN BEACH/EPIC)
28	27	9	WHAT WOULD YOU DO?	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
29	31	7	THERE SHE GOES	BAFFYFACE (ARISTA)
30	28	22	SOUTHERN HOSPITALITY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
31	30	4	TAKE YOU OUT	LUTHER VANDROSS (J)
32	33	6	SHE'S ALL I GOT	JIMMY COZIER (J)
33	29	18	OOCHIE WALLY	OB FINEST FEAT. NAS AND BRAVEHEARTS (ILL WILL/COLUMBIA)
34	32	28	PAT IT ON ME	JAY RULE (MURDER INC./DEF JAM/IDJMG)
35	38	17	RIDE WIT ME	NELLY FEAT. CITY SPUD (FO' REEL/UNIVERSAL)
36	35	31	PROMISE	JAGGED EDGE (SO SO DEF/COLUMBIA)
37	34	26	STUTTER	JOE FEAT. MYSTIKAL (JIVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	40	4	JUST IN CASE	JAEHEIM (DIVINE MILL/WARNER BROS.)
39	48	4	THE WAY	JILL SCOTT (HIDDEN BEACH/EPIC)
40	67	2	U REMIND ME	USHER (ARISTA)
41	41	24	AFTER PARTY	KOFFEE BROWN (DIVINE MILL/ARISTA)
42	43	17	WE FALL DOWN	DONNIE MCCLURKIN (VERITY/JIVE)
43	52	3	WHAT IT IS	BUSTA RHYMES (VIOLATOR/LOUD/COLUMBIA)
44	50	8	TAKE CARE OF HOME	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
45	42	10	LOVE DON'T LOVE ME	ERIC BENET (WARNER BROS.)
46	47	5	FALLIN'	ALICIA KEYS (J)
47	36	13	PUPPY LOVE	LIL' BOB WOV FEAT. JAGGED EDGE (SO SO DEF/COLUMBIA)
48	39	15	TAKE IT TO DA HOUSE	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
49	51	8	I AM YOUR WOMAN	SYLEENA JOHNSON (JIVE)
50	61	16	BEHIND THE WALLS	KURUPT FEAT. NATE DOGG (AVATAR)
51	57	4	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK (INTERSCOPE)
52	53	8	LET'S GET DIRTY (I CAN'T GET IN DA CLUB)	REDMAN FEAT. DJ KOOL (DEF JAM/IDJMG)
53	46	29	IT'S OVER NOW	112 (BAD BOY/ARISTA)
54	55	6	WE'RE CALLIN U	SILK (ELEKTRAVEEG)
55	58	28	STRANGER IN MY HOUSE	TAMIA (ELEKTRAVEEG)
56	71	2	BOOTLICIOUS	DESTINY'S CHILD (COLUMBIA)
57	49	19	GET TO KNOW YA	MAXWELL (COLUMBIA)
58	64	15	BONNIE & SHYNE	SHYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)
59	74	5	PLAYAS GON' PLAY	3LW (NINE LIVES/EPIC)
60	54	28	COULD IT BE	JAEHEIM (DIVINE MILL/WARNER BROS.)
61	68	2	OH YEAH	FOXY BROWN (DEF JAM/IDJMG)
62	59	19	DON'T TALK	JOE B (EDMONDS/EPIC)
63	63	19	FEELIN' ON YO BOOTY	R. KELLY (JIVE)
64	66	3	POP LOCKIN'	SILK THE SHOCKER FEAT. SNOOP DOGG (NO LIMIT/PRIORITY)
65	62	12	A WOMAN'S THREAT	R. KELLY (JIVE)
66	56	19	WHO'S THAT GIRL?	EVE (RUFF RYDERS/INTERSCOPE)
67	60	6	HOW WE ROLL	BIG PUN FEAT. ASHANTI (LOUD/COLUMBIA)
68	70	2	BEST U CAN	THA LIKS (LOUD/COLUMBIA)
69	65	20	CHICKENHEAD	PROJECT PAT (HYPNOTIZE MINDS/LOUD/COLUMBIA)
70	—	2	BACK BACK	LIL' O (GAME FACE/ATLANTIC)
71	—	1	MIDWEST SWING	ST. LUNATICS (FO' REEL/UNIVERSAL)
72	—	1	JUST A BABY BOY	SNOOP DOGG FEAT. TYRESE & MR. TAN (UNIVERSAL)
73	75	3	HIGH COME DOWN	CHICO & COOLWADDA FEAT. NATE DOGG (MCA)
74	72	3	DON'T SAVE HER	PROJECT PAT (HYPNOTIZE MINDS/LOUD/COLUMBIA)
75	73	2	GIRLFRIEND	ALICIA KEYS (J)

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	1	4	I JUST WANNA LOVE U (GIVE IT 2 ME)	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
2	—	1	GUILTY UNTIL PROVEN INNOCENT	JAY-Z FEAT. R. KELLY (ROC-A-FELLA/DEF JAM/IDJMG)
3	2	2	JUST FRIENDS (SUNNY)	MUSIQ (DEF JAM/DEF SOUL/IDJMG)
4	—	1	DANGER (BEEN SO LONG)	MYSTIKAL FEATURING NIVEA (JIVE)
5	4	6	ONE WOMAN MAN	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
6	3	8	MY FIRST LOVE	AVANT FEAT. KETARA WYATT (MAGIC JOHNSON/MCA)
7	6	6	MS. JACKSON	OUTKAST (LAFACE/ARISTA)
8	8	16	NO MORE	RUFF ENZ (EPIC)
9	9	23	WIFEY	NEXT (ARISTA)
10	5	7	EMOTIONAL	CARL THOMAS (BAD BOY/ARISTA)
11	11	13	OPEN MY HEART	YOLANDA ADAMS (ELEKTRAVEEG)
12	13	5	SHAKE IT LIKE A DOG	KANE & ABEL (MOST WANTED EMPIRE/MCA)
13	7	16	LET'S GET MARRIED	JAGGED EDGE (SO SO DEF/COLUMBIA)

14	16	37	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
15	—	31	I WANNA LOVE	JOE (JIVE)
16	15	12	I WISH	R. KELLY (JIVE)
17	17	5	IT WASN'T ME	SHAGGY FEAT. RICARDO "RIKROK" DUCCENT (MCA)
18	14	11	CRAZY	K-C & JOJO (MCA)
19	10	16	SHAKE YA ASS	MYSTIKAL (JIVE)
20	—	33	I WISH	CARL THOMAS (BAD BOY/ARISTA)
21	18	15	E.I.	NELLY (FO' REEL/UNIVERSAL)
22	21	5	DIDN'T CHA KNOW	ERYKAH BADU (MOTOWN)
23	12	11	INDEPENDENT WOMEN PART I	DESTINY'S CHILD (COLUMBIA)
24	24	12	WHAT'S YOUR FANTASY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
25	—	25	PARTY UP (UP IN HERE)	DMX (RUFF RYDERS/DEF JAM/IDJMG)

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

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

42	AFTER PARTY	(A)'s Street, ASCAP/WB, ASCAP/Teron Beal, ASCAP/BMG Songs, ASCAP/Darker Brother, ASCAP/Faith Force, BMI/New Nation, ASCAP/Zomba, BMI/Magic Man, PRS) HL/WBM
13	ALL FOR YOU	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Macho, ASCAP/WB, ASCAP/Aradesh Communications, ASCAP) HL/WBM
90	LIL' WANNA DO	(King Kendrick, BMI)
65	ANGEL	Canor, ASCAP/Jim Rostor, ASCAP/EMI Blackwood, BMI/Unichappel, BMI/Livingstone, ASCAP/WB, ASCAP/HL
77	BACK BACK	(Bleed Da Black, ASCAP/In The Sonic, ASCAP)
57	BEHIND THE WALLS	(Sharon Hill, BMI/Antraphil, BMI/Nate Dogg, BMI/Still N-The Water, BMI)
64	BEST U CAN	(The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) MCA/NY-Ro
87	BIA BIA	(Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI/Ludacris, ASCAP) HL
76	BIGACTS LITTLEACTS	(Life Force, BMI/Bright Summit, ASCAP/Grice, ASCAP/Universal-PolyGram International, ASCAP/GZA, ASCAP)
32	BIZOUNCE	(Tallest Tree, ASCAP/DreamWorks Songs, ASCAP/Melodic Noise, ASCAP/Plaything, ASCAP/O Lovely, ASCAP/Kingmaker, ASCAP/O-Zik, ASCAP/Music Pieces, ASCAP) CLM
96	BOMB BOMB GIRL	(Boo's Mama, ASCAP/BCM, ASCAP)
62	BONNIE & SHYNE	(Solomons Work, ASCAP/Universal-PolyGram International, ASCAP/North Street Tunes, ASCAP/Sony/ATV, BMI/Sony/ATV, BMI/Harms, ASCAP/WB, ASCAP/HL/WBM)
61	BOOTLICIOUS	(Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI)
21	CAN'T BELIEVE	(Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ami Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Hard Wood Black Feat. SESAC/EMI Blackwood, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) MCA/NY-Ro
83	CHANGE THE GAME	(EMI April, ASCAP/Cyphercliff, ASCAP/Mo Down Musik, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Shakur Al-Din, ASCAP/Hico South, ASCAP) HL
73	CHICKENHEAD	(EMI April, ASCAP/BAM, ASCAP/Three Cheers, ASCAP/Zomba, BMI/Grand, BMI) WBM
93	CLEVA	(Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP)
45	COULD IT BE	(E-Ballad, ASCAP/WB, ASCAP/Hood Classics, ASCAP/Want My Daddy's Records, ASCAP/Zabula, ASCAP/May Baby, BMI/EMI Longfide, BMI/Universal-PolyGram International, ASCAP/Chase Joints, SESAC) WBM
89	DO MY...	(Val's Child, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Brownstone Cake, BMI/Hot Butter Milk, ASCAP/Dreamworld Pudding, ASCAP/Bug, ASCAP/Songs Of Universal, BMI/WB, ASCAP) HL
80	DON'T SAVE HER	(Teloise, BMI/Zomba, BMI) WBM
60	DON'T TALK	(Sony/ATV Songs, BMI/Yab Yum, BMI/Vibelect, BMI) HL
46	FALLIN'	(Lellow, ASCAP/EMI April, ASCAP) HL
66	FEELIN' ON YO BOOTY	(Zomba, BMI/R. Kelly, BMI) WBM
1	FIESTA	(Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI) HL/WBM
63	GET TO KNOW YA	(Sony/ATV Tunes, ASCAP/Muszewell, ASCAP) HL
3	GET UR FREAK ON	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
82	GIRLFRIEND	(Lellow, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Tallest Tree, ASCAP/DreamWorks Songs, ASCAP) HL
95	GIRL NEXT DOOR	(EMI April, ASCAP/Touched By Jazz, ASCAP/Nivra, ASCAP/Pengo, BMI/EMI Blackwood, BMI) HL
80	GOOD LIFE	(Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Music Of Windswept, ASCAP/Gallo, ASCAP/EMI Blackwood, BMI/Chyna Baby, BMI/Jance Combs, BMI/August Moon, BMI/Harlan, BMI) HL/WBM
88	THE GREATEST SEX	(Zomba, BMI/R. Kelly, BMI/EMI April, ASCAP) WBM
8	HEARD IT ALL BEFORE	(Mike City, BMI/Princey's Playhouse, ASCAP/Copyright Control)
81	HIGH COME DOWN	(Publishing Designee Of Vince Langston, ASCAP/Publishing Designee Of Stacy Wagner, ASCAP/Songs Of Universal, BMI/Kashif, BMI)
26	HIT 'EM UP STYLE (OOPS!)	(Cyptonr, BMI/EMI Blackwood, BMI) HL
70	HOW WE ROLL	(Let Me Show You, ASCAP/Jo Cartegena, ASCAP/Jelly's Jams, ASCAP/DJ Inv And Iru Stylz Music, BMI/DJ Inv, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI)
53	I AM YOUR WOMAN	(Zomba, BMI/R. Kelly, BMI) WBM
12	I CRY	(Slavery, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DJ Inv, BMI/Warner-Tamertlane, BMI) HL/WBM
41	I DO!	(Stix & Jones, ASCAP)
19	I LIKE THEM GIRLS	(Warner-Tamertlane, BMI/Deems Hot Songs, ASCAP/Two, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP/First Avenue, ASCAP) HL/WBM
47	IT'S OVER NOW	(Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sugarhill, BMI/Twenty Nine Black, BMI) HL
74	JUST A BABY BOY	(Show You How Daddy Ball, ASCAP/Zovetion, ASCAP/My Own Cht, BMI/Flossmode, BMI/Amazin', ASCAP)
9	JUST IN CASE	(Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Lil Rob, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DJ Inv, BMI/Warner-Tamertlane, BMI) HL/WBM
25	KEEP IT REAL	(Kamikaze Does It, ASCAP/Emos, Dream, BMI/Roach Power, ASCAP/Denver Street, BMI/G L Makin' It, ASCAP/WB, ASCAP) WBM
58	LADY MARMALADE	(EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Tanyboy, BMI) HL
25	LAY LOW	(Wig, ASCAP/Aint Nuthin' Goin' On But Funkin', ASCAP/Elvis Mamba, ASCAP/Five Card, ASCAP/Windswept, ASCAP/My Own Cht, BMI/EMI Blackwood, BMI/Big P, ASCAP/Nate Dogg, BMI/Means Family, BMI/Lil Gangsta, ASCAP/Tray Trav's, ASCAP) HL/WBM
9	LET ME BLOW YA MIND	(Scott Storch, ASCAP/Blonde Redhead, ASCAP/Universal, ASCAP/Dead Game, ASCAP/Aint Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Blackjack, ASCAP) WBM
55	LET'S GET DIRTY (I CAN'T GET IN DA CLUB)	(Funky Noble, ASCAP/Famous, ASCAP/Danya's Day, BMI/Warner-Tamertlane, BMI/Koolha, ASCAP/WB, ASCAP) HL/WBM
20	LET'S GET IT	(Scam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/Al Green, BMI/Irving, BMI/East Memphis, BMI) HL
86	LICK SHOTS	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
29	A LONG WALK	(Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP) WBM
10	LOVE	(EMI April, ASCAP/Nivra Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP) WBM
51	LOVE DON'T LOVE ME	(India B., BMI/Universal-Songs Of PolyGram International, BMI/PuTTY Tat, BMI/Demontes, BMI/Warner-Tamertlane, BMI/Colpix, BMI/Sony/ATV Songs, BMI) HL/WBM
11	MAYBE I DESERVE	(Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP) HL
68	MIDWEST SWING	(Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Dynamac, ASCAP/Misam, ASCAP/B. LA Tunes, ASCAP) HL/WBM
36	MY BABY	(Lil Romeo, ASCAP) WBM
18	SO FRESH, SO CLEAN	(Mike City, BMI)
4	SO FRESH, SO CLEAN	(Melodic Noise, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
34	SOUTHERN HOSPITALITY	(Ludacris, ASCAP/Drae Santago, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP) HL
30	STRANGER IN MY HOUSE	(Almo, ASCAP/Hudson - Jordan, ASCAP) HL
38	STUTTER	(Zomba, ASCAP/Platinum Firm, ASCAP/Zomba, BMI/Hittidnct, BMI/EMI Blackwood, BMI/Alley, BMI/Tro, BMI/Beetunjoy, BMI) HL/WBM
6	SUPERWOMAN PT. II	(Mo Loving, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/EMI Blackwood, BMI/M. Manatt, BMI/Duro, BMI/WB, ASCAP/J. Brasco, ASCAP/Desert Storm, BMI) HL/WBM
7	SURVIVOR	(For Chase, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/WB, ASCAP) HL/WBM
49	TAKE CARE OF HOME	(Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI)
48	TAKE IT TO DA HOUSE	(First N' Gold, BMI/Donna-Ojo, BMI/Dynatone, BMI/Songs Of Universal, BMI/EMI Longfide, BMI) WBM
33	TAKE YOU OUT	(Nivra, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI) HL
97	THAT'S THE WAY WE ROLL	(Alley Life, BMI/Eight Mile Style, BMI)
28	THERE IT IS	(Skie, BMI/5700 Park, BMI/Bobby Tarys, BMI/Another Juice, BMI/Soul Daddy, ASCAP/Warner-Tamertlane, BMI/King King, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Harold Gavin, BMI/Isaac Wyle, BMI) HL/WBM
31	THERE SHE GOES	(The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI) HL

Hot R&B/Hip-Hop Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	3	MY BABY	LIL

Jive Electro Presents The Real Deal With The New Deal

IS THIS THE FUTURE? For the past several months, I've been hearing much talk about Toronto trio **the New Deal**. But nothing prepared me for the Canadian act's recent show at New York's Irving Plaza. Over the course of two high-octane, nonstop one-hour-plus sets, the New Deal—**Dan Kurtz** (bass), **Darren Shearer** (drums/beatbox), and **Jamie Shields** (keyboards)—deftly created an epic four-to-the-floor DJ set, with nary a DJ, a sam-

pler, a sequencer, a vocal, or a proper song in sight. And guess what? The near-capacity crowd of house heads, ravers, and hippie-shakers never stopped dancing, not even for a millisecond.

Confused? Don't be. Just imagine a totally live band (but please, no jam-band references) that sounds like a DJ who's not afraid to incorporate elements of house, techno, breakbeat, new-wave, dub, drum'n'bass, 2-step, prog-rock, pop, and disco into one mind-expanding seamless set. It's like **Phish**, **Rush**, **Fleetwood Mac**, **Steely Dan**, **Queen**, and **Blondie** being side-swiped by **Josh Wink**, **Derrick May**, **Lipps Inc.**, **Donna Summer**, **Daft Punk**, and **Basement Jaxx**.

Completely funky up, the New Deal's primarily improvisational sets are aural experiments, encompassing deft musical interaction and spontaneous composition skills—without the aid of any special visual effects. Consider Kurtz, Shearer, and Shields (along with French act «**rinôçérôse**») the human elements that have been completely missing in action in these times of superstar DJs.

And after years of witnessing some fairly lame "live" performances from dance/electronic artists, it's reassuring to know that acts like the New Deal exist, offering today's disco-happy rave generation the real deal—musically, that is. These are indeed songs for a future generation.

Now, for a dose of reality: The 2-year-old New Deal is selling out such venues as Toronto's Opera House and New York's Wetlands—and playing to near-capacity crowds at places like Irving Plaza—without a proper full-length album in stores and without radio/video play. The trio has accomplished this rather major feat



by Michael Paoletta

by intertwining the old school (constant touring) with the new (the Internet).

For example, the group spent the bulk of March and April on the road throughout the U.S., performing at such annual events as the Winter Music Conference in Miami; South by Southwest in Austin, Texas; and the Coachella Festival in Indio, Calif. The Coachella lineup also included the **Orb**, **Paul Oakenfold**, **Jane's Addiction**, **the Roots**, and **Kruder & Dorfmeister**, among others.

At the same time, the trio cultivates an ever-growing fan base through its Web site (thenewdeal.ca), which offers MP3s of live shows, streaming of such tracks as

"Boulder," touring info, and merchandise (including T-shirts and live CDs).

These days, when not touring, the New Deal can be found recording its first studio album for Jive Electro, which wisely signed the act to a worldwide deal late last year. Will the trio be able to capture the liveliness, freshness, and spontaneity of its live shows in the recording process? Only time will tell, but if truth be told, I'm feeling quite optimistic.

The New Deal, whose songs are published by the New Deal (SOCAN), is managed by **Marc Alghini** of New York-based Netzwerk Management. **Sam Kirby** of New York-based Evolution Talent Agency handles the act's bookings in the U.S.; **Colin Lewis** of the Toronto-based Agency Group does so for Canada.

NEW DEALINGS: Late last year, New York-based Big Management and one of its clients, DJ/

producer **Todd Terry**, partnered with the U.K.'s Ministry of Sound to form two London-based dance imprints: the pop-leaning Sound-Design and the underground-titled InHouse. Both are distributed by Sony 3MV in the U.K.

Now, Big Management co-owner **Gary Salzman** tells Dance Trax that Big and Terry have struck a similar deal with Spain's Vale Music. "Everything has run so smoothly since joining forces with Ministry of Sound," Salzman says. "We think a similar joint venture will only increase our presence in Spain. This will give us direct promotion in the important summer marketplace that is Ibiza."

As for the U.S. market, Salzman says, "it's something we'll go after once we've had hits overseas. That way, we'll have the option of releasing the records ourselves, establishing a joint-venture deal with another party, or licensing the titles to the majors one by one."

(Continued on page 60)

The Dance Trax HOT PLATE

- **Aterciopelados**, "Gozo Poderoso" (Arista/BMG U.S. Latin single). Columbian rock en español duo Aterciopelados—**Andrea Echeverri** and **Héctor Buitrago**—makes its dance-floor debut with this sublime slice of alterna-Latin. The title track from the act's sterling debut, *Gozo Poderoso* (Powerful Joy), has been majorly re-tweaked by **Michael Moog**, who has replaced the track's rock edge with deep-house rhythms and Brazilian-hued percussion.

- **Stevie Nicks**, "Planets of the Universe" (Reprise single). One of many highlights on Nicks' highly recommended new album, *Trouble in Shangri-La*, "Planets of the Universe" is ready to take on clubland with potent trance-shaded mixes by **Tracy Young**. Oh, to finally be able to let loose on dancefloors to something new by Nicks. Stand back, indeed.

- **Celeste Prince**, "Inside Your Secret" (Capitol single). Those looking for the follow-up to **Hex Hector's** restructuring of **Melanie C's** "I Turn to You" need look no further than newcomer Celeste Prince's "Inside Your Secret." A beautiful trance-hued pop gem, "Inside Your Secret" finds Hector surrounding Prince's celestial vocals with swirling synths, melancholic strings, and propulsive beats.

- **Jamie Lewis Featuring Chance**, "Street Life" (Purple Music Switzerland). Chance, the soulful vocalist behind the **Sunkids'** "Rise Up" and "Rescue Me," teams up with Swiss producer Jamie Lewis for this oh-so-glorious, classic-sounding cover of the **Crusaders'** 22-year-old R&B/club hit (which featured **Randy Crawford** on the mic). The sax solo only increases the track's quality level.

- **Lionel Richie**, "Angel" (Island single). Realizing most club DJs wouldn't touch the song in its original Euro-splashed **Brian Rawling/Mark Taylor** production, the label tapped deep-house remixer **Miguel Migs** for some underground vibology of the Naked Music kind. In the end, Migs has concocted a smooth, late-night production (complete with horn swells) that perfectly complements Richie's signature vocals without overshadowing them.

- **Waldeck**, "This Isn't Maybe" (E-Magine Entertainment single). Remixer **Eric Kupper** delivers the deep-baked goods on this sensational, jazz-skewed, **Chet Baker**-sampling track.

Herbert Alters Form & 'Functions' On Soundlike

BY CRAIG ROSEBERRY

U.K. producer/composer/performance artist Matthew Herbert, who records simply as Herbert, adheres to a strict code of self-imposed ethics that he has dubbed the Personal Contract for the Composition of Music (PCCOM).

Among the PCCOM's 10 rules are the following: the use of sounds that already exist are prohibited, the sampling of other people's music is strictly forbidden, all FX settings must be edited, and no factory preset or pre-programmed patches are allowed.

On Tuesday (29), Herbert's third album, *Bodily Functions*, arrives worldwide via his own U.K. imprint Soundlike; K7 Records, which travels through the Studio K7 Distribution network, is handling its U.S. release.

An accomplished and pristine assemblage based on precise and meticulous rules of composition, along with the adventurous, organic, and spontaneous spirit of free jazz, *Bodily Functions* is a slight departure from Herbert's previous, more-uptempo underground house releases.

Collaborating with sullen siren/songwriter Dani Siciliano and jazz innovator Phil Parnell, Herbert—whose songs are published by Soundlike Music/Bucks Music—has constructed a romantic, serene, and forlorn sound environment that's awash in cinematic textures.

Highlights include "It's Only," the soaring midtempo "Suddenly," and the hushed, sweeping jazz-inflected "I Know" and "About

This Time Each Day."

"I wanted to create an album that could humanize the mechanical sound of dance music," says Herbert, who also records under the Doctor Rockit and Radio Boy monikers and who has remixed for the likes of Moloko, Blaze, Mr. Oizo, Spacetime Continuum, and Etienne DeCrecy's Motorbass project. "My main goal was to



HERBERT

make something interesting, authentic, and very organic. I'm tired of the implication that if one creates a 'dance' record, it cannot work as music first and a DJ tool second.

"It's very important for my music to have a strong conceptual basis," he continues. "With *Bodily Functions*, I have not compromised that ideal."

Herbert believes that "the hyper-availability of technology has created a democratization of music," with the end result being "an array of music made by non-musicians, the majority of which is crap and 10% is amazing. Too many have perfected the art of repetition and monotony, slowly removing the human element from music. Ultimately, what they're doing is eradicating the differences and imperfections that make each of us so unique."

According to Studio K7 product/marketing manager Doug Smiley, the

label will expose the new album to the artist's core audience while also expanding to various factions of the electronic and left-field communities, including college, modern rock radio, and the jazz market.

Smiley says the label instituted a rigorous long-term promotional campaign that began last month with the release of the set's first single, "Leave Me Now" (with remixes by Reeloose and Richard Devine). In addition to listening parties and street marketing teams in such primary and secondary markets as New York, Los Angeles, San Francisco, and Seattle, the label is working together with several Web sites for special promotions.

"This is such a special and unique project for us," Smiley says. "We're really excited about the endless array of promotional opportunities that we have with this album. The most telling aspect of our marketing plan will peak with Herbert's live performances, which will add yet another dimension to his overall sound and artistic vision."

The self-managed Herbert, who is booked by Kim Benjamin of New York-based Kimco Entertainment, is scheduled to tour—along with the artist Shantel—throughout the U.S. in late August/early September.

"Ultimately, the music is my statement that I want to share with as wide of an audience as possible," Herbert notes. "It's true—everything is in the music. It's not just about me. My music represents the human condition."

Billboard Dance HOT Breakouts

JUNE 2, 2001

CLUB PLAY

1. KEEP CONTROL SONO GROOVILICIOUS
2. RELAX FRANKIE GOES TO HOLLYWOOD STAR 69
3. UP IN THE AIR CRUZ & BAGZ G2
4. SUNSHINE TIN STAR V2
5. TRUE FAITH NEW ORDER QWEST

MAXI-SINGLES SALES

1. SUNSHINE TIN STAR V2
2. SUNRISE (HERE I AM) RATTY RADIKAL
3. RISING SYLK 130 FEAT. KATHY SLEDGE SIX DEGREES
4. MY FEELING JUNIOR JACK RADIKAL
5. MOVE SOMETHIN' TALIB KWELI & HI-TEK RAWKUS

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

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panels Encompassing the Internet, marketing, promotion, distribution, radio, producers/remixers/ DJs, legal issues,
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- The Angel, Supa Crucial Recordings
- Maurice Bernstein, Giant Step
- Michael Cohen, Warner Music Group
- Claudia Cuseta, Maxi Records & Promotions
- Joe Danziger, DJCentral.com
- Louie DeVito, E-Lastik Recordings
- DJ Paulette, DJ
- Swedish Egil, Grooveradio.com
- Jeannie Hopper, Liquid Sound Lounge
- Steve Lau, Kinetic Records
- Tom Moulton, remixer/producer
- Seth Neiman, Music Choice
- Sarina Paris, Playland/Priority
- Tony Portelli, 4 Liberty Records Ltd.
- Peter Rauhofer, Star 69 Records
- Kelly Schweinsberg, Logic Records
- David Steel, V2 Music
- Marci Weber, MCT/BOLD
- Junior Vasquez, Junior Vasquez Music

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Regular

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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	2	6	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. †	MADONNA
2	5	10	6	DREAM ON MUTE 44982/REPRISE †	DEPECHE MODE
3	3	3	7	GROOVEJET (IF THIS AIN'T LOVE) ATLANTIC PROMO †	DJ SPILLER
4	1	1	9	ALL FOR YOU VIRGIN 97522 †	JANET
5	6	9	7	WHAT'S ON YOUR MIND (PURE ENERGY) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
6	10	14	6	BANG THE DRUM 4 PLAY 2033	ABEL
7	8	12	7	LET THE MUSIC USE YOU UP STAR 69 215	CELEDA
8	14	30	4	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601	ULTRA NATE
9	11	18	6	LOVE IN TRAFFIC COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
10	13	20	6	OUT OF NOWHERE EPIC 79576	GLORIA ESTEFAN
11	4	4	9	FEELIN' ME BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
12	17	25	6	BEAUTIFUL V2 27689 †	MANDALAY
13	22	33	4	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
14	18	26	7	IN THESE SHOES WARNER BROS. 42360	BETTE MIDLER
15	7	7	9	PLAYED-A-LIVE (THE BONGO SONG) MCA 158893	SAFRI DUO
16	20	27	5	STANLEY (HERE I AM) G2 019/STRICTLY RHYTHM	AIRHEADZ
17	25	37	4	HIDE U STAR 69 1218	SUZANNE PALMER
18	9	11	8	MY FEELING RADIKAL 99057	JUNIOR JACK
19	36	—	2	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477	KIM ENGLISH
20	33	42	3	DERB GROOVILICIOUS 249/STRICTLY RHYTHM	DERB
21	32	47	3	MAYBE LAFACE PROMO/ARISTA	TONI BRAXTON
22	29	35	4	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY	BLAZE FEATURING PALMER BROWN
23	19	5	10	SATISFIED EPIC PROMO	RHONA
24	15	6	10	YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449 †	BECCA
◀ POWER PICK ▶					
25	42	—	2	SURVIVOR COLUMBIA 79566 †	DESTINY'S CHILD
26	37	45	3	TOUCH ME KINETIC PROMO	RUI DA SILVA FEATURING CASSANDRA
27	16	15	8	MISS YOU PRIVATE MUSIC PROMO/WINDHAM HILL	ETTA JAMES
28	21	13	10	GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM	DJ PRINCE & JUSTIN K
29	23	17	9	AIN'T WHAT I EXPECTED GROOVILICIOUS 238/STRICTLY RHYTHM	DONICA
30	31	34	5	BEAUTIFUL STRANGE BEDROCK 1001/PIONEER †	BEDROCK
31	12	8	12	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
32	28	24	7	SUPER CALIFORNIA MCA 155809	FUNKY GREEN DOGS
33	35	38	5	JUST FRIENDS (SUNNY) DEF JAM/DEF SOUL PROMO//DJMG †	MUSIQ
34	47	—	2	HERE WE GO AGAIN STRICTLY RHYTHM 12602	SOUL DUJOUR
35	48	—	2	SHAKE UP THE PARTY LAFACE PROMO/ARISTA †	JOY ENRIQUEZ
36	26	19	12	WHO AM I STAR 69 213	MASSIV
◀ HOT SHOT DEBUT ▶					
37	NEW ▶	1	1	DRUMS COME ALIVE DOTDOTDOT 003	TOMBA VIRA
38	46	—	2	WITHOUT YOU XTREME 831	DIGITAL ALLIES FEATURING RICHARD L
39	44	46	3	PHATT BASS GROOVILICIOUS 246/STRICTLY RHYTHM	WARP BROTHERS VS. AQUAGEN
40	41	43	4	MUSIC TAKES ME HIGHER G2 016/STRICTLY RHYTHM	DJ ESCAPE
41	34	28	12	LOVE DON'T COST A THING EPIC 79547 †	JENNIFER LOPEZ
42	43	31	10	HAPPY PEOPLE CITY OF ANGELS 76701	STATIC REVENGER
43	49	—	2	COME ON-A MY HOUSE BNA PROMO	K.T. OSLIN
44	NEW ▶	1	1	PLAY EPIC PROMO †	JENNIFER LOPEZ
45	NEW ▶	1	1	ORDINARY WORLD GROOVILICIOUS 247/STRICTLY RHYTHM	AURORA FEAT. NAIMEE COLEMAN
46	NEW ▶	1	1	IT'S GONNA BE ALRIGHT V2 27697	PUSSY 2000
47	27	23	11	EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
48	45	39	5	SOUND OF BAMBOO STAR 69 210	FLICKMAN
49	24	21	12	WHAT GOES AROUND COMES AROUND AVEX 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
50	NEW ▶	1	1	SWEET SURRENDER NETTWERK PROMO	SARAH MCLACHLAN

Ⓞ 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/GREATEST GAINER ▶					
1	1	6	3	SURVIVOR (T) (X) COLUMBIA 79566/CRG †	DESTINY'S CHILD
2	2	1	4	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †	MADONNA
3	4	3	14	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
4	3	2	4	DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. †	DEPECHE MODE
5	5	4	13	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
6	8	8	24	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
7	7	7	13	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
8	6	5	25	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
9	9	—	2	STAR 69 (WHAT THE F**K) (T) (X) SKINT 38777/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
10	10	11	40	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
11	11	9	10	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
12	14	15	9	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
13	12	12	56	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
◀ HOT SHOT DEBUT ▶					
14	NEW ▶	1	1	IN THESE SHOES (T) (X) WARNER BROS. 42360	BETTE MIDLER
15	13	13	19	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
16	19	14	29	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
17	16	22	36	IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
18	20	17	19	CASTLES IN THE SKY (T) (X) ROBBINS 72046 †	IAN VAN DAHL FEATURING MARSHA
19	17	19	9	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
20	15	20	23	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
21	24	16	40	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
22	21	21	24	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
23	18	25	9	TAKE BACK (T) (X) SUNDAY 70486/ORPHEUS	KODA
24	23	23	3	CHILLIN' (T) (X) BARCLAY 587077/MCA	MODJO
25	22	10	5	ALL FOR YOU (T) VIRGIN 97522 †	JANET
26	28	24	9	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
27	29	27	36	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
28	25	18	4	OUT OF NOWHERE (T) (X) EPIC 79576	GLORIA ESTEFAN
29	26	29	32	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
30	NEW ▶	1	1	HOTTIE (T) (X) ATLANTIC 84941/AG †	ASHLEY BALLARD
31	27	28	23	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
32	30	32	55	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
33	33	38	4	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893	SAFRI DUO
34	31	31	6	WHAT'S ON YOUR MIND (PURE ENERGY) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
35	36	39	4	EVERYBODY DOESN'T (X) MAVERICK 16771/WARNER BROS.	AMANDA
36	38	35	63	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
37	32	34	48	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
38	RE-ENTRY	2	2	OH NO (T) RAWKUS 318 †	MOS DEF & PHAROAE MONCH FEATURING NATE DOGG
39	39	37	23	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
40	42	36	19	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
41	37	45	9	I LIKE THEM GIRLS (T) RCA 60418 †	TYRESE
42	40	43	52	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
43	35	30	45	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
44	34	—	2	BREED/HOW SOON IS NOW? (T) (X) REPRISE 42362/WARNER BROS.	SNAKE RIVER CONSPIRACY
45	46	—	2	GET IT UP (THE FEELING) (T) STRICTLY RHYTHM 12601	ULTRA NATE
46	RE-ENTRY	25	25	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
47	43	33	6	IS IT LOVE? (T) (X) TINTED 80778/RAZOR & TIE	CHILI HI FLY
48	41	47	58	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
49	RE-ENTRY	57	57	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
50	NEW ▶	1	1	FILL ME IN (T) (X) WILDSTAR/ATLANTIC 88098/AG †	CRAIG DAVID

DANCE TRAX

(Continued from page 58)

SoundDesign's second release, the hook-laden "What a Night" by **Just Us** (aka producer/songwriters **Angel Moraes** and **Ronnie Ventura** and singer **LaTrice** of **Sounds of Blackness**), streets June 18. It features remixes by **Andy Van & Jon Course**, **Kings of Soul**, **Nu Soulboy**, and **Terry**. So big is the buzz on this record that it has already been licensed to labels in Germany (ZYX), Italy (Time), and Japan (JVC).

Forthcoming releases from

SoundDesign include **Wendy Phillips'** **Tony Moran**-produced "Stay" (with restructurings by **Airscape**, new U.K. producer/songwriter **Life of Riley**, and **Mike Rizzo**), **David Anthony** Featuring **Keith Harrison's** "No Way," **Roland Clark** Presents **Digital Pimp's** "The Sun," and **the Gypsy Men's** "Barabaratiri" (The Dance Trax Hot Plate, Billboard, May 19).

In addition to overseeing the careers of **Terry**, **Ventura**, **Roy**

Roc, **Matt Stein**, **Life of Riley**, and, for the world excluding North America, **Moran**, **Salzman** says that **Big Management** is now handling DJ bookings and pursuing remix work for **John "Jellybean" Benitez**.

ESSENTIAL SOUNDS: Those who can't get enough of retro soul grooves should immediately snag copies of *Northern Soul Shack* and *Timeless Northern Soul*. Arriving via London-based **Bianco Music**

and **Entertainment**, both three-disc sets follow in the formidable footsteps of the label's *Cream of Rare Soul* and *Cream of Northern Soul* discs released last year. Spotlighted are such hard-to-find and oftentimes forgotten gems as **Lafayette Vaughan's** "First Degree Love," **the Dynamics'** "Yes I Love You Baby," **the Belles'** "Don't Pretend," and **the Mirettes'** "He's Alright With Me." Such pieces of musical history shouldn't be overlooked—especially when they've

been digitally restored and enhanced as these have.

As for those with a predilection for female-skewed electronica of the post-club variety, don't overlook **SHE—a Female Trip-Hop Experience** (Sonic Images Records). Highlights include **Laika's** "Uneasy," **Mandalay's** "Insensible," **Hybrid's** "I Know" (featuring **Julee Cruise**), **the Starseeds'** "Parallel Life," and **the Dreaming's** "Thank You." Contact: 323-650-1000.

Authors, Editors Join In Piracy Fight

BUILDING BRIDGES: For the first time in more than 10 years, officials from the Latin American Federation of Music Editors (FLADEM) met formally with representatives from Latinautor, the international organization that gathers all author societies from Latin America, Spain, and Portugal.

The meeting, which took place last week in Miami, was historic because it marked the beginning of a concerted effort by both parties to search for ways to work together in the collection and administration of copyrights in Latin America.

In addition, FLADEM president **Edmundo Monroy** said, both parties agreed to collaborate in anti-piracy efforts, specifically seeking action at a governmental, congressional, and judicial level in different countries.

Beyond that, he said, "in future meetings we'll explore other common objectives and actions." This may sound vague, but there's no denying the significance of this get-together, which effectively has broken an impasse of years' standing.

"This is the first formal meeting between two important groups [that] have important roles in copyright management in Latin America," said **Carlos A. Fernández Ballesteros**, secretary general of Latinautor. "We want to work together with the publishers. We don't know what the final result will be, but [both sides] are happy that there's a willingness to take a step and extend a bridge."

According to Monroy, both sides will name representatives to continue conversations.

As it stands in most of the Latin region, publishers typically collect mechanical rights, while author societies collect performance rights.

IFPI MEETS IN MEXICO CITY: In a related story, Mexico's growing piracy problem was the prevalent theme at last week's meeting of senior international and Mexican



by Leila Cobo

recording industry executives (**BillboardBulletin**, May 23), convened in Mexico City by the International Federation of the Phonographic Industry (IFPI) and the Mexican Recording Industry Assn. (AMPROFON).

According to **Marco Bissi**, president of Universal Music Mexico and AMPROFON, only 37% of the country's estimated sales in 2000 were legal—signifying a loss of more than \$300 million to piracy. Sales of illegal CDs led to an 8% decline in the legitimate music market last year and a further 4.7% decrease in the first quarter of 2001.

The situation prompted a meeting between IFPI delegates and Mexican authorities—including National Security Commissioner **Alejandro Gertz** and Attorney General **Rafael Macedo de la Concha**—and raised hopes about the government's intention to crack down on pirates.

"We should see results of this effort immediately and will continue to check sales every month," said **Raul Vásquez**, regional director of IFPI Latin America.

"With the policies of this new Mexican government and administration, we hope penalties associated with piracy will be more severe," added Recording Industry Assn. of America president **Hilary Rosen**. **Jay Berman**, chairman/CEO of IFPI, was also present at the meeting.

LARAS NEWS: The appointment of **Enrique Fernández** as senior VP/executive director of the Latin Academy of Recording Arts and Sciences (LARAS) (**BillboardBul-**

letin, May 21) is a fortunate one. Long an observer of the Latin music industry—which he originally covered as the first editor of *Billboard en Español*—Fernández's standing as an impartial expert keeps in place the Latin Grammys' reputation as an awards process that is above reproach (even if all democracies are imperfect).

"The biggest challenge is learning how to be on the other end of the interviews," says Fernández, who has chaired the Recording Academy's Latin Screening Committee and the Latin Recording Academy's Screening and Nominating Committees.

But on a more serious note, he adds, "From the onset, from the moment I went to the first meeting, I've always believed in the integrity of the awards. When I started going to screening committee meetings... I realized how strict and carefully monitored this process is. So that increased my commitment to working in this because of my own passion for Latin music."

"Enrique has a unique and incredibly informed history with the Recording Academy," said **LARAS/National Academy of**

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	2	15	17	22	23	28	30	31	32	33	34	35	36	37	38	39	40
ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)	27	31	13	17	15	13	11	10	8	14	14	14	14	14	14	14	14
AMAME (Ambernel, BMI/TN Ediciones, BMI)	11	13	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP)	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3
BAJO CERO (Illyak, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
CANDELA (P.S.O. ASCAP/Drum, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
CUANDO REGRESO A TUS BRAZOS (Not Listed)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
DAME LO QUE QUIERAS (Not Listed)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
DEJAME AMARTE (Ser-Ca, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
DESPRECIADO (Vander, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
DULCE VENENO (Ventura, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
EL AMOR SONADO (Flamingo, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
ESCLAVO Y AMO (Brambila Musical)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
LA BOMBA (Sony/ATV Discos, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
LA GRAN NOCHE (Flamingo, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
LA SILLA VACIA (Peer Int'l, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
ME DA LO MISMO (EMOA, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
ME DECLARO CULPABLE (TN Ediciones, BMI/Arabara, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
NI QUE VALIERAS TANTO (Edimonsa, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
NO TE PODIAS QUEDAR (Sog Son, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
O ME VOY O TE VAS (Crisma, SESAC)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
PARA NO VERTE MAS (SADAIC/WB, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
PERO NO ME AMA (PMC, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
POR BIEN DE LOS DOS (Not Listed)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
QUE ME VAS A DAR (WB, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
SI NO TE HUBIERA CONOCIDO (Rubet, ASCAP/Universal Musica, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
SIGUE SIN MI (Crisma, SESAC)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
SOLD QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabbur, ASCAP/Universal-MCA, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
TE QUISE OLVIDAR (BMG Songs, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
TOQUE DE AMOR (WB, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mood, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
TU RECUERDO (BMG Songs, ASCAP/Viacos, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
UN IDIOTA (Rio Musical/Edimonsa, ASCAP)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
VUELVE JUNTO A MI (Not Listed)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
Y LLEGASTE TU (LGA, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
Y YO SIGO AQUI (Sony/ATV Latin, BMI/World Deep Music, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
YO NO SOY ESA MUJER (Universal a/b/o No Limitations, BMI/Songs On The Rocks, GEMA/Careers-BMG, BMI/Fersal, BMI)	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13



An Artful Promotion. "El Mural Que Canta y Grita," the mural commissioned by Los Tigres del Norte to tie in with their album *De Paisano a Paisano*, was unveiled May 10. The mural, painted by renowned muralist Paul Botello, is located at Whittier and Ditman streets in East Los Angeles. It is also the album's cover art. Pictured, from left, are Fonovisa president Guillermo Santiso and Los Tigres del Norte leader Jorge Hernandez.

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1 ◀					
1	1	1	13	JERRY RIVERA ARIOLA/BMG LATIN †	QUIERO B.SILVETTI (M.CANCEL, R.CONTRERAS, J.GRECO)
2	3	2	27	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E.MAGALANES (J.GABRIEL)
3	2	3	31	AZUL AZUL SONY DISCOS †	LA BOMBA R.SAAVEDRA (F.ZAMBRANA MARCHETTI)
4	7	6	13	BANDA EL RECODO FONOVISIA †	Y LLEGASTE TU G.LIZARRAGA (N.HERNANDEZ)
5	4	—	2	MARCO ANTONIO SOLIS FONOVISIA †	O ME VOY O TE VAS M.A.SOLIS (M.A.SOLIS)
6	5	4	9	CONJUNTO PRIMAVERA FONOVISIA †	NO TE PODIAS QUEDAR J.GUILLEN (R.GONZALEZ MORA)
7	8	7	15	ILEGALES ARIOLA/BMG LATIN †	TU RECUERDO V.DOTEL, V.WAILL (V.DOTEL)
8	6	5	17	RICKY MARTIN COLUMBIA/SONY DISCOS †	SOLO QUIERO AMARTE D.CHILD (D.CHILD, V.SHAW, G.BURR, D. LOPEZ, R.MARTIN)
9	10	14	18	PAULINA RUBIO UNIVERSAL LATINO †	Y YO SIGO AQUI M.AZEVEDO (ESTEFANO)
► GREATEST GAINER ◀					
10	24	—	2	CRISTIAN ARIOLA/BMG LATIN †	AZUL K.SANTANDER (K.SANTANDER, G.SANTANDER)
11	11	10	44	CRISTIAN ARIOLA/BMG LATIN †	POR AMARTE ASI K.SANTANDER (E.REYES, A.MONTALBAN)
12	9	8	13	CHAYANNE SONY DISCOS	CANDELA L.MENDEZ (D.POVEDA, E.ENDER)
13	15	11	32	MDO SONY DISCOS †	TE QUISE OLVIDAR A.JAEN (Y.MARRUFO, C.BAUTE)
14	12	9	9	GILBERTO SANTA ROSA SONY DISCOS	PERO NO ME AMA J.M.LUGO, G.SANTA ROSA (R.MONCLOVA)
15	18	16	11	ROGELIO MARTINEZ DISCOS CISNE †	AMAME A.VALENZUELA, O.VALENZUELA, A.GARCIA (A.MARTINEZ)
16	16	17	4	PAULINA RUBIO UNIVERSAL LATINO †	YO NO SOY ESA MUJER M.AZEVEDO (C.DE WALDEN, C.TORO MONTE, M.SHEPSTONE, R.STENMANN)
17	17	12	17	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	EL AMOR SONADO G.FELIX (M.QUINTERO LARA)
18	13	15	16	LUPILLO RIVERA SONY DISCOS †	DESPRECIADO PRIVERA (J.NAVARRETE CURIEL)
19	14	13	6	LOS TIGRES DEL NORTE FONOVISIA	ME DECLARO CULPABLE E.HERNANDEZ, LOS TIGRES DEL NORTE (J.MLENDEZ)
20	27	39	3	YAIRES LIDERES †	TU MAYOR TENTACION R.BATTINI, M.BLASCO (YAIRES)
21	NEW ▶	1	1	JACI VELASQUEZ SONY DISCOS	COMO SE CURA UNA HERIDA R.PEREZ (R.PEREZ, J.PILOTO)
22	19	18	14	PEPE AGUILAR MUSART/BALBOA	ESCLAVO Y AMO PAGUIAR (J.V.FLORES)
23	NEW ▶	1	1	RICARDO MONTANER WEA LATINA	BESAME B.SILVETTI (R.MONTANER, J.L.CHACIN)
24	38	25	3	CAROLINA LAO WEACARIBE/WEA LATINA †	DULCE VENENO R.SANCHEZ, A.JAEN, G.ARENAS (A.JAEN, J.L.MORIN)
25	28	—	2	LA MOSCA TSE TSE EMI LATIN	PARA NO VERTE MAS NOT LISTED (G.NOVELIS, P.TISERA)
26	36	—	2	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	CUANDO REGRESO A TUS BRAZOS NOT LISTED (NOT LISTED)
27	22	24	14	EL PODER DEL NORTE DISA/EMI LATIN	NI QUE VALIERAS TANTO NOT LISTED (M.BUENOSTRO)
28	40	—	2	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	LA GRAN NOCHE M.QUINTERO LARA (M.QUINTERO LARA)
29	26	—	2	LA SECTA ALLSTAR LITTLE FISH	DAME LO QUE QUIERAS NOT LISTED (NOT LISTED)
30	34	27	14	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS	QUE ME VAS A DAR F.CAMACHO (R.ORTEGA, A.GARCIA)
31	31	33	4	INTOCABLE EMI LATIN	DEJAME AMARTE R.MUNOZ, R.MARTINEZ (E.ALANIS)
32	39	28	4	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA	POR BIEN DE LOS DOS PURIAS (D.A.R.)
33	32	—	2	PABLO MONTERO ARIOLA/BMG LATIN	V

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LATIN NOTAS

(Continued from preceding page)

Recording Arts and Sciences president/CEO Michael Greene in a statement. "He is a founding member of the Latin Recording Academy and a tremendous supporter of its mission."

Fernández's appointment also comes at a crucial time for the Latin Academy, on the eve of its second awards show (which will take place in September in Miami) and in the midst of rapid expansion—with offices slated to open in other countries (possibly Mexico and Spain). Also in the works is LARAS' Latin Music Hall of Fame, which will include noteworthy historic recordings inducted in a similar manner to the Academy's Grammy Hall of Fame.

IN BRIEF: Azul Azul's *El Sapo* holds steady in the No. 3 spot in the Billboard Latin 50 this week. The band is ferociously promoting in the U.S., and several versions of the hit "La Bomba" are on the air.

Spanish pop/rock act Jarabe de Palo will perform "Guantanamo" with Celia Cruz and Luciano Pavarotti as part of the annual Pavarotti & Friends concert May 29. The show will air internationally during the summer. Other artists scheduled to appear include Barry White, Patty Bravo, and Tom Jones... Universal Music Publishing Group (UMPG) hosted a songwriter's camp in Nashville where writers based in that city met and co-wrote with UMPG writers. Those in attendance included Pablo Manavello, Soraya, Alejandro Lerner, Rodolfo Castillo, and Nicole Chirino on the Latin end... The new Latin Nites Concert Series @ the Apollo will kick off June 22 with a performance by Ruben Blades at Harlem's famed Apollo Theatre. The series, produced by Larry Stein of Panorama Presentations & Martinez, Morgalo & Associates, will include 10-12 shows through November... Just announced in Mexico City is the EXA (104.9) Coca-Cola concert, organized by the radio station and the soft drink giant and set to take place June 4-6 at the Auditorio Nacional. According to station PD Jessie Cervantes, the show will allow local and foreign artists to debut new material or to participate in previously unrecorded duets or acoustic sets. Confirmed artists include Café Quijano, Lou Bega, Sergio Dalma, Eduardo Verástegui, Jumbo, Moenia, Enrique Iglesias, La Oreja de Van Gogh, Magneto, Estopa, El Gran Silencio, Banda el Recodo, La Ley, Pedro Fernández, MDO, Anai, Noelia, Luis Fonsi, Los Tucanes de Tijuana, Sentidos Opuestos, and Kabah... Accepting all entries for the 2001 *Latin Music Buyer's Guide*. Send material to the e-mail or fax listed below. Don't be left out.

Assistance in preparing this story was provided by Teresa Aguilera and Randy Luna in Mexico. Leila Cobo may be reached at 305-361-2191 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	2	12	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745	SHHH!
2	1	47	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
▶ GREATEST GAINER ◀					
3	3	39	AZUL AZUL	SONY DISCOS 84180	EL SAPO
4	6	26	VICENTE FERNANDEZ	SONY DISCOS 84185	HISTORIA DE UN IDOLO VOL. 1
5	4	14	LUPILLO RIVERA	SONY DISCOS 84276	DESPRECIADO
6	5	8	CONJUNTO PRIMAVERA	FONOVISA 6104	ANSIA DE AMAR
7	9	12	RICKY MARTIN	SONY DISCOS 84300	LA HISTORIA
8	7	9	BANDA EL RECODO	FONOVISA 6102	CONTIGO POR SIEMPRE...
▶ HOT SHOT DEBUT ◀					
9	NEW		JACI VELASQUEZ	SONY DISCOS 84289	MI CORAZON
10	10	8	SELENA	EMI LATIN 32119	LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995
11	NEW		ATERCIOPELADOS	ARIOLA/BMG LATIN 80899/ARISTA	GOZO PODEROSO
12	11	36	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
13	15	14	VARIOUS ARTISTS	SONY DISCOS/WEA LATINA 86679	NO. 1 UN AÑO DE EXITOS
14	19	5	LOS TUCANES DE TIJUANA	UNIVERSAL LATINO 950082/LIDERES	32 CORRIDOS LIDERES-SOLAMENTE EXITOS
15	18	26	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
16	13	5	VARIOUS ARTISTS	ARIOLA 84338/BMG LATIN	BILLBOARD LATIN MUSIC AWARDS 2001
17	8	11	JERRY RIVERA	ARIOLA 82955/BMG LATIN	RIVERA
18	16	24	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO...EL HOMBRE Y SU MUSICA
19	12	24	JUAN GABRIEL	ARIOLA 80227/BMG LATIN	ABRAZAME MUY FUERTE
20	36	2	EL GENERAL	MOCK & ROLL 950102/LIDERES	EL GENERAL IS BACK
21	33	12	INTOCABLE	EMI LATIN 31412	14 GRANDES EXITOS
22	42	5	EL CHICHICUILOTE	LIDERES 950054	12 CHICHICUILOTAZOS CON BANDA
23	21	15	JUAN LUIS GUERRA 440	KAREN 930237/UNIVERSAL LATINO	COLECCION ROMANTICA
24	31	29	LOS ANGELES DE CHARLIE	FONOVISA 6096	UN SUENO
25	20	48	JOAN SEBASTIAN	MUSART 2280/BALBOA	SECRETO DE AMOR
26	25	80	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO—FROM THE BEGINNING
27	38	10	TIGRILLOS	WEAMEX 87412/WEA LATINA	QUE LO BAILE BIEN
28	27	33	CHAYANNE	SONY DISCOS 84098	SIMPLEMENTE
29	22	4	RICARDO MONTANER	WEA LATINA 86821	SUENO REPETIDO
30	32	26	INTOCABLE	EMI LATIN 23730	ES PARA TI
31	29	56	THALIA	EMI LATIN 26232	ARRASANDO
32	49	2	EL COYOTE Y SU BANDA TIERRA SANTA	EMI LATIN 32954	CUANDO REGRESO A TUS BRAZOS
33	35	37	OV7	SONY DISCOS 83967	CDOO
34	23	12	HUEY DUNBAR	SONY DISCOS 84297	YO SI ME ENAMORE
35	39	3	SOUNDTRACK	SURCO 024933/UNIVERSAL LATINO	AMORES PERROS
36	34	9	GRUPOMANIA	UNIVERSAL LATINO 013815	MANIA 2050
37	40	9	GUARDIANES DEL AMOR	ARIOLA 83144/BMG LATIN	LO MEJOR DE GUARDIANES DEL AMOR
38	26	33	ALEJANDRO SANZ	WEA LATINA 84774	EL ALMA AL AIRE
39	RE-ENTRY		VICTOR MANUELLE	SONY DISCOS 83768	INSTINTO Y DESEO
40	28	33	LUIS MIGUEL	WEA LATINA 84573	VIVO
41	41	100	MANA	WEA LATINA 27864	MTV UNPLUGGED
42	NEW		ROCIO DURCAL	ARIOLA 85478/BMG LATIN	ENTRE TANGOS Y MARIACHI
43	14	9	GILBERTO SANTA ROSA	SONY DISCOS 84291	INTENSO
44	30	66	SON BY FOUR	SONY DISCOS 83181	SON BY FOUR
45	45	8	CONTROL	EMI LATIN 31796	CONTROL
46	43	34	LOS TIGRES DEL NORTE	FONOVISA 6092	DE PAISANO A PAISANO
47	44	26	LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE
48	46	34	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
49	RE-ENTRY		LOS ACOSTA	FONOVISA 10133	NOMADAS
50	48	27	MARCO ANTONIO SOLIS	FONOVISA 0521	EN VIVO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 A.B. QUINTANILLA Y LOS KUMBIA KINGS	1 VARIOUS ARTISTS	1 VICENTE FERNANDEZ
2 PAULINA RUBIO	2 EL GENERAL	2 LUPILLO RIVERA
3 AZUL AZUL	3 JUAN LUIS GUERRA 440	3 CONJUNTO PRIMAVERA
4 RICKY MARTIN	4 MARC ANTHONY	4 BANDA EL RECODO
5 JACI VELASQUEZ	5 HUEY DUNBAR	5 LOS TUCANES DE TIJUANA
6 SELENA	6 GRUPOMANIA	6 RAMON AYALA Y SUS BRAVOS
7 ATERCIOPELADOS	7 VICTOR MANUELLE	7 INTOCABLE
8 CHRISTINA AGUILERA	8 GILBERTO SANTA ROSA	8 EL CHICHICUILOTE
9 VARIOUS ARTISTS	9 SON BY FOUR	9 LOS ANGELES DE CHARLIE
10 VARIOUS ARTISTS	10 VARIOUS ARTISTS	10 JOAN SEBASTIAN
11 JERRY RIVERA	11 VARIOUS ARTISTS	11 TIGRILLOS
12 JUAN GABRIEL	12 ELVIS CRESPO	12 INTOCABLE
13 CHAYANNE	13 TITO NIEVES	13 EL COYOTE Y SU BANDA TIERRA
14 RICARDO MONTANER	14 CELIA CRUZ	14 GUARDIANES DEL AMOR
15 THALIA	15 GLORIA ESTEFAN	15 CONTROL

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: O Certification for net shipment of 100,000 units (Dor). Δ Certification of 200,000 units (Platino). Δ Certification of 300,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

HIGHER GROUND



by Deborah Evans Price

SOUTHERN GOSPEL'S FINEST: **Greater Vision, Karen Peck & New River, the Hoppers, and Gold City** were among those honored at the Southern Gospel Music Assn.'s (SGMA) annual awards show and fundraising dinner. Held May 23 at the Park Vista Resort in Gatlinburg, Tenn., the evening's festivities included the induction of the 2001 class of the Southern Gospel Music Hall of Fame. The event serves as a fund-raiser for the Hall of Fame, which is located at **Dolly Parton's Pigeon Forge, Tenn., theme park, Dollywood.**

It was a big night for the legendary **Talley** family, as **the Talley Trio** won the album of the year prize for its Horizon release *Testament*. **Debra Talley** received the female vocalist of the year accolade, and **Kirk Talley** was awarded the honor for solo artist. Daywind's **Greater Vision** was named trio of the year, and **Greater Vision** members **Gerald Wolfe** and **Rodney Griffin** received individual recognition, winning male vocalist of the year and songwriter of the year, respectively. **Greater Vision's Perfect Candidate** won in the recorded music graphic-design category. Daywind director of publishing **Wayne Haun** repeated his win as producer of the year.

Gold City took top honors in the male quartet category, with the **Hoppers** winning the honor for mixed quartet. **J.G. Whitfield** won the James D. Vaughn Impact Award. **Legacy Five** was named the year's top new artist. "Four Days Late," recorded by **Karen Peck & New River** and written by **Aaron Wilburn** and **Roberta Wilburn**, was named song of the year. *The Cathedrals' Farewell Celebration* received the video of the year award.

During the evening, six new members were induct-

ed into the Hall of Fame: **Glen Allred, Cleavant Derricks, Vesphew "Vep" Ellis, Naomi Sego Reader, Dale Shelnut, and Ira Stanphill.**

A southern gospel music veteran, Allred previously sang with **the Oak Ridge Boys** and the **Happy Rhythm Quartet** before being hired by Whitfield to sing for **the Gospel Melody Quartet**, which eventually became **the Florida Boys**. Since 1952, Allred has sung baritone for the group. Derricks was born in 1910 in Chattanooga, Tenn., and went on to pastor churches throughout Tennessee, Wisconsin, and Washington, D.C. He has composed more than 300 songs and several songbooks. He's known for such classics as "Just a Little Talk With Jesus" and "When He Blessed My Soul."

The late Ellis was a Church of God minister for 49 years who published more than 500 songs. Among his best-known compositions are the classics "Let Me Touch Him," "Do You Know My Jesus?," and "My God Can Do Anything." Ellis also served for six years as the music director and a soloist for Oral Roberts Ministries. A native of Enigma, Ga., Reader became a full-time member of **the Sego Brothers** in 1958, not long after marrying **James Sego**. In **Sego Brothers & Naomi**, her signature vocals were featured on numerous gospel classics, among them "Sorry, I Never Knew You" and "It Will Be Different the Next Time."

The late Shelnut began his career in southern gospel in 1951, forming a group called **the Rhythm Masters**. In 1963, he became the lead singer for **the Dixie Echoes**. The Dixie Echoes performed regularly on the *Gospel Singing Jubilee* TV show. The late Stanphill was born in 1914 in Bellview, N.M. A singing evangelist, he preached all over the U.S. and in 40 other countries. He wrote more than 400 songs, including "Mansion Over the Hilltop," "Supper time," and "I Know Who Holds Tomorrow."

The following awards were also presented during the banquet: arranger, **Milton Smith**; concert promoter, **Frank Arnold**; DJ, **Kelly Champion**, WBOZ-FM Nashville; musician, **Channing Eleton**; radio promoter **Rhonda Thompson**; radio station, **WJBZ-FM**
(Continued on page 69)

In the SPIRIT



by Lisa Collins

SSMALLWOOD'S NEWEST PERSUASION: **Richard Smallwood & Vision** recently recorded their new live album, *Persuaded . . . Live in D.C.*, at the Landover, Md.-based Jericho City of Praise Church. The church, which holds more than 10,000 people, was filled to capacity. Special guests included **Natalie Wilson** and **William Becton**. The recording featured **Steven Ford** as musical director and boasted a full orchestra directed by **Darin Atwater**. Among the soloists were **Darlene Simmons, Maurette Brown Clark, and Loree Slye.**

Some of the new songs recorded included "Magnify the Lord," "The Coronation," and the Brazilian-flavored "Nothing Without Your Love." The night also featured favorites like "Love Divine," "Calvary," and "How Excellent Is Thy Name." The album will be dedicated to **Joanna Johnson**, a member of Vision who passed away last October, as well as to Smallwood's 86-year-old mother. The project is due Aug. 7.

TOGETHERNESS: Couples are the targeted audience of recently launched label Harborwood Records' second project, *With This Ring*, released May 15, which is billed as a unique, romantic collection of inspiring love songs. Highlights include the cut "Rainbow Maker," performed and written by **Joel Kibble (Take 6)** and his wife, **Karima (Virtue)**, for their wedding,

and "The Way I Feel Inside," a song from **Tonex** that was written specifically for his wife. Also featured are songs from **Marvin Sapp, Maurette Brown Clark, Kelli Williams, and Ben Tankard.**

Another compilation—honoring the gospel recordings of **Bob Dylan**—is in the making, and the lineup includes some gospel heavyweights. Among those signing on for *Pressing On: The Songs of Bob Dylan* are **Dottie Peoples, the Fairfield Four, Lee Williams & the Spiritual QC's, the Mighty Clouds of Joy, Aaron Neville, and Shirley Caesar.** A release date for the album, from New York-based Burning Bush Productions, has yet to be determined.














BRIEFLY: **Karen Clark-Sheard's** condition at press time was in the process of being changed from intensive care to stable after complications from recent surgery landed her in critical condition at Riverview Memorial Hospital . . . EMI Gospel will kick off its summer season with the June 19 release of *Gospel Remixes*. The album features re-tweaked songs from **Donald Lawrence & the Tri-City Singers, Darwin Hobbs Featuring Michael McDonald, Lamar Campbell & Spirit of Praise, Brent Jones & the T.P. Mobb, Tramaine Hawkins, Ricky Dillard & New G, Montrel Darrett, Sounds of Blackness, and others . . . Also due June 19 is E. Stewart & Friends, the sophomore release from the Rev. E. Stewart & the Stewart Singers.** Among its guest vocalists is **Keith "Wonderboy" Johnson**, who, with two albums (*Tribute to Quartet Legends Volume 1* and *Live & Alive*) on *Billboard's* Top Gospel Albums chart, is showing no signs of slowing down . . . Finally, June 5 marks the date of **Liz McComb's** first, self-titled U.S. release from Yellow Rose Production, an affiliate of Detroit-based Crystal Rose Productions.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	POINT OF GRACE WORD 6112	NO. 1 3 weeks at No. 1 FREE TO FLY
2	2	39	DONNIE MCCLURKIN ● VERITY 43150/PROVIDENT HS	LIVE IN LONDON AND MORE...
3	3	13	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE	SONGS 4 WORSHIP — SHOUT TO THE LORD
4	5	7	SOUNDTRACK GOSPO CENTRIC 70035/PROVIDENT	KINGDOM COME
5	7	52	PLUS ONE ● 143/ATLANTIC 83329/CHORDANT	THE PROMISE
6	4	9	VARIOUS ARTISTS INTEGRITY/MARANATHA/HAVYNE/WORD 1955/WORD	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
7	NEW		VARIOUS ARTISTS INTEGRITY 1768/TIME LIFE	SONGS 4 WORSHIP — BE GLORIFIED
8	NEW		BEBO NORMAN WATERSHED/ESSENTIAL 10550/PROVIDENT HS	BIG BLUE SKY
9	6	29	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
10	NEW		TRUE VIBE ESSENTIAL 10619/PROVIDENT HS	TRUE VIBE
11	10	5	VARIOUS ARTISTS ● INTEGRITY 1767/TIME LIFE	SONGS 4 WORSHIP — HOLY GROUND
12	8	45	THIRD DAY ● ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
13	9	9	YOLANDA ADAMS ELEKTRA 62629/CHORDANT	THE EXPERIENCE
14	13	4	DC TALK FOREFRONT 5296/CHORDANT	SOLO (EP)
15	14	51	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
16	11	7	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	THE STORM IS OVER
17	16	6	SONICFLOOD GOTEE 2827/CHORDANT HS	SONICPRAISE
18	33	6	MARK LOWRY SPRING HOUSE 2270/CHORDANT HS	ON BROADWAY
19	21	38	STACIE ORRICO FOREFRONT 5253/CHORDANT HS	GENUINE
20	19	26	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
21	18	50	VARIOUS ARTISTS ● WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
22	23	28	RACHAEL LAMPA WORD 3626 HS	LIVE FOR YOU
23	20	10	PHILLIPS, CRAIG AND DEAN SPARROW 1820/CHORDANT	LET MY WORDS BE FEW
24	28	30	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
25	27	40	ZOEGIRL SPARROW 51734/CHORDANT HS	ZOEGIRL
26	35	2	THE KATINAS GOTEE 2830/CHORDANT HS	DESTINY
27	26	28	MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ
28	31	26	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
29	24	27	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
30	30	23	VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
31	34	10	AUDIO ADRENALINE FOREFRONT 5273/CHORDANT	HIT PARADE
32	22	60	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
33	37	30	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 4267/PROVIDENT HS	AWESOME WONDER
34	29	87	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH... VALLEY LOW
35	17	83	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
36	36	37	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
37	32	22	VARIOUS ARTISTS HOSANNA/SONG AUSTRALIA/INTEGRITY 1867/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSISCH
38	25	5	CHRIS RICE ROCKETTOWN 86115/WORD	THE LIVING ROOM SESSIONS
39	RE-ENTRY		RANDY TRAVIS ATLANTIC 83417/CHORDANT	INSPIRATIONAL JOURNEY
40	40	38	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE

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

Top Gospel 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 				
NO. 1				
1	1	40	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA  9 weeks at No. 1	LIVE IN LONDON AND MORE...
2	2	7	SOUNDTRACK GOSPO CENTRIC 70035/JIVE	KINGDOM COME
3	3	9	YOLANDA ADAMS ELEKTRA 62629/EEG	THE EXPERIENCE
4	4	15	VARIOUS ARTISTS ● EMI/WORD/VERITY 43163/ZOMBA	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	6	55	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
6	5	10	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL	THE STORM IS OVER
7	8	4	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT 	FRIENDS
8	14	11	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 	TRIBUTE TO QUARTET LEGENDS VOLUME 1
9	10	11	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY 	LIVE IN CONCERT
10	NEW		JAMES HALL & WORSHIP AND PRAISE DESTINY 7707	WE ARE AT WAR
11	11	4	THE BLIND BOYS OF ALABAMA REAL WORLD 50918 	SPIRIT OF THE CENTURY
12	12	35	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE 	AWESOME WONDER
13	9	87	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG 	MOUNTAIN HIGH...VALLEY LOW
14	16	6	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014	CONSTANTLY
15	15	5	DR. ED MONTGOMERY PRESENTS ALC ABLIFE 6101	I STILL BELIEVE
16	NEW		DARYL COLEY & BELOVED VERITY 43159/ZOMBA	OH, THE LAMB
17	19	31	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● VERITY 43139/ZOMBA 	NOT GUILTY... THE EXPERIENCE
18	17	9	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157/ZOMBA 	LOVE IS LIVE!
19	18	17	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
20	22	11	VARIOUS ARTISTS F HAMMOND/VERITY 43154/ZOMBA	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
21	NEW		LEXI... REAL DEAL 70626/ORPHEUS	AND THAT'S THE WAY IT IS
22	13	84	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
23	24	62	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/ZOMBA	PURPOSE BY DESIGN
24	26	3	ESTHER SMITH DOROHN 73850	YOU LOVE ME...STILL
25	29	11	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP NINE 232/SOUND OF GOSPEL	CHOIR MUSIC: VOLUME ONE--LIVE IN NEW ORLEANS
26	27	30	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 	GOOD TIME
27	30	38	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
28	32	23	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
29	28	11	APOSTLE THOMAS ISAIAH BUTLER NINE 233/SOUND OF GOSPEL	SPECIAL KIND OF LOVE
30	36	40	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
31	35	3	VARIOUS ARTISTS VERITY 43164/ZOMBA	VERITY PRESENTS THE GOSPEL GREATS VOL. 6: PRAISE & WORSHIP
32	NEW		GABRIEL HARDEMAN DELEGATION CRYSTAL ROSE 20957	TO THE CHEIF MUSICIAN
33	31	34	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
34	34	37	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC 	YOU CAN MAKE IT
35	33	67	VARIOUS ARTISTS ▲ EMI/WORD/VERITY 43149/ZOMBA	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
36	38	81	YOLANDA ADAMS VERITY 43144/ZOMBA	THE BEST OF YOLANDA ADAMS
37	37	39	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
38	NEW		CHICAGO MASS CHOIR NEW HAVEN 28018	CALLING ON YOU
39	23	44	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 	NO LIMIT
40	39	34	T.D. JAKES INTEGRITY/WORD 61069/EPIC	GET READY! THE BEST OF T.D. JAKES

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

Artists & Music

Classical KEEPING SCORE



by Steve Smith

GOING FOR THE GOLD: Change is in the hot north Texas air at the 11th Van Cliburn International Piano Competition, which began May 25 at the new Nancy Lee and Perry R. Bass Performance Hall in Fort Worth. As in each competition since the contest's inception in 1962, 30 pianists from around the world trek to the Lone Star state. Each hopes to join the illustrious company of such gold medalists as **Radu Lupu, Cristina Ortiz, Vladimir Viardo, Alexei Sultanov**, and inaugural winner **Ralph Votapek**. But on June 10, for the first time in the competition's history, more than one pianist may leave town with that coveted award.

According to **Richard Rodzinski**, president of the Van Cliburn Foundation, the process of adjudication was revised for this year's event in order to "portray to the public and to the world in general, as accurately as possible, precisely what the opinion of the jury really

was." He explains that the old system was not sensitive enough to gauge the varying

intensity of a juror's reaction to each performer. The new system, based on the one used by the Indianapolis Violin Competition, allows for greater flexibility and accuracy in the tabulation of the jurors' responses. In the process, it also creates the possibility of a statistical dead heat. Should the jurors declare a tie for the gold, it would be a first (although two pianists did tie for the silver medal in 1981).

Arguably the world's most prestigious piano competition, the Cliburn—as insiders and participants refer to it—is held over the course of two weeks and involves three separate stages. In the first round, all 30 competitors perform an unrestricted 50-minute recital program. Twelve pianists then advance to the semifinals, during which each performs chamber music with **the Takacs Quartet** and presents a 70-minute recital that includes a mandatory contemporary American work. In the final round, six pianists perform concerti with **the Fort Worth Symphony Orchestra** and **the Fort Worth Chamber Orchestra**, directed by **James Conlon**. In another new development for this year's competition, each finalist will perform the concerto program twice on separate days.

The pianists are not the only artists in competition at this year's Cliburn. In years past, the foundation commissioned the composition used in the semifinal round from a prominent American composer. **Aaron Copland, Samuel Barber**, and **Leonard Bernstein** were among those who received such commissions. This year, Rodzinski says, the foundation was hard-pressed to identify a contemporary composer of comparable stature. Pulitzer Prize-winner **John Corigliano** (Keeping Score, Billboard, May 12), who penned *Fantasia on an Ostinato* for the 1985 Cliburn, suggested turning this into a competition as well.

"Commissioning a big name does not necessarily mean you're going to get a good work," Rodzinski says, "and sometimes you may find a wonderful piece by a relatively unknown person. What we're really after is the best music being written now for the instrument, and, frankly, the name of the composer isn't quite that important." Inspired by Corigliano's suggestion, the Cliburn Foundation called upon a panel of distinguished musicians to select the composers who would be invited to submit new works for the First American Composers Invitational. The panel nominated 42 composers,

and 31 scores were submitted for the invitational.

Corigliano and fellow composer **Martin Bresnick** selected scores by **C. Curtis Smith, Lowell Liebermann, James Moberley, and Judith Lang Zaimont** for final consideration. The four scores were sent to all 30 of the pianists competing in this year's Cliburn, without revealing the identity of the composers; ultimately, the pianists themselves will determine the winners in the invitational. Each pianist who reaches the semifinal round will perform one of the four works in his or her recital. Each composer whose work is performed during the semifinals will be awarded \$2,500; the composer whose work is played by the greatest number of contestants will receive an additional \$5,000 prize.

For the pianists themselves, more than just a medal and the prize money are at stake in the competition. The three medalists also receive two years of professional management and booking services from the Van Cliburn Foundation, which goes a long way toward jump-starting an international performing career. For example, consider **Jon Nakamatsu**, the young Californian who won the 10th Cliburn in 1997.



NAKAMATSU

Nakamatsu had failed to pass the screening audition for the ninth Cliburn. At age 27, he considered the 10th his last chance to win a major competition and decided to enter again. He subsequently became the first American to win the gold medal since **André-Michel Schub** in 1981.

"The competition really helped me to quit my day job, which I did quite literally," Nakamatsu explains. "I was teaching high school German for the six years before the competition. A couple of days after the competition, I was making my debut at Aspen. People have debated whether it's too much too fast, but once I got going, it was a lot better for me. You start to learn what it's like to be on the road for so long, performing without practicing or sleep or eating. It's a wonderful experience, because this is how it really is—you miss planes, your luggage gets lost, and you still have to go on and pretend you know what you're doing!"

Nakamatsu performed across the country and around the world under the auspices of the Cliburn management services, and he has since gone on to secure his own representation. His schedule, while still active, has settled to a more realistic pace. Nakamatsu also signed a recording contract with Harmonia Mundi. In April, the label released a vital, vibrant disc pairing Nakamatsu's scintillating rendition of **Lukas Foss'** youthful Piano Concerto No. 1 with 1997 silver medalist **Yakov Kasman's** equally distinguished performance of the Piano Concerto No. 2. Harmonia Mundi had presented the recording debuts of both pianists with its initial releases from the '97 Cliburn, and the label continues its Cliburn series by recording this year's competition for release in October.

For piano lovers unable to make the trek to Fort Worth, PBS returns to capture the competition for a documentary to be aired in October. A follow-up series, *Encore*, will present performances of complete works in six half-hour segments. Cleveland's WCLV/Seaway Productions syndicated a 13-part radio series prior to the competition, and the outlet will produce another 13-part series afterward featuring this year's competitors. And the Cliburn Foundation plans to Webcast the competition as well. (Log onto cliburn.org for further information.)

Keeping Score extends best wishes for a continued speedy recovery to Alexei Sultanov, winner of the Cliburn gold medal in 1989. The 30-year-old has been hospitalized in Dallas since Feb. 26 for a serious brain injury and resulting strokes. Sultanov is making steady progress, according to the doctors' reports posted on his Web site (alexisultanov.com), but he will require months of physical therapy to regain full use of much of his body. A benefit fund has been established for the pianist; see the Web site for details.

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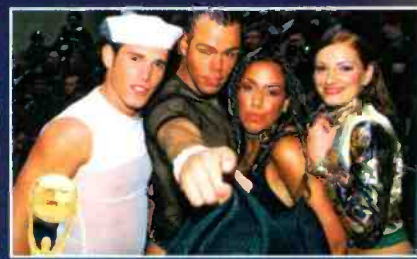
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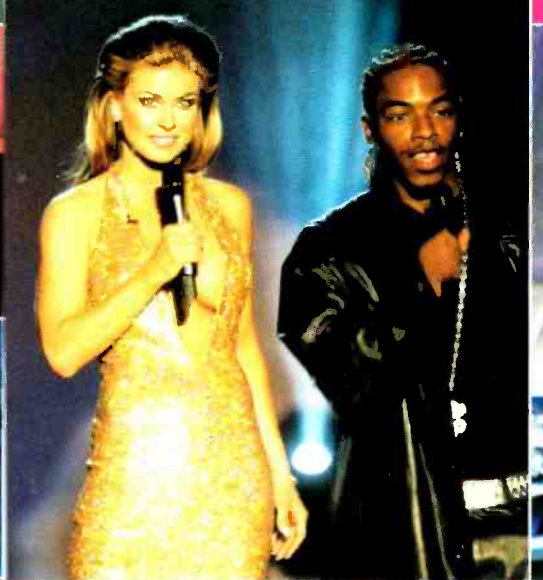
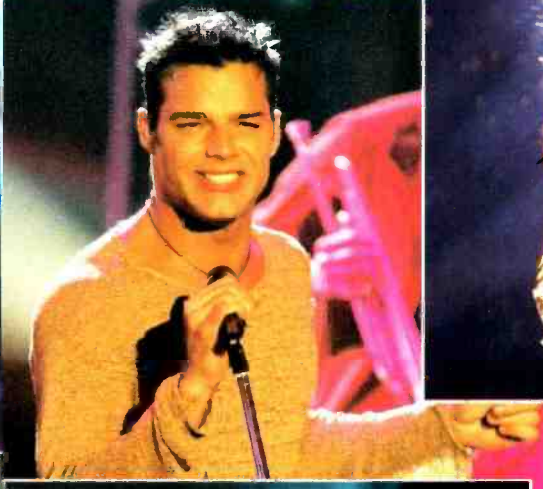
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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	DANCEHALL XPLOSION 2001 JAMDOWN 50045	VARIOUS ARTISTS
2	2	2	REGGAE XPLOSION JAMDOWN 50046	VARIOUS ARTISTS
3	3	6	RIDDIM RYDERS VOL. 1 JAMDOWN 40044	VARIOUS ARTISTS
4	4	26	THE VERY BEST OF UB40 VIRGIN 50525	UB40
5	5	79	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
6	6	8	CATCH A FIRE — DELUXE EDITION ISLAND 548635/IDJMG	BOB MARLEY AND THE WAILERS
7	9	45	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
8	8	15	MUSIC IS LIFE HAPMONY HOUSE 1624*/VP	BERES HAMMOND
9	7	3	ULTIMATE COLLECTION HIP-O 541336/UNIVERSAL	BUJU BANTON
10	10	96	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
11	12	7	A NEW DAY QUABALAH 1617*/NP	LUCIANO
12	15	52	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
13	11	98	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
14	14	29	REGGAE LEGEND STCLAIR 5813	BOB MARLEY
15	RE-ENTRY		RAGGA RAGGA RAGGA 15 GREENSLEEVES 257	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	43	WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS [RS]	BAHA MEN
2	3	55	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES [RS]	BEBEL GILBERTO
3	2	11	THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9020 [RS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
4	6	4	BUDDHA-BAR III WAGRAM 77961/GEORGE V	RAVIN
5	5	50	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
6	7	37	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
7	9	4	PURE HAWAIIAN QUIET STORM 1010	VARIOUS ARTISTS
8	8	22	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
9	4	3	THIS SENTENCE IS TRUE NARADA 50954/VIRGIN	SHEILA CHANDRA
10	10	4	ANTHOLOGY II 1984-2001 THE MOUNTAIN APPLE COMPANY 3011	NA LEO PILIMEHANA
11	NEW		MAKAHA SONS & FRIENDS TROPICAL MUSIC 9066	MAKAHA SONS
12	12	5	DESERT ROSES & ARABIAN RHYTHMS ARK 21 850018	VARIOUS ARTISTS
13	RE-ENTRY		GIRLS WON'T LEAVE THE BOYS ALONE WINDHAM HILL 11583/RCA	CHERISH THE LADIES
14	13	29	LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
15	15	49	CAFE ATLANTICO RCA VICTOR 65401 [RS]	CESARIA EVORA

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW		SWEET TEA SILVERTONE 41751/ZOMBA [RS]	BUDDY GUY
2	NEW		SHOULDA BEEN HOME RYKODISC 10611/RYKO PALM	ROBERT CRAY
3	1	49	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
4	2	11	NOTHING PERSONAL NEW WEST 6024	DELBERT MCCLINTON
5	3	5	PURE BLUES UTV 556176	VARIOUS ARTISTS
6	4	2	ALONG FOR THE RIDE EAGLE 18474	JOHN MAYALL & FRIENDS
7	5	10	WICKED GRIN POINTBLANK 50764/VIRGIN [RS]	JOHN HAMMOND
8	6	4	PRESUMED INNOCENT ALLIGATOR 4879	MARCIA BALL
9	7	15	BEEEN A LONG TIME TONE-COOL 471180/IDJMG	DOUBLE TROUBLE
10	9	80	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
11	8	32	THE DOOR OKEH/550 MUSIC 61428/EPIC [RS]	KEB' MO'
12	10	84	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
13	11	23	MATRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
14	15	17	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
15	RE-ENTRY		RICHARD WOMAN BLUES STONY PLAIN 1270	MARIA MULDAUR

● 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. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Gold). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl available. [RS] indicates past and present Heatseekers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

Ropeadope, Atlantic Form Partnership

LOGICAL CONCLUSIONS: With the release of DJ Logic's *The Anomaly* (May 22), Ropeadope Records begins a partnership with the Atlantic Records Group that will bring cutting-edge, improvised music to Atlantic, while providing a strong distribution arm for the fledgling alternative jazz label.

Founded by former Columbia Jazz A&R consultant **Andy Hurwitz**, artist manager **Liz Penta**, and musician **John Medeski**, Ropeadope is "a reflection of where music, artists, and culture are today," Hurwitz says. As such, most of Ropeadope's releases will be one-off, conceptual projects (only Logic is signed to a long-term contract, such as *The Philadelphia Experiment* (June 12), a musical round table involving bassist **Christian McBride**, pianist **Uri Caine**, and **Ahmir Thompson**, drummer for hip-hop act **the Roots**. The trio are joined on several tracks by veteran guitarist **Pat Martino**. Hurwitz says that the musicians "were put



DJ LOGIC

HIGHER GROUND

(Continued from page 63)

Knoxville, Tenn.; studio musician, **David Johnson**; and recording studio engineer, **Kevin McManus**.

PLUS ONE ROCKS! With all the screaming going on, you would have thought it was the second coming of **the Beatles**. The setting was Chattanooga's Memorial Auditorium on the May 17 stop of one of the spring's hottest outings—the **Rachael Lampa/Stacie Orrico/Plus One** tour, sponsored by Trans World. The roar was deafening when **Plus One** took the stage, exploding from a great set that had them coming out of individual boxes, which they utilized off and on for during the night.

The guys were amazing. The choreography was captivating, and their ability to sing and dance with relentless energy was incredible. As thoroughly enjoyable as the music was, what impressed me most was hearing what's in the hearts of those young people. Each took a few moments to speak with the crowd, sharing a little about their lives and beliefs. You could have heard a pin drop as **Plus One** member **Jason Perry** preached—admonishing kids not to go right home and turn on MTV after attending church on Sunday morning. He spoke of peer pressure and other teen issues. Basically, he told it like it is, and those who heard were the better for it.

Thinking back on the concert, the image that remains with me most is that of the five young men on their knees during the song "I Need a Miracle." It's obvious these guys are about more than great singing and dancing. It may look like mere entertainment, but these artists are having eternal impact. Isn't that what it's supposed to be all about?



by Steve Graybow

together in the studio with no preconceptions and allowed to experiment with the tape running."

Also on the calendar is *The Word* (due July 31), an instrumental gospel project featuring **Medeski**, **the North Mississippi All-Stars**, and young pedal-steel guitarist **Robert Randolph**; a new **Sex Mob** release, with **Steven Bernstein** and company performing a set of James Bond themes (due in September); and remix discs of the DJ Logic and *Philadelphia Experiment* releases (slated for October).

"We are definitely reaching out to the younger audience, the fans of the jam bands," Hurwitz says, noting that "these are people who want to learn about jazz and have embraced improvised music as part of their culture." Hurwitz recalls seeing such acts as **Galactic**, **Soulive**, and **Medeski, Martin & Wood** performing at large venues opposite one another at this year's New Orleans Jazz & Heritage Festival, and "every show was sold out." Significantly, Hurwitz says, "the fans of these bands are connected with each other and with the artists via e-mail and the Internet; they know when an album is being released, and they run to the stores to buy it."

Although music is Ropeadope's primary concern, the label has also branched out into a clothing line that is sold through its Web site. Hurwitz explains, "The music is first, but beyond that we are trying to tie together many different cultural elements, to create a scene of our own."

Atlantic Records VP of associated labels **Steve DeBro** feels that the union between his company and Ropeadope is mutually beneficial because Ropeadope has "street teams, an Internet presence, and hands-on knowledge of working music at colleges, and [Atlantic has] distribution that will get the product into the

stores and the ability to bring the music to a mainstream audience."

That arrangement will specifically come into play with *The Philadelphia Project*, which Hurwitz says will be marketed to straight-ahead jazz audiences through advertisements in jazz publications and street-team promotion at jazz festivals, as well as to the hip-hop audience through the Roots Web site okayplayer.com.

"Ropeadope is an outlet for music that has no outlet," says **Medeski**, who is adamant that such projects as *The Philadelphia Experiment* and *The Word* have appeal far beyond the college-age demographic. "It is a place where people can go to find interesting music that is on the fringe of what is commercially acceptable. This music appeals to anyone of any age who has a desire to find things beyond the ordinary."

DJ Logic, aka **Jason Kibler**, says that his fusion of hip-hop and jazz "continues the path that the cats who came before us paved, playing live improvised music." He points out that everything on *The Anomaly* was recorded by musicians playing together in the studio (Logic spins the turntables as part of the instrumental ensemble), with much of the material written while on tour with his band, saxophonist/pianist/flutist **Casey Benjamin**, organist **Mike Weitman**, drummer **Stephen Robertson**, and bassist **Scott Palmer**. Guests include **Medeski**, trumpeter **Ron Miles**, bassist **Melvin Gibbs**, guitarist **Vernon Reid**, and Israeli violinist **Miri Ben-Ari**.

Although Logic performs to predominantly young audiences, experience tells him that these music fans have more jazz acumen than they are often given credit for. "We play stuff by **Herbie Hancock** and **Miles Davis** at our shows, and the kids know the tunes within two notes," he says. "It's really amazing."

"People worry about the state of jazz, but they also look back nostalgically to something that was a part of a certain time that will never come again," DeBro says. "The music we are putting out with Ropeadope is what music is about now. This music is jazz."

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Bennett Records Duets In Live Hit Factory Atmosphere

ON A PERFECT spring evening in New York, a recent session at the city's best-known studio brought home the real thrill of the recording business. Legendary crooner **Tony Bennett**, enjoying a prolonged creative and commercial renaissance since his Grammy-winning 1994 *Unplugged* set, took his latest project, a Columbia blues album featuring such guest vocalists as **Ray Charles** and **k.d. lang**, to the Hit Factory, after sessions at another well-known facility, Capitol Studios in Hollywood.

As the recording business increases its reliance on computer-based recording, editing, and mixing, this recent session—Bennett and guest **Sheryl Crow's** duet on "Good Morning Heartache"—was a study in the simplicity of live-to-multitrack recording, showcasing exceptional chops of jazz musicians together in a room, fully in the moment.

West Coast-based engineer **Joel Moss**, who has recorded four previous Bennett albums, including *Bennett Sings Ellington: Hot & Cool* (at the Hit Factory), was behind the Solid State Logic 9000 J Series console in the control room of Studio 1 with producer **Phil Ramone**. As Moss explains, like the *Hot & Cool* sessions, the array of musicians in Studio 1's vast tracking space is closer to that of a live performance than a modern studio recording: There is no isolation between the musicians, and tracks are recorded as complete performances, without overdubs.

Bennett and guest vocalists are likewise situated in the room with the players, standing or seated next to one another on a small platform. The result is a natural, live, dynamic recording, enchanting in its simplicity.

"I do a lot more miking than I really use," says Moss of the approximately 23 signals going to the Sony 3348HR digital multitrack machine. "I mike the full drum kit, similar to the way you would for a rock session, but in reality, I end up using [only] the overheads and maybe a little of the high-hat and snare mike. We overdo the inputs for the bass, because al-

though I use mostly acoustic bass, [**Paul Langosch**] does play through an amp. On some things, especially on this blues album, where the playing is a little more in-your-face than this band is used to playing, the crunch and sound coming off that amp feels appropriate to add sometimes. The guitar is pretty much the same as all the time. **Gray [Sargent]** has got a very laid-back jazz style. I also put a mike acoustically on his guitar so that you get some of the bite of the pick as well. It's the way I've recorded him on most of the things that we've done. It's an ensemble kind of sound that we're going for."

While this project bears some resemblance to **Frank Sinatra's** *Duets* albums, also produced by Ramone and featuring contemporary artists, many of them rock'n'roll singers, there are significant differences. All guest artists are recording on site with Bennett and the band; there is no remote collaboration.

"From the very beginning, we decided not to do that," Moss says. "A few guest artists did request to be in a booth so that they could fix the vocals, but once everybody saw the setup, they got right into wanting to be up there with Tony. There's nobody on this project who isn't incredible—every one of these singers is absolutely for real. They're in a situation that they never get to be in. The freedom of just getting up there and singing has worked great with everybody. And the people who asked specifically to be in the booth probably got off on it more than anybody else."

Also differing from the *Duets* sessions is the choice of vocal microphone. Where Sinatra used a rugged but very low-cost Shure dynamic microphone and guests employed a variety of high-end condenser mikes, the Bennett blues project employs Neumann KMS 105 stage condenser mikes for all vocalists.

"It was never our intention," Moss points out, "but so far every singer has loved the sound of the 105. With this concept of being in a live setting



by Christopher Walsh

with no one on headphones, having live monitors in the studio for Tony's vocals and trying to capture things in that way, the challenge in doing the last few albums is in finding the right microphone. This 105 is pretty great. It's got really clear sound, and it's pretty bullet-proof. He's used it on the stand, off the stand; on some of the duets, they're able to get face to face, holding the mikes. And the rejection is amazing—there's practically nothing getting in there except vocals. Our monitor system is virtually invisible. It seems pretty loud in the room, but it's almost gone when we solo tracks. The whole system seems to be working great."

The old-school feeling of this recording notwithstanding, Moss is taking advantage of the conveniences of modern equipment. In addition to the SSL 9000 and Sony 3348HR, he will mix the album on the Sony OXF-R3

"Oxford" digital console in the Hit Factory's Studio 5. In addition to the stereo mix, Moss reveals, a 5.1 mix will also be created on the Oxford.

"The 9000 is a great console," Moss says. "If you have to be in a situation where you don't have the luxury to choose the preamplifiers you want for every situation and have to rely on what the console delivers, I can't think of another that brings as much to the table.

"I will do all the edits and mixing in Studio 5," Moss continues. "I've done a lot of projects there, including two of Tony's mixes. It's really versatile. Being on that digital console and having every nuance—including the setting on every piece of outboard gear in the room—recalled with one button is luxurious." (Sony announced Version 3.0 of the Oxford, which includes new features to streamline surround recording and mixing, in April at the National Assn. of Broadcasters Convention.)

After several takes of "Good Morning Heartache," with Bennett and Crow trading verses and singing together, Ramone and Moss listened to select performances. Throughout each take, some of which broke down as the vocalists and instrumentalists perfected the arrangement, Ramone has mentally noted the best per-

formances, deftly identifying the subtle inflections and interplay between Bennett and Crow that propel one to the forefront. Bennett, who has been singing for more than five decades, performs with an inspiring vitality; Crow, a stellar vocalist in her own right, is simply angelic on this track, seemingly delighted by the distinguished company in this rare setting.

"It's so cool doing this with Phil," Moss says. "First of all, there's hardly anybody who has done *everything* like he has, as an engineer, a producer, a *great* musician. To have somebody like that in the process is really great. Having his insight makes my chair a lot more comfortable."

Likewise, Moss, whose credits include **Herbie Hancock**, **Antonio Carlos Jobim**, **Buddy Rich**, **Toots Thielemans**, and more than two dozen soundtrack recordings, calls a Bennett recording project "my favorite call to get."

"A lot of kids got hip to who he was with *Unplugged*," Moss says. "**David Kahne**, who produced that, got me involved in the next record, *Here's to the Ladies*. Tony's amazing. He's really deep and talented on so many levels—his artwork is gallery-quality, beautiful stuff. He's so interesting to talk to, he knows so many things."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 26, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONT.
TITLE Artist/ Producer (Label)	ALL FOR YOU Janet/ J. Jam, T. Lewis, J. Jackson (Virgin)	MY BABY Lil' Romeo/ M. Diesel (Soulja/No Limit/Priority)	AIN'T NOTHING 'BOUT YOU Brooks & Dunn/ K. Brooks, R. Dunn, M. Wright (Arista Nashville)	MY BABY Lil' Romeo/ M. Diesel (Soulja/No Limit/Priority)	I HOPE YOU DANCE Lee Ann Womack/ M. Wright (MCA Nashville)
RECORDING STUDIO(S) (Location) Engineer(s)	FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith	DIESEL (Houston, TX) Myke Diesel	SOUND KITCHEN (Franklin, TN) Greg Droman, Todd Gunnerson	DIESEL (Houston, TX) Myke Diesel	JAVALENA (Nashville) Greg Droman
CONSOLE(S)/ DAW(S)	Harrison MR4, Harrison Series Ten	Mackie D8B	API Legacy/ Pro Tools	Mackie D8B	API Legacy/ Pro Tools
RECORDER(S)	Otari MTR 100 w/Dolby SR	Alesis ADAT	Sony 3348	Alesis ADAT	Studer 48
RECORDING MEDIUM	Quantegy 499	ADAT	Quantegy GP9, 1/2" analog	ADAT	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	THE VILLAGE (Los Angeles) Claude Achille	SOUND KITCHEN (Franklin, TN) Greg Droman, Todd Gunnerson	THE VILLAGE (Los Angeles) Claude Achille	SOUND KITCHEN (Franklin, TN) Greg Droman
CONSOLE(S)/ DAW(S)	Harrison Series Ten	Neve 8048	Neve VR72 Legend/ Pro Tools	Neve 8048	Neve VR72 w/Legend Package/ Pro Tools
RECORDER(S)	Otari MTR 100 w/Dolby SR	Studer A800	Ampex ATR 102	Studer A800	Ampex ATR 102
MIX DOWN MEDIUM	Pro Tools	DAT	Quantegy GP9 1/2" analog, Quantegy DAT, BASF CD-R	DAT	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	BERNIE GRUNDMAN (Hollywood, CA) Chris Bellman	MASTERMIX (Nashville) Hank Williams	BERNIE GRUNDMAN (Hollywood, CA) Chris Bellman	MASTERMIX (Nashville) Hank Williams
CD/CASSETTE MANUFACTURER	EMD	EMD	BMG	EMD	UNI



Makin' Music for Money. Jimmy Buffett tracked new material for his upcoming Mailboat Records release in Studio B at Clinton Recording Studios in New York. Pictured, from left, are engineer Dave O'Donnell, producer Russ Titelman, and Buffett.

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McCann Graduates To Full-Time Artist With Warner Bros. Disc

BY VERNELL HACKETT

NASHVILLE—"She's not 14 anymore" seems to be the slogan for Lila McCann these days as she releases a new project, *Complete*, June 26 on Warner Bros. Records.

The 19-year-old hasn't released a CD in two years, but response from the first single, "Come a Little Closer," has been good, according to Warner Bros. Nashville senior VP of marketing Chris Palmer. In its fifth week on the Hot Country Singles & Tracks chart, the song jumps 46-43.

Palmer says that now that McCann has graduated from high school, she is ready to give 100% to her recording career. She has just

completed a nine-week radio tour and concurs with Palmer's assessment of her situation.

"I've already got a good dose of not being in school," McCann says with a laugh, referring to the radio tour. "For four years I've had to split my attention between my music career and school. To concentrate on what's most important to me right now, which is music, is great. Most people go to school to learn about what they're going to do the rest of their life. I'm already doing what I want to do the rest of my life. I've learned so much more being out on the road and working than I could [have] anywhere else."

McCann moved to Los Angeles, where her management (Kasey Walker of Walker Management) and public relations companies are located because it stopped making sense for her to travel there three or four times a month from her Washington home. But she admits that she hasn't been able to really enjoy living there because she has been on the road so much. When asked if the relocation meant she was looking for movie roles, she says that while she wouldn't mind trying her hand at acting, her time now will be spent promoting her music.

McCann says the new album shows growth but continues in a

similar musical direction as her previous efforts. "I went through a lot of changes going into this third one. I changed record labels [from Asylum to Warner Bros.]. I'm working with a new producer, David Malloy. I felt like the songs, vocally, were a little more challenging than I'd done before."

"There are a lot of things I could have sung about three years ago, but I didn't want to. Now that I understand more about myself, I felt I could pick more mature lyrics. David was always challenging me. We were always trying to make the next song better than the one before."

There are a lot of love songs on the album, but McCann says she didn't really notice until they were almost through with recording. "It wasn't something we set out to do. I went through more than 500 songs to choose the ones that we recorded, and love is just what the majority of people write about. We just wanted to find songs that were really great. It's important that you have songs that reach out to people."

"The single is doing remarkably well," says Bill Hagy, operations manager for WXBQ in the tri-city area of Bristol, Kingsport and Johnson City, Tenn. "It has been one of our most-requested songs. We've had a great deal of success with her in this market, with the exception of [McCann's debut single] 'Down Came a Blackbird.' I think she has her own vocal signature and is pretty easy to pick out of the group of female voices, and that's always a good thing. She seems to be focused on her career, and she strikes me as a very level-headed young lady. I look for her career to blossom."

McCann, who is booked by the William Morris Agency, will be in Hagy's area July 4 at the Bristol Motor Speedway for a concert dubbed Hot Country Night with fellow artists Mark McGuinn and South 65.

Warner Bros. is releasing a video of the first single, directed by Jerry Wenner of Planet Video and shot in Los Angeles. The label will run a broad advertising campaign and plans to do some in-stores once the CD has been released. "Come a Little Closer" is available for download for fans to listen to for 30 days through the end of May on Liquid Audio.

Palmer says there will also be a huge concentration on the Internet to get the word out about the new project. "The Internet has been a part of Lila McCann's marketing campaign for the last five years," Palmer says. "Lilamccann.com and

lilafans.com are both aggressive Web sites. Lila's organization and management have taken it upon themselves to market this way. She will have chats on Yahoo!, MSN, and Trans World probably a couple weeks before release."

Palmer says the label has yet to uncover all the opportunities that being a part of the AOL family will allow. He plans to do a promotion with the Internet provider to give away Hipzip players, which are similar to Walkmans but with a zip drive as their medium. He will also meet with the WB Network to discuss promotional opportunities for McCann.

Vinny Birbiglia, director of field music marketing and special product at Trans World Entertainment in Albany, N.Y., doesn't think the singer's two-year break from music will hurt. "I think they have put the single out far enough in advance to let people know she is back." He adds that they are seeing sales across the country, and that the record is still building.

Summing up McCann's new release and return to the airwaves, Mike Kennedy, PD of KBEQ (Q104) Kansas City, Mo., says, "I'm glad to have something new out from Lila McCann. She had a pretty successful start, and from what I've heard so far, it's a very, very solid project. She's one of those acts who has performed very well for us in the past. I think it's going to work, and she'll be back—and be back strong."



MCCANN

BlackHawk, Confederate Railroad Return With Label Deals; McGraw To Start Tour

SIGNINGS: Two former major-label hitmaking bands have landed new recording deals. Sony Music Nashville has signed former Arista Nashville group **BlackHawk** to its artist roster, and Audium Records has signed former Atlantic act **Confederate Railroad**.

BlackHawk released four albums on Arista between 1994 and 1998, as well as a greatest-hits package last year. Its self-titled debut album is certified double-platinum. The follow-up, *Strong Enough*, is gold. BlackHawk charted 16 cuts on Hot Country Singles & Tracks, including seven top 10 hits. **Van Stephenson**, a former member of the trio, died April 8.

Confederate Railroad recorded six albums for Atlantic between 1993 and 2000, including a greatest-hits package. Like BlackHawk, most of the band's success came early in its career. Its self-titled debut album is double-platinum, and the 1994 follow-up, *Notorious*, is platinum. The group charted 16 singles; four went top 10.

Confederate Railroad is currently recording an album, due in August, with producer **Barry Beckett**.

Meanwhile, Springfield, Mo.-based Slewoff Records has signed to its roster Athens, Ga.-based country band **the Star Room Boys** and Kansas City, Mo.-based singer/songwriter **Kristie Stremel**. The Star Room Boys' album is due in October; Stremel's is scheduled for August.

ON THE ROW: Former Atlantic Records West Coast regional promoter **Jennifer Shaffer** joins Warner Bros. in a similar capacity, effective June 4. She will succeed **Bruce Adelman**, who has resigned from the company, effective at the end of June.

J.D. May has been named interim executive director of the 600-member, Nashville-based Americana Music Assn. May will steer plans for the group's convention Sept. 14-15 in Nashville. May has been VP/GM of the Dead Reckoning label for the past 6½ years.

Actor **Lance Smith** will host CMT's new weekday show *CMT Most Wanted Live*, which launches May 28. Smith toured with **Dixie Chicks** for more than 90 dates of the band's Fly tour last year, entertaining the crowd on behalf of sponsor MusicCountry.com between the opening and headlining acts.

Stachia Graham joins AristoMedia as a publicist.

She previously was a member of the publicity teams at Metro One Music and Pamplin Music.

Kirt Webster of Nashville-based Webster & Associates Public Relations has been named director of media relations for Trans Country Music Group, a division of Orlando, Fla.-based Trans Con Entertainment.

ARTIST NEWS: As expected, **Tim McGraw** will hit the road this summer with a tour of nearly 40 dates, beginning June 20 in Albuquerque, N.M., and running through Aug. 25 in Nashville. **Kenny Chesney** and **Mark Collie** will open the shows.

The WB Network has put the series *Deep in the Heart* starring **Reba McEntire** on its fall schedule.

Also, **Billy Ray Cyrus'** Pax-TV series, *Doc*, has been picked up for a second season. After performing at the Sony Music Fan Fair Show June 14 in Nashville, Cyrus will embark on a nationwide, 50-city Southern Rain tour.

During a May 17 party to celebrate the double-platinum sales of her album *I Hope*

You Dance, **Lee Ann Womack** presented **Kyle Young**, director of the newly opened Country Music Hall of Fame and Museum, with the original tracking sheets and charts used in the recording of the album.

Joining the list of acts set to appear at Fan Fair June 14-17 in Nashville are **Tyler England**, **Chad Brock**, **Leslie Satcher**, **Blake Shelton**, **Carolyn Dawn Johnson**, **Exile**, **Cledus T. Judd**, **Sammy Kershaw**, and **Lorrie Morgan**.

AWARDS: **Travis Tritt** will receive the Hall of Fame Award from the Veterans of Foreign Wars during the group's 102nd national convention Aug. 18-24 in Milwaukee. The award is presented annually to recognize distinguished service to the nation, veterans, and the armed forces through outstanding contributions in the field of entertainment. Tritt portrayed a disabled Vietnam veteran in three of his music videos and was a spokesman for Disabled American Veterans from 1994 to 1996.

Songwriters **Trey Bruce**, **John Bettis**, and **Brian D. Stewart** won the best original song trophy at the 28th annual Daytime Emmy Awards for their song "Where There Is Hope," which was featured on the CBS series *Guiding Light*.



by Phyllis Stark



When Two Worlds Collide. Phil Vassar was among the Nashvillians who attended Matchbox Twenty's recent sold-out concert at Music City's Gaylord Entertainment Center. The Arista Nashville artist has struck up a friendship with Matchbox Twenty front man Rob Thomas, and the duo has been writing songs for Vassar's next album. Both writers are signed to EMI Music Publishing. Pictured, from left, are EMI Music Nashville VP of writer/artist development Greg Hill, Thomas, and Vassar.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	1	1	16	AIN'T NOTHING 'BOUT YOU 6 weeks at No. 1 K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
2	2	2	11	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	2
3	3	3	20	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	3
4	4	5	15	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	3
5	6	7	36	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	5
6	7	9	8	I'M ALREADY THERE D. HUFF (R. MCDONALD, G. BAKER, F. MYERS)	LONESTAR BNA ALBUM CUT	6
7	9	10	16	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS (V) RCA 69008 †	7
8	5	4	24	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
9	8	6	19	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (D) VFR 734758 †	6
10	10	11	14	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	9
11	11	12	13	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	11
12	13	13	17	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	12
13	14	14	11	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	13
14	12	8	29	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	1
15	15	15	30	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
16	16	16	32	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
17	19	20	10	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	17
18	17	21	8	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, C. D. JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	17
19	18	17	21	PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	17
20	20	19	15	BUT I DO LOVE YOU T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	19
21	24	26	8	WHERE THE BLACKTOP ENDS M. ROLLINGS, K. URBAN (S. WARINER, A. SHAMBLIN)	KEITH URBAN (V) CAPITOL 58992 †	21
22	21	22	19	SOMETIMES S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 58981/CAPITOL †	21
23	22	24	16	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	22
24	23	25	10	WHILE YOU LOVED ME M. BRIGHT, M. WILLIAMS (D. DODSON, K. WILLIAMS, D. WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	23
25	26	28	11	A GOOD WAY TO GET ON MY BAD SIDE B. J. WALKER, JR. (G. TERE, R. RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	25
26	27	30	9	SECOND WIND F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	26
27	30	31	9	WHY THEY CALL IT FALLING M. WRIGHT (R. DEAN, D. SCHLITZ)	LEE ANN WOMACK (V) MCA NASHVILLE 172203	27
28	37	—	2	THERE YOU'LL BE T. HORN, B. GALLIMORE (D. WARREN)	FAITH HILL WARNER BROS. SOUNDTRACK CUT/WRN †	28
29	29	29	19	THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	29
30	31	32	9	I WOULD'VE LOVED YOU ANYWAY M. WRIGHT, T. YEARWOOD (M. DANNA, T. VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	30
31	32	37	6	AUSTIN B. BRADDOCK (D. KENT, K. MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	34	34	10	WHAT I REALLY MEANT TO SAY P. WORLEY, T. L. JAMES (C. THOMSON, C. WATERS, T. L. JAMES)	CYNDI THOMSON (D) (V) CAPITOL 58987 †	32
33	41	—	2	I'M JUST TALKIN' ABOUT TONIGHT J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	TOBY KEITH DREAMWORKS ALBUM CUT	33
34	35	33	17	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	33
35	36	36	10	ANGELS IN WAITING B. CHANCEY (T. COCHRAN, J. MCBRIDE, S. HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	35
36	28	27	17	NO FEAR S. SMITH, K. STEGALL, T. CLARK (T. CLARK, M. C. CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	27
37	38	38	10	I WANT YOU BAD C. ROBISON, B. CHANCEY (T. D. ADAMS, P. CRANDON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	37
38	43	49	4	SWEET SUMMER M. D. CLUTE, DIAMOND RIO (M. DULANEY, N. THRASHER)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	38
39	42	40	6	LOVING EVERY MINUTE C. CHAMBERLAIN (T. SHAPIRO, M. CRISWELL, M. WHITE)	MARK WILLS MERCURY ALBUM CUT	39
40	40	42	7	STILL HOLDING OUT FOR YOU D. HUFF (K. OSBORN, R. MARX)	SHEDAISY LYRIC STREET ALBUM CUT	40
41	39	41	7	COMPLICATED P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, S. SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	39
42	44	47	5	ON A NIGHT LIKE THIS C. HOWARD (K. STALEY, D. KAHAN)	TRICK PONY (C) (D) (V) WARNER BROS. 16751/WRN	42
43	46	44	5	COME A LITTLE CLOSER D. MALLOY (T. MARTY, P. DOUGLAS, J. SHERRILL)	LILA MCCANN (C) (D) (V) WARNER BROS. /WRN	43
44	33	18	20	ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	PHIL VASSAR (V) ARISTA NASHVILLE 60937 †	16
45	48	45	5	WILL YOU MARRY ME J. STROUD, ALABAMA (J. STEELE, A. ANDERSON)	ALABAMA RCA ALBUM CUT	45
46	50	51	3	HOW COOL IS THAT D. MALLOY (A. GRIGGS, N. THRASHER, W. MOBLEY)	ANDY GRIGGS RCA ALBUM CUT	46
47	49	43	7	LOVE IS ENOUGH B. GALLIMORE (J. VARSOS, N. THRASHER)	3 OF HEARTS (D) RCA 69034 †	43
48	51	52	5	STANDING STILL B. GALLIMORE, T. MCGRAW (C. OANNE MILLER, R. L. BRUCE, C. HARRISON)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	48
Hot Shot Debut						
49	NEW	1	1	WHERE DOES IT HURT B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, T. DOUGLAS)	THE WARREN BROTHERS BNA ALBUM CUT	49
50	45	39	11	UNFORGIVEN F. ANDERSON, T. LAWRENCE, B. CARR (L. BOONE, P. NELSON, B. PINSON)	TRACY LAWRENCE (V) ATLANTIC 85102/WRN	35
51	54	—	2	REAL LIFE (I NEVER WAS THE SAME AGAIN) J. NIEBANK (N. THRASHER, J. JANOSKY)	JEFF CARSON CURB ALBUM CUT	51
52	55	60	3	HONEY DO J. STROUD, D. COOK (A. ANDERSON, J. STEELE, K. BLAZY)	MIKE WALKER DREAMWORKS ALBUM CUT	52
53	NEW	1	1	NEVER LOVE YOU ENOUGH D. HUFF (B. JAMES, ANGELO)	CHELY WRIGHT MCA NASHVILLE ALBUM CUT	53
54	59	—	2	THE BIRD SONG R. WILEY (N. THRASHER, B. CASON)	MEREDITH EDWARDS MERCURY ALBUM CUT	54
55	52	50	16	HE DRINKS TEQUILA N. WILSON, B. TANKERSLEY (S. CAMP, M. MCCORD)	LORRIE MORGAN & SAMMY KERSHAW (V) RCA 69054	39
56	53	56	5	SIMPLE LIFE M. C. CARPENTER, J. JENNINGS, B. CHANCEY (M. C. CARPENTER)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA	53
57	58	55	4	TELLURIDE B. GALLIMORE, J. STROUD, T. MCGRAW (T. VERGES, B. JAMES)	TIM MCGRAW CURB ALBUM CUT	52
58	NEW	1	1	SIX PACK SUMMER B. GALLIMORE, P. VASSAR (P. VASSAR, C. BLACK, T. ROCCO)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	58
59	RE-ENTRY	3	3	KEEP MOM AND DAD IN LOVE J. GUESS, J. CHEMAY (L. BROKOP, C. RAWSON, R. WOLD)	BILLY DEAN, SUZY BOGGUSS, AND INTRODUCING JILLIAN DREAMCATCHER ALBUM CUT	51
60	NEW	1	1	SHE'S MY GIRL D. MALLOY, B. CHANCEY (Z. TURNER, B. BAKER, L. WILSON)	BILLY GILMAN EPIC ALBUM CUT †	60

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

Billboard Top Country Singles Sales

JUNE 2, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	2	2	40	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116 11 weeks at No. 1	LEANN RIMES
2	1	1	14	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
3	5	—	2	WHAT I REALLY MEANT TO SAY CAPITOL 58987	CYNDI THOMSON
4	3	4	15	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	4	3	24	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
6	6	5	35	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
7	7	6	32	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
8	14	14	3	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
9	15	11	7	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
10	8	9	10	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
11	11	7	11	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
12	10	10	15	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
13	9	8	7	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW	1	1	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
15	12	13	30	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
16	16	15	206	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
17	13	12	19	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
18	18	16	29	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
19	17	17	29	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
20	20	18	35	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
21	19	19	7	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
22	21	22	4	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MCALYSTER
23	22	21	55	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
24	24	—	35	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
25	RE-ENTRY	3	3	LIVE CLOSE BY, VISIT OFTEN BNA 69026/RLG	K.T. OSLIN

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

COUNTRY CORNER



by Wade Jessen

STAND BACK, HONEY: As **Brooks & Dunn's** "There Ain't Nothing 'Bout You" (Arista Nashville) lands a sixth consecutive week atop Hot Country Singles & Tracks, the pair claims country's biggest hit of the new millennium. They are the first duo or group to stay at No. 1 that long in almost two years.

Not since **Lonestar** began an eight-week run with "Amazed" in the July 17, 1999, issue of *Billboard* has a duo or group collected six straight weeks. **Faith Hill's** "Breathe" was the most recent single to accomplish the six-week feat, peaking in our 1999 Christmas Day issue.

Brooks & Dunn's longevity benchmark is also significant because, unlike the Lonestar and Hill titles, "There Ain't Nothing 'Bout You" has not had pop airplay along the way. **Kenny Chesney's** "How Forever Feels" is the most recent country single of such longevity that didn't hop format fences. Its reign started in the March 27, 1999, issue of *Billboard*.

"There Ain't Nothing 'Bout You" spins at each of our 152 monitored stations and closes with 6,052 detections.

PHOTO FINISH: Elsewhere on the upper portion of the radio chart, **Tim McGraw's** "Grown Men Don't Cry" (Curb) collects 5,970 spins to bullet for a second week at No. 2. Now in its 11th week on the chart, the single misses its opportunity to match **Brooks & Dunn's** song as the fastest-rising No. 1 single of the current chart year. Should McGraw overtake the duo next issue, "Grown Men Don't Cry" will finish that race in second place.

The most obvious contender to unseat Brooks & Dunn as the quickest chart-topper so far this year is **Lonestar's** "I'm Already There" (BNA), which gains 392 plays to step 7-6 in its eighth chart week. If McGraw's single hits the pinnacle and settles in for a while, Lonestar is likely to place, but may not be crowned as the fastest horse. Each of McGraw's 12 prior No. 1 songs have posted multiple weeks at the top.

Another factor to consider is the media attention focused on McGraw and **Kenny Chesney** as they face charges in a New York court resulting from a backstage scuffle in June last year near Buffalo, N.Y. Such topicality almost always results in more airplay, and Chesney's "Don't Happen Twice" (BNA) bullets at No. 3 on the chart.

ENERGIZER BUNNY: Having accumulated 36 chart weeks to date, **Gary Allan's** "Right Where I Need to Be" (MCA Nashville) is the oldest title on Hot Country Singles & Tracks. It moves 6-5 with an increase of 253 detections—a respectable gain in that area of the chart, regardless of longevity. Allan's single has frequently ranked among the top 10 weekly gainers throughout its chart run, which actually began 43 weeks ago on our former 75-position list. (Hot Country Singles & Tracks was trimmed to 60 positions in January, at which time all weeks accumulated below No. 60 were trimmed from the total on all affected titles.)

Allan's protracted climb is in stark contrast to a trend of faster trips to the upper rung of the chart, including the aforementioned **Brooks & Dunn**, **Lonestar**, and **Tim McGraw** singles. In this issue's top 30, there are seven titles that have posted fewer than 10 weeks.

Vassar Clements Comes 'Full Circle' On OMS

BY JIM BESSMAN

NEW YORK—The title of Vassar Clements' June 12 album debut for OMS Records, *Full Circle*, marks the legendary "hillbilly jazz" fiddler's full-fledged return to his bluegrass roots, while playing off the title of the Nitty Gritty Dirt Band's 1972 classic *Will the Circle Be Unbroken*, which first established Clements beyond his initial niche.

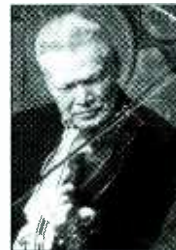
"It's his first bluegrass album in a long time, even though that's what he's known for," says OMS president Hugh Moore. "He's been playing mainly jazz and other kinds of music, but what made him known was *Will the Circle Be Unbroken* and *Old & In the Way*," the 1973 progressive bluegrass album performed by the band of the same name that also starred Jerry Garcia, David Grisman, Peter Rowan, and John Kahn. "So the idea for *Full Circle* is that he started with Bill Monroe and played with Jim and Jesse [McReynolds], then became such an innovative player—the Miles Davis of the fiddle."

Clements, who's played on more than 2,000 albums and with everyone from Buck Owens to B.B. King, agrees that his career has run the gamut since joining Monroe's Bluegrass Boys in 1949 and then going into "all kinds of different music," most notably rock, jazz, and swing. "[The title] *Full Circle* really hits it on the spot, because I've just made the circle. People at festivals come up, and it gives me chill bumps, because I see the same faces I did in the '70s, and it feels like I'm starting over again."

Clements, who performed Grateful Dead songs on last year's *Dead Grass Featuring Vassar Clements* album, tackles songs by the Beatles, Cream, and Jerry Jeff Walker on *Full Circle*, in addition to traditional bluegrass by the likes of Monroe, Jim & Jesse (who join him on the album), and Flatt & Scruggs. Joining him are such bluegrass luminaries as Rowan, Ricky Skaggs, Sam Bush, Béla Fleck, J.D. Crowe, Alan O'Bryant, and Josh Graves.

"I've always wanted to record 'Yesterday,' which is my daughter's favorite tune that I used to play years

ago with [fellow fiddler] Buddy Spicher in four-part fiddle harmony, two parts on each fiddle," says Clements, who also included the Beatles' "I've Just Seen a Face" on *Full Circle*. He also singles out "Tall Timber," a Monroe tune he recalls performing with Monroe in the '50s, and "When the Golden Leaves Begin to Fall," another Monroe-associated song that he has performed at festivals with fellow Monroe alumnus Rowan.



CLEMENTS

"My wife loved that song so much," Clements adds. His wife, Millie, who managed him, died almost three years ago, but his daughter, Midge Cranor, has become the perfect successor in both management and booking.

"She's slowed me down some because of my high blood pressure, but it's coming down, and I think by July and August I'll be back heavy on the road," he says. "If I could tour with this thing—depending on finding the right people—I know I would."

Moore, who notes that the constantly practicing 73-year-old Clements is "as obsessed with an instrument as anyone I've seen at any age," fully expects Clements to tour extensively this summer. "He just played Merle Fest [in April in

Wilkesboro, N.C.] and plays a lot of bluegrass festivals, usually either with Rowan or Grisman, and sells a lot of albums on the road."

While he doesn't expect commercial country radio support, Moore senses "a whole lot of interest" from bluegrass specialty programs, "which are basically everywhere," and roots formats. So he's focusing on *Full Circle's* lead-track cover of the Cream hit "White Room," which features assistance from former New Grass Revival members Bush, Fleck, and John Cowan. OMS has also shot a six-minute CD-extra video profile containing performance and interview footage.

"I think this will be the biggest record for OMS so far," says Penny Parsons, sales rep for the Roanoke, Va.-based Record Depot, which distributes OMS product to mom-and-pop accounts. "It's a really good record, and with the guest list and type of music on it, there's a lot of appeal and sales potential."

Noting that a partial *Old & In the Way* reunion (with Herb Pedersen filling the Garcia slot) was a high point at Merle Fest, Parsons adds that Clements' appearance there fueled interest in the album, which should be furthered by his forthcoming touring activities.

"It sounds like he's interested in doing whatever he can to promote it," Parsons says. "We hope to do in-stores with him once it comes out."



Party Time. Celebrating the opening of Relentless/Nashville Records at the Stock-Yard Restaurant, from left, are Madacy Entertainment president/CEO Amos Alter; Relentless/Nashville artists Irene Kelley, T. Graham Brown, and Valerie DeLaCruz; Relentless/Nashville president Dave Roy; and artist Lynn-Marie. The Relentless/Nashville roster also includes Asleep at the Wheel, Merle Haggard, Randy Travis, Don McLean, and Tracy Nelson.

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

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

- | | |
|--|--|
| <p>1 AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM</p> <p>35 ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL/WBM</p> <p>31 AUSTIN (Talbot, BMI/Kirstisongs, ASCAP)</p> <p>54 THE BIRD SONG (Major Bob, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP)</p> <p>20 BUT I DO LOVE YOU (Realsongs, ASCAP) WBM</p> <p>43 COME A LITTLE CLOSER (Curb Congregation, SESAC/Monkies, SESAC/Lil-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM</p> <p>41 COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM</p> <p>3 DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL</p> <p>18 DOWNTIME (Graviton, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL</p> <p>25 A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM</p> <p>2 GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL</p> | <p>55 HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM</p> <p>52 HONEY DO (Mighty Nice, BMI/AI Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Songs, BMI/Rio Bravo, BMI) WBM</p> <p>46 HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP) HL/WBM</p> <p>7 I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM</p> <p>4 IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM</p> <p>10 IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM</p> <p>6 I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM</p> <p>33 I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL</p> <p>8 IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL</p> <p>37 I WANT YOU BAD (Music Sales, ASCAP)</p> <p>30 I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM</p> |
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- | | | |
|--|---|---|
| <p>59 KEEP MOM AND DAD IN LOVE (Sony/ATV Tree, BMI/Nick N' Ash, BMI/Paddy's Head, SOCAN/Balmur Conus, SOCAN/Curb Magnasong, SESAC) HL/WBM</p> <p>23 LAREDO (Mark Hybner, ASCAP)</p> <p>47 LOVE IS ENOUGH (Wildawn, ASCAP/Balmur, ASCAP/Rio Bravo, BMI) WBM</p> <p>39 LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenona, BMI/Zomba, ASCAP) HL/WBM</p> <p>9 MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM</p> <p>53 NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP) HL</p> <p>36 NO FEAR (Universal-PolyGram International, ASCAP/Territoo, ASCAP/Why Walk, ASCAP/EMI April, ASCAP) WBM</p> <p>42 ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM</p> <p>15 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM</p> <p>19 PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Bnan's Dream, ASCAP/CMI, ASCAP/Wildawn, ASCAP) WBM</p> <p>51 REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Casti, BMI/Whiskey Cap, BMI)</p> <p>5 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/GO1 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL</p> | <p>44 ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyme, BMI) HL</p> <p>26 SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI) HL</p> <p>12 SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM</p> <p>60 SHE'S MY GIRL (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Hip Beat, BMI) HL</p> <p>56 SIMPLE LIFE (Why Walk, ASCAP)</p> <p>58 SIX PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI) HL</p> <p>22 SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM</p> <p>48 STANDING STILL (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI) WBM</p> <p>40 STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/Chi-Boy, ASCAP) CLM/WBM</p> <p>38 SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI) HL</p> <p>57 TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP) HL/WBM</p> <p>29 THERE YOU GO AGAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Sony/ATV Tree, BMI) HL</p> <p>28 THERE YOU'LL BE (Realsongs, ASCAP) WBM</p> <p>13 TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL</p> | <p>50 UNFORGIVEN (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL</p> <p>34 WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) WBM</p> <p>32 WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI) HL</p> <p>17 WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM</p> <p>11 WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM</p> <p>49 WHERE DOES IT HURT (Sony/ATV Tree, BMI) HL</p> <p>21 WHERE THE BLACKTOP ENDS (Steve Warner, BMI/Built On Rock, ASCAP) WBM</p> <p>24 WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL</p> <p>14 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM</p> <p>27 WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM</p> <p>45 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</p> <p>16 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)</p> |
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	4	TIM MCGRAW ▲ CURB 78711 (12.98/18.98) 4 weeks at No. 1	SET THIS CIRCUS DOWN	1
2	3	2	42	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	2	5	52	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
4	4	3	24	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	1
5	5	4	5	BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	1
6	8	8	32	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	6
7	7	9	34	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
8	10	10	90	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
9	12	7	26	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
10	11	12	80	FAITH HILL ▲ ⁶ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
11	9	17	81	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	6	—	2	BILLY GILMAN EPIC 62087/SONY (11.98 EQ/17.98)	DARE TO DREAM	6
13	14	11	12	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
14	13	6	3	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	CARRYING ON	6
15	15	14	16	LEANN RIMES ● CURB 77979 (11.98/17.98)	I NEED YOU	1
16	16	13	33	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
17	17	15	82	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
18	18	—	2	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	18
19	19	18	15	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
20	21	25	68	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
21	24	27	50	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
22	22	23	28	ALAN JACKSON ● ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
23	28	29	29	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
24	25	26	103	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
25	23	24	42	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
26	20	19	48	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
27	26	20	24	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	18
28	27	16	4	SOUNDTRACK CURB 78715 (12.98/18.98)	DRIVEN	16
29	29	28	106	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
30	31	21	5	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	13
31	30	35	103	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
32	32	22	10	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
33	35	32	43	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
34	34	36	63	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
35	38	31	10	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
36	37	34	3	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) HS	TAMMY COCHRAN	34
37	43	33	26	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	EVERLASTING LOVE SONGS	19
38	36	37	35	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
39	33	30	83	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
40	39	40	65	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
(41)	48	52	25	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	41
42	42	44	18	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
43	45	46	43	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
◀ GREATEST GAINER ▶						
(44)	52	42	58	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
45	41	43	34	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
◀ PACESETTER ▶						
(46)	50	41	58	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
47	40	38	17	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
48	49	51	29	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
49	47	48	82	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
50	51	47	5	HAYSEED DIXIE DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	47
51	54	50	40	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
52	46	39	8	CLAY WALKER GIANT 24759/WRN (11.98/17.98)	SAY NO MORE	14
(53)	60	53	31	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
54	44	—	27	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
55	58	54	27	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
56	55	45	6	CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS	STEP RIGHT UP	27
57	56	49	58	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
58	66	61	56	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
59	59	57	35	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
60	65	59	102	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
61	67	60	47	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
62	53	—	2	EMMYLOU HARRIS WARNER ARCHIVES 76705/RHINO (31.98 CD)	ANTHOLOGY: THE WARNER/REPRISE YEARS	53
63	57	62	88	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
64	64	58	36	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
65	61	75	28	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
66	62	55	13	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
67	72	70	33	ROY D. MERCER HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP VIRGIN 50003/CAPITOL (10.98/16.98) HS		32
68	63	71	77	REBA MCENTNEY ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
(69)	RE-ENTRY	28	28	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
(70)	RE-ENTRY	77	77	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
71	71	—	78	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
72	68	66	88	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
(73)	RE-ENTRY	27	27	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
74	73	—	2	CONWAY TWITTY THE BEST OF CONWAY TWITTY: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA NASHVILLE 170085 (6.98/11.98)		73
(75)	RE-ENTRY	31	31	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52

Billboard Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98) 5 weeks at No. 1	COME ON OVER	185
2	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	173
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	192
4	4	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	129
5	6	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	127
6	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	291
7	8	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	131
8	11	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	363
9	9	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	111
10	5	FAITH HILL ▲ ⁹ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	161
11	10	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	152
12	12	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	141
13	14	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	53

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	15	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	111
15	16	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	562
16	19	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	26
17	20	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	260
18	23	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	322
19	13	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	106
20	18	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	134
21	21	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	107
22	17	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	736
23	25	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	231
24	22	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	164
25	—	FAITH HILL ▲ ² WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	151

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.



Trisha At 10

Monticello, Georgia's
Favorite Daughter's
Journey, From Demo Queen
To Acclaimed Ambassador
For Country Music

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

Trisha Yearwood

1987 Belmont Graduate

1995 Distinguished Alumni Award

Major: Music Business

Hometown: Monticello, GA

MUSIC TO OUR EARS.

When one of our alumni achieves something great, like Trisha Yearwood celebrating 10 years in the music business, we at Belmont University are glad that others recognize what we already know... we have great graduates. We join *Billboard Magazine* in honoring Trisha's success.

Best wishes to Trisha as she enters a new decade of musical greatness and to the many other Belmont grads who are making their dreams come true.

 From **here**
to **anywhere.**
Belmont University

Nashville, Tennessee • www.belmont.edu • 1-800-563-6765

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THANKS TRISHA

Thanks for a decade of incredible music.
From your MCA Nashville family.

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THANKS, TRISHA, FOR TEN YEARS
OF INCREDIBLE MUSIC.



WE'RE PLEASED EACH TIME WE CALL
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CONGRATULATIONS FROM YOUR OPRY FAMILY.



Trisha Yearwood

1 0 t h a n n i v e r s a r y

Trisha At Ten

*She's in love
with the songs,
and it shows*

BY RAY WADDELL

The name "Yearwood" has long carried a fair amount of clout in Monticello, Ga., but now more than ever. Monticello is a small town of around 2,500 people that sits about an hour south of Atlanta. It is also the birthplace of one of country music's most resonant voices and passionate ambassadors. "I love going back there now—Monticello has always been a real haven for me," says Trisha Yearwood, who this year celebrates 10 hugely successful years with MCA Nashville. Now she's the town's favorite daughter, with her name on the city-limits sign and the highway that runs through town also bearing her name. It's quite a reversal from her younger days. "As a local banker, Daddy was always the famous Yearwood in town," she recalls. "My whole life, it was 'Oh, you're Jack Yearwood's daughter.' Now it's kind of funny, because he's known as 'Trisha Yearwood's dad.'"

NORTH TO NASHVILLE

The much-celebrated relationship between Yearwood and MCA Nashville, which has spawned 10 albums, platinum and gold success and numerous awards, began with a passion for singing that led Yearwood to Nashville's Belmont College in the mid-1980s. At Belmont, she studied music business and landed a receptionist gig at the now-defunct MTM Records.

When familial connections to the Nashville songwriter scene led to Yearwood's singing on demos, her journey began in earnest as she became the Demo Queen. With tapes of her vocals sitting on desks up and down Music Row and ever-growing friendships with Nashville songwriters, Yearwood's connections spread.

"A friend of mine suggested I go check out this girl who was singing backup for Pat Alger at Douglas Corner," says producer Garth Fundis. It turned out to be a career-altering meeting for both Yearwood and Fundis.

"I remember Trisha was in line to replace Paulette Carlson in Highway 101, and it was a tough choice between doing that and sticking to her guns and doing it on her own," says Fundis. "Fortunately, she did what she did. She was a demo singer, and everybody in town knew about her except me, because, at that time, I wasn't working with any female acts."

Eventually, in 1990, Fundis and Yearwood struck a deal whereby each put up \$1,000 for another showcase at Douglas Corner, this time in front of major-label decision-makers. "We were pitching ourselves as a team," says Fundis.

MCA president Tony Brown was in the audience on Fundis' suggestion. "Garth Fundis has great instincts," says Brown. "And, when Trisha stepped up to sing 'She's in Love with the Boy' and 'Morning Dove,' I turned to [MCA Nashville director of recording] Jessie Noble and said, 'I'm gonna sign her.'"

Other labels were obviously interested in Yearwood, but "Tony was the most excited, even though MCA had a lot of women on the label at that time," says Fundis. "He told me, 'She sounds like radio, and you already have half the album.'"

Brown believed Yearwood was ready right then. "Somebody offered her a development deal to do demos, but I already had 50 demos by her in a drawer in my office," he says. "She sang every demo back then. I didn't need any more."

MCA Nashville chairman Bruce Hinton was also in the audience that night, and he, too, was familiar with Yearwood. "Trisha was famous on Music Row through her demos," Hinton says. "But I was still blown away that night. As an ex-promotion man, you live for these types of songs."

HIT CITY

Fundis and Yearwood began work on *Trisha Yearwood*, which was released on June 2, 1991. "We had intended to take a slower pace to cut that first album, but Garth [Brooks] offered her his tour," says Brown. "So Garth Fundis slammed together this great album, which I think ended up with four No. 1's."

The record eventually reached double-platinum, blasted out of the gate by the career-defining single, "She's in Love With the Boy." "The quality of that first album for a debut artist was really amazing," says Hinton. "Through a combination of Garth Fundis and Trisha being well-known to songwriters, they had an incredible collection of material."

(Continued on page 82)

Trisha Yearwood

1 0 t h a n n i v e r s a r y

The Billboard Interview

TRISHA YEARWOOD

BY DEBORAH EVANS PRICE

Over the past decade, the country-music industry has enjoyed its greatest success and then begun grappling with the mercurial tides of consumer interest on the back side of the big boom. Though the waters have proven treacherous in recent years, Trisha Yearwood has continued to chart her own successful course. From her emergence as a fresh-faced ingenue with her debut single, "She's in Love With the Boy," to the anthem of female empowerment that titled her last album, *Real Live Woman*, Yearwood has revealed herself as an artist for all seasons—an everywoman whose music inspires a broad spectrum of listeners.

Yearwood has an uncanny ability to select material that continually satisfies all masters—her own creative muse, the needs of country radio and the expectations of her legion of fans. The songs have been an integral part of her decade-long career; but her greatest asset is her voice—a warm, liquid-smooth instrument that has gained her the respect of such musical icons as Don Henley and Garth Brooks.

As she celebrates her 10th anniversary in country music, Yearwood is preparing for the release of her forthcoming MCA Nashville album, *Inside Out*, due June 5. With the new album, upcoming tour and a return stint on the TV show *JAG*, Yearwood is enjoying a career in overdrive, but she recently had a moment to reflect on how it all began when her hometown of Monticello, Ga. celebrated her achievements by renaming Highway 83N Trisha Yearwood Parkway. In the following interview, Yearwood comments on the road to success—the challenges and rewards of life in the fast lane.

When did you know you were going to make music your life's work?

If you'd asked me when I was 5 years old what I wanted to do, [it] was sing. I really believed that this was what I was supposed to do. I lived in a really small town and had no idea of how to go about it. There was a lot of anxiety about it because I thought, "I'm supposed to do this," but I had no idea of how to. At about 14, I made up my mind that, when I graduated high school, I was going somewhere. I ended up going to college, which I'm grateful that I did. While there, I learned about Belmont [University], which was my ticket to Nashville, and I knew I had to get to Nashville somehow. People think they are called to be preachers or called to do something else. I don't really feel it was a conscious choice; this is what I am.

Once you moved to Nashville and began attending Belmont, how did you break into the business?

I didn't have any contacts in town at all. I didn't know anybody in the business, but it was one of those things where everybody has a friend of a friend who's a songwriter. My brother-in-law knew a guy, Buddy Blackman, who wrote "1982" for Randy Travis. I did a demo for Buddy, and he hooked me up with somebody at Grand Music. One of the writers on that session was Kent Blazy, who, of course, went on to change my life in many ways. He became a friend that day. He liked my voice, and I was quick in the studio and knew the song when I got there. That was really the beginning... When I got out of college, I was working at MTM Records as a receptionist, watching people come in every day, doing what I wanted to do, because I wasn't very aggressive. I got really depressed, and I said I was never going to do this if I didn't tell somebody that this is what I want. So I called Kent Blazy. I hadn't talked to him in over a year, and I asked him if he had any session work; he said he was trying to get hold of me for work. That kind of started things up again, and that was in 1988. That year was when a lot of things really changed. I met everybody who became essential in my life. From Kent introducing

me to Garth Brooks that year to meeting songwriters like Harlan Howard and people I went on to work with. Garth introduced me to Allen Reynolds, who introduced me to Garth Fundis.

How did your years as a demo singer impact the recording of your first album?

I felt like I was in condition and was ahead of the game for a lot of new artists, because, not only did I have a pretty good sense of the kind of music I wanted to make, but I knew all the best songwriters in town—because I had done demos for them. I wasn't just a new artist. I wasn't just a name on a sheet of who's cutting, but they knew who I was. As a new artist, I had a shot at really great songs that a lot of new artists don't always get. Also, I was so comfortable in the studio. The hardest part for me was feeling like I was over-thinking everything, because this was my album, and I wanted every note to be perfect. As the years have gone by, the more I have approached my albums in a more relaxed way, because I do better. My albums are better, and my performance is better, if I don't overthink it.

How did you approach recording that first album?

It's no secret that my goal in life was basically to be Linda Ronstadt, and it still is. I remember taking a Linda Ronstadt album into Garth Fundis. *Prisoner in Disguise*, which is my favorite Ronstadt record, and I took a Keith Whitley record in because Garth had produced half of it. It was the sound, the musicians. I wanted to do Ronstadt, but I wanted to track the music very clean. I didn't want an over-processed record. I wanted real piano. It was years before I brought an electric piano into the studio. The songs on the first album meant something to me. "She's in Love With the Boy" was very representative of my childhood—growing up with a father and parents who were pretty strict and a dad who would definitely intimidate every boy I went out with. That was as much autobiographical as you could get for me. Other songs on that album that

(Continued on page 86)



A future superstar

loving.

Trisha Yearwood

1 0 t h a n n i v e r s a r y

A HIT AWAY FROM HOME

Hard work and frequent-flyer miles add up to world-class success

BY PETER CRONIN

For country artists from Nashville, the pursuit of international success has traditionally been a rocky road. But, with a potent combination of personality, persistence, beauty and business savvy—and a world-class voice that renders musical and geographical boundaries meaningless—Trisha Yearwood has managed to overcome all hurdles on that road, establishing herself as an international star and paving the way for Nashville artists to follow.

The winner of countless awards—domestic and international—and the recipient in 1998 of the Country Music Association's International Touring Artist Award, Yearwood is in a class all by herself—as a singer and as an ambassador for 21st-century country music.

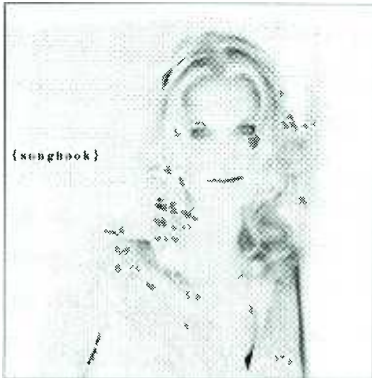
"Trisha has always been very keen to go overseas and is very internationally minded, and she has maintained that where a lot of others have walked away," says Trisha Walker-Cunningham, president of Trisha Walker International, who served as a consultant to MCA's international division back in the '90s and was a key player in Yearwood's initial international push.

EUROPEAN DEBUT

As a promoter, Walker-Cunningham organized the annual Gstaad Festival in Switzerland; and, in 1993, with a string of chart-topping domestic hits already under her belt, Yearwood made her debut European appearance at Gstaad. Using that triumphant concert as an anchor date, the singer tested the European waters further. Following that initial tour, Walker-Cunningham and Yearwood took the then-unusual step of preparing an interview-and-music promotional CD exclusively for international territories.

"Internationally, Trisha does anything that is required," says Sarah Brosmer, MCA's Nashville-based senior director of publicity and international. "Trisha is that kind of person; she's a worker."

Iain Snodgrass would agree. Currently VP, marketing,



for Universal Music International, Snodgrass began working with Yearwood from his London base just prior to the release of her 1997 *Songbook* compilation, which went double-platinum in the States and was a solid hit in the U.K. "We've never gone with any gimmicky marketing plan or anything like that," Snodgrass says. "It was all based on the quality of the music."

While MCA's London office did commission Peter Gabriel producer Hugh Padgham to produce a promotion-only pop remix of "Walk Away Joe," Yearwood's 1993 hit duet with Don Henley, Yearwood's early international momentum can mainly be chalked up to a great singer, great songs and some very good timing.

WILLING TO COMMIT

The Country Music Association, with a 20-year history of cultivating the international market for Nashville product from its London office, responded to the early '90s country boom by taking a fresh approach to international marketing—and looking for artists willing to make the investment

abroad. Needless to say, Yearwood was good to go.

All of her early groundwork in the international realm were the perfect preparation for the event that would blow the roof off Yearwood's worldwide career. In 1998, Yearwood's version of Diane Warren's "How Do I Live" was featured prominently in the Nicholas Cage thriller *Con Air* and was included on Yearwood's *Songbook* collection. While LeAnn Rimes' version of the song edged out Yearwood's to become the British hit, the song's inclusion in *Con Air* was instrumental in making Yearwood's version of "How Do I Live" an international smash.

With Yearwood's new album, *Inside Out*, due this summer, Kate Farmer, London-based VP marketing, Universal Music International and a longtime Yearwood international team member, can hardly wait. "She's a phenomenal singer, but it's also about her personality," says Farmer. "All we need to do is keep her coming back, and we're on our way." ■

TRISHA AT 10

(Continued from page 79)

With "She's in Love With the Boy," Trisha Yearwood had officially arrived. In 1991, for a debut artist, particularly a female debut artist, to explode out of the box like Yearwood did was unheard of. "At that time, people were still saying, 'Women don't sell. Boy, were they wrong,'" says Brown.

Even Fundis, who ended up producing six albums on Trisha, was a bit taken aback by the debut album's success. "Nobody believed girls could sell hard tickets or records," he says. "But I always felt Trisha would be the exception—just my gut told me that."

IN FRONT OF THOUSANDS

Garth Brooks and Trisha Yearwood shared a management company in those days. The two were introduced by songwriter Kent Blazy in 1988, and, from that relationship, Brooks tabbed Yearwood to open for him on his biggest tour to date, which kicked off at Chicago's World Music Theatre in the summer of '91, with some 17,000 rabid Garth fans in attendance. At that time, Yearwood's previous live experience had consisted mostly of singing back up at the Eleventh Frame, a bowling-alley bar in Hendersonville, Tenn. The World was another world.



With Garth Fundis and Rodney Crowell

"I was amazed at how she just stayed in one place, and I found out later she was scared to death," recalls Brooks. "I thought everyone had come up through the bar scene, but she hadn't played the honky tonks. This was her first tour. Unfortunately, with Trisha, early in her career a lot of people, including myself, thought she was cold. The truth is, she was scared to death, humbly scared." Brooks saw the transformation as Yearwood opened for him several years later on his final mega-tour. "On that first tour, she wouldn't let herself belong to anybody," he says. "On the last tour, I watched her night after night just turn herself over to the people, and whatever happens happens."

MORE METAL

While *Trisha Yearwood* was an unqualified monster, that album just scratched the surface of what Yearwood could do. *Hearts in Armor*, released in the fall of 1992, quickly demonstrated Yearwood's diversity. "'She's in Love With the Boy' was so mainstream, and I think there was an assumption that I was really mainstream country and not at all left of center, a piece of cake at radio," says Yearwood. "I stand behind that song to this day, but it's only one piece of the pie. *Hearts in Armor* kind of let everyone know I wasn't one-dimensional."

MCA's Brown agrees. "*Hearts in Armor* was the album that kind of separated Trisha from the rest of the pack," he says.

From the beginning, Yearwood has been able to balance commercial viability with artistic sensibility. "My rule is, I have

(Continued on page 84)

Trisha is wickedly funny. I'm talking beer-through-your-nose, make-you-squeal-like-a-girl funny, and few people will ever know this because who would believe that stunningly beautiful voice could go there. Trisha, thanks for the gift of your voice and the laughs.
—Matraca Berg, songwriter

Trisha Yearwood has proven, since signing with MCA 10 years ago, that she can stand "toe to toe" with any artist in any genre. Whether it's Pavarotti, Whitney or Garth, she always shines with her artistry and integrity. We all strive to be that good!
—Tony Brown, president, MCA Nashville

Trisha is a gem. We had a great experience working together on *Con Air*. She bent over backwards to make sure the filmmakers were happy with the song. Trisha's a professional who goes the extra miles and, as a result, she delivered a smash hit record for us with "How Do I Live." I hope to work with her again in the future.
—Jerry Bruckheimer

Trisha is effortless and timeless.

—Vince Gill

Trisha Yearwood is one of the best singers to ever come down the pike, and she just keeps getting better. Her versatility and her song sense are always impressive, and her intonation and phrasing are practically flawless. Most importantly, she's a good person: hard-working, straight-shooting, charitable and full of good humor. It has been a great pleasure to watch her evolve as an artist and a performer. In these days of passing fads and fancies, Trisha has the talent and the smarts to stick around for a long, long time. I'm proud to call her my friend.
—Don Henley

Trisha clearly has a God-given vocal instrument that is about as pure and perfect as imaginable. When I think of Trisha's artistry, it is indeed very impressive to reflect on her body of work, which has been established in just 10 short years. With Trisha's new album, *Inside Out*, she further establishes herself as one of the preeminent artists in the business.

—Bruce Hinton, chairman, MCA Nashville

The first time I heard Trisha's voice, I got goose bumps; it's a voice that defies categorization and transcends genres. She is one of the music world's truly great talents, and she continues to get better with each passing year.

—Zach Horowitz, president/COO, Universal Music Group

Trisha is my favorite girl. "When We Were Still in Love" is the fifth song she's done of mine. She is a tremendous person. I don't think there's anyone who has worked with her that doesn't feel like they are a good friend of hers. I met her when Garth Fundis and she were playing at a club. She called me and asked if she could sing my song in a showcase. I was a pop writer at the time, and I had no contact with country music. I was thrilled that they were going to perform it anywhere! Unlike in pop music, where everything takes years, they called me a few days later and said, "Trisha's signing with MCA, and we'd like to secure the song."

—Jude Johnstone

The first time I ever heard Trisha sing, I remember thinking, "My gosh, what a voice! That woman is going to be a star!" I am happy to say she has proven me right. Not only is she a beautiful vocalist and wonderful person, she is very smart and has a great understanding of this business. I expect to be giving another quote about her when she is celebrating her 20th successful year in the business!

—Reba McEntire

I've known Trisha from her beginnings. I've been a fan from the very first day I heard her sing. I've gone through the many phases of her life with her, and I can say her voice has always remained beautiful and strong. There isn't anybody Trisha can't work with. She can cross over from country any time she wants to. She has a special voice, a special talent. It's always a pleasure to know she is going to be working with me. I can count on her.

—Walter Miller, Walter C. Miller Productions

(Country Music Awards, producer/director Grammy Awards)

Dear Trisha, I've always thought you to be the most soulful of artists, both personally and artistically. You light up the stars.

—Doug Morris, chairman/CEO, Universal Music Group

Trisha has a remarkable voice and personality. Congratulations on your 10-year anniversary. I am certain there will be many more great years to come.

—Aaron Neville

TRISHA -

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Trisha Yearwood

1 0 t h a n n i v e r s a r y

TRISHA AT 10

(Continued from page 82)

to be able to sleep at night." Yearwood says. "It's what I call the 'Emmylou factor.' If I'm walking down the street and see Emmylou Harris, will she cross over to the other side of the street, or will she say hello to me?"

Yearwood's integrity as an artist impresses her peers. "I don't see her as commercially ambitious," says Brooks. "I think she feels if she gives the heart and soul, the success thing will take care of itself."

SPECIAL DELIVERY

After *Hearts*, a string of hugely successful releases followed, including a triple-platinum greatest-hits package in 1997 in *Songbook: A Collection of Hits*. Yearwood has never done less than gold with any of her first nine releases. Along the way, she's achieved success at television, with a recurring role on *JAG* and numerous sponsorship and charitable affiliations, while receiving international acclaim as a song stylist.

"Trisha is the kind of artist, any situation you put her in, she'll deliver," says Tony Brown. "She never disappoints. Her ambition lies in how far she can stretch musically, rather than anything commercial. And I do listen to her music at home and in my car."

Producer Mark Wright, who produced Yearwood's most recent album, *Inside Out*, called her a great collaborator in the studio. "She comes from a studio background, and anything you suggest, she's a quick study," Wright says. "She has an amazing gift in her voice."

MCA's Hinton, for one, isn't surprised Yearwood has achieved longevity when so few have not. "She had the chops to

begin with," he says. "She has a great sense of material—in particular, material that 'hits,' but with real quality, songs that are not so much about the moment but that stand the test of time."

That is a familiar refrain in regard to Yearwood. "Trisha is an artist with an amazing amount of credibility and integrity," says Nancy Russell, Yearwood's publicist for a decade and manager since January 1999. "I've found, over the years, that artists and producers from all genres of music respect her vocal abilities, from Don Henley and Whitney Houston to Brandy and Monica. She's got a voice you can't deny."



Universally loved: Trisha, with, from left, Jim Urie, Tony Brown, Bruce Hinton, Vince Gill, George Strait, Dong Morris, Henry Draz, Zach Hovowitz, Ron Meyer and Mel Lewinter

TICKET MASTER

Brooks describes Yearwood's talents more simply. "She's a rock," he says. "And she sings her ass off. She's one of the chosen few."

Yearwood has also developed into a headlining live-performance artist. "There are very few artists as consistent as Trisha," says John Huie, her agent at Creative Artists Agency. "If you lay your bucks out on the table for a ticket, you won't be disappointed."

For her part, Yearwood has taken to her headlining status. "It's a little more serious if, when tickets don't sell, it's your fault," she admits. "With Garth, there was no responsibility [in terms of selling tickets]. You knew every seat in the house would be taken, which is a great feeling. But last year's 'Real Live Woman' tour was one of my favorites I've ever done. I played places I love to play, theaters where I can do what I do best."

10 YEARS—WHAT'S NEXT?

After 10 years with MCA Nashville and millions of albums sold, as well as such high-profile performances as the Atlanta Olympics and in Rome with Pavarotti, both Yearwood and her label remain inspired and committed to success. "In the 10

Trisha shares the spotlight with the song. Songwriters love her because of that. She learns the song as it was written before she takes it in her own direction. When I first heard [her sing my] "Love Let Go," I was blown away. There's a difference between singers who say, "Listen to how beautifully I sing" and singers who say, "Let me sing you this beautiful song." Trisha's the latter. When she sings, she becomes part of the song.
—Hugh Prestwood

Some wonderful gifts are given to people, and you (Trisha) received the gift of the most incredible vocal sound.

—Phil Ramone

Trisha Yearwood's voice is a reflection of her as a person. Beautiful and pure.

—Jim Urie, president, Universal Music and Video Distribution

Trisha Yearwood? Isn't she the one who sang "How Do I Live"? No, I think that was LeAnn Rimes. Trisha is a great singer, and she tells me that she is a great cook. Where is my dinner invite?
—Diane Warren

years Trisha has been with us, we really haven't had a lot of personnel changes—it's almost like a family with Trisha, and I believe she feels the same way," says Hinton. "On a personal level, she's a dear friend. I think the world of her."

Yearwood responds to her label's enthusiasm for her work. "Ten years down the road, my label seems more excited than ever," she says. "It's a great feeling to have been at MCA this long, and it's great that the same guys who signed me are running the label. Bruce and Tony were at that first showcase, and their original vision is still there."

The journey from Monticello, propelled by a sweetly romantic hit about young love, has been long and fruitful. "Trisha's level of performance is at a peak, based on confidence in who she is as an artist and what she knows she can deliver," says Hinton. "She is a remarkable ambassador for country music."

So what's next? Yearwood says she'd like to make a live album, as well as an album of standards. "I feel really good about the last 10 years of my career," she says. "I feel that, musically, I've made choices based on the right reasons, and, commercially I have been able to ride that fence well enough that I can continue to make records. I'm really happy with the way my career has gone." ■

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Trisha Yearwood

1 0 t h a n n i v e r s a r y

THE BILLBOARD INTERVIEW

(Continued from page 80)

were fun like "That's What I Like About You" and then "Lonesome Dove," which is probably one of my all-time favorites that I've ever recorded. I felt like it was really representative of who I was at 26 years old and what I wanted to sing.

Your first single, "She's in Love With the Boy," went to No. 1. Were you surprised?

Absolutely! About 10 years ago, you have to remember that it was not common at all for anybody, especially a female artist, to have their first single go No. 1. The album went platinum in nine months, which I know today you could lose your deal for that, but, at the time, it was just phenomenal. When I moved to town, the female artist that I admired and still do was Reba. She had been the first female artist to come in and show record labels that female artists could sell records and women could sell concert tickets. I don't know how many albums she made—four or five—before she had a big hit. So, I thought that was the course you would take; [that] the first album was going to be, hopefully, for people to get to know me. I figured I'd have a few albums out before I had major success, if I was lucky enough to have it. So, I was caught completely off-guard with "She's in Love With the Boy." When it entered the chart, I thought, "Wow, if I could just have a top-40, I would be so happy and wouldn't believe it." And it just kept going and, when it hit top-30, I said, "Man, if I could just have a top-20, I'd be really happy." And it just kept going, and then it stayed No. 1 for about three weeks. At that point, I thought, "Gosh, this music thing isn't so hard." So I learned all those lessons in the next 10 years—that that's not necessarily how it goes every time.

As your record took off, you had a great opportunity to expose the music as Garth Brooks' opening act. Tell me about that tour.

[Nashville journalist Robert K.] Oermann reviewed me after he saw me somewhere and called me a singing stick. He was right. The only live-show experience I had was singing at the Hendersonville [Tennessee] Bowling Alley five nights a week for a while when I was doing demos. I didn't have to talk to the audience. It was the same 10 regulars every night, and there wouldn't be that many if they were bowling. I didn't learn a lot about entertaining from that place. My performance skills were none; I didn't have any. I really just walked out there and stood behind the mike and sang my songs. It was terrifying. [Garth's] audience is so energetic. The great thing about them was that they were kind. I feel like they thought, "Well, we love Garth, and if he thinks she's cool, then we are going to like her too." They were a wonderful crowd, and it did teach me a lot about not being so scared.



With Reba

What do you look for in songs?

Music is so subjective for all of us. I try to follow the simplest rule of all, which is go on my gut reaction. If you go back and look at the catalog of my songs, you would see that I lean toward love ballads. It's

always hard for me to find uptempo songs that I think are smart and fun. I love them! When I find them, they are fun to sing, but I don't have that many of them because they are hard to find. I love to hear songs that are "change the world" kind of songs, bigger things than relationships, but I don't tend to gravitate toward those to sing for myself.

After all these years of being around such great songwriters, why don't you write songs?

TRISHA YEARWOOD'S TOP 20 COUNTRY SINGLES

1. Perfect Love	1998
2. She's in Love With the Boy	1991
3. Thinkin' About You	1995
4. XXX's And OOO's (An American Girl)	1994
5. Believe Me Baby (I Lied)	1996
6. In Another's Eyes (With Garth Brooks)	1997
7. There Goes My Baby	1998
8. How Do I Live	1997
9. Walk Away Joe	1993
10. The Song Remembers When	1993
11. Everybody Knows	1996
12. The Woman Before Me	1992
13. Like We Never Had a Broken Heart	1991
14. Wrong Side of Memphis	1992
15. Powerful Thing	1998
16. That's What I Like About You	1991
17. I Wanna Go Too Far	1995
18. I'll Still Love You More	1999
19. You Say You Will	1993
20. Real Live Woman	2000

(All singles released on MCA Nashville)

Last year was the first time in nine years that I didn't tour for 10 or 11 months out of the year, so I have written some. I used to write a lot before I got a record deal, because I had nothing else to do, but, afterwards, I just felt like I never had a moment to myself to have an original thought, and I just didn't do it. I don't think, in the grand scheme of things, that it matters, as far as being an interpreter. You don't have to write the song yourself to make it sound like yours. My analogy is always, you don't finish hearing Patsy Cline sing "I Fall to Pieces" and say, "Oh, if she'd only written it, she might have sung it with more emotion." I guess I've never felt like I had to be a great writer to be an artist or to be a good singer, but it is something I'd like to do.

How do you think women are perceived today in the country-music industry?

It has become so image-driven, like pop music has always been. It's become more and more like that. I understand it, but I don't like it. I understand that image is important. I get it, you want to look appealing for your audience. Tom Selleck is the perfect example of someone who is really handsome, but what made him a star and appealing today is his great personality—this wonderful thing that makes you like him so you go beyond the fact that he's gorgeous. I think that that is the key. I firmly believe that, because I don't fit the stereotype, at 36 years old, I'm the old lady. I probably couldn't get a record deal today based on image. Musically it's there, but it's so much harder today, and I wouldn't want to be a brand-new artist trying to compete with that. There's no time for development anymore because of how quickly careers develop.

I was 26 when I had my first album, which, at that time, there was not another female in town that young, except for Wynonna. Here we are 10 years later, and, by 26, you are in a really good career by then. It's really changed a lot. It's not just the teenagers; there are a lot of new artists who are in their early 20s. I remember [that] being young 10 years ago was not an advantage because most of the artists were older. You had to have a little bit of life experience before you could sing country music. Most of the artists before me, in Johnny Cash's heyday and Waylon and those guys, they were in their 40s. So it keeps coming down and down; I don't know what's next.

Where do you stand on the whole country-versus-pop issue?

"How Do I Live" was a country hit here, but, outside of America, it was a huge pop hit for me. I had a No. 1 pop hit with it in Malaysia, the Philippines and Taiwan. For me, it's about being who you are. "Walk Away Joe" was one of those songs that got played on AC radio, but I didn't record "Walk Away Joe" going, "OK, I'm going to go pop." It kind of naturally crossed over. I respect that. Some of my songs I think can be played on pop radio, but I don't know if they will be or not. Some of them have or haven't, but it's been more "This is what I do. Now, if it translates, great; if it doesn't great."

What did you perceive to be country music's identity when you started 10 years ago? What do you feel has happened during that 10 years?

It's a hard question to answer, but I was fortunate to come
(Continued on page 88)



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Trisha Yearwood

1 0 t h a n n i v e r s a r y

THE BILLBOARD INTERVIEW

(Continued from page 86)

along at a time that will be remembered as one of the most prosperous and fun times in country music. Everything good happened in those years. The early '90s were just a time that will go down in history books for a lot of reasons. Garth changed the face of country music by staying country. His music is country, but [with] his live show, he took it to a place that nobody ever had. Instead of changing his music to be pop to get a bigger audience, he stayed true to the country thing but made his show pop, and I think it drew people into country music who would not necessarily have heard it before. That opened the door for everybody. And Alan Jackson has

had a great career being very traditional.

My theory—which is just my theory and means absolutely nothing—is when someone becomes that popular and making a lot of money and selling a lot of records, everybody jumps into the bandwagon and moves to town. I think that's the natural tendency, and, as it becomes more popular, you get a lot of people to come in that don't have the background or respect for what came before. I had a keyboard player at one time, and we were working up a song for our show and I wanted to work up Haggard's "Just Stay Here and Drink," and he'd never heard it before. That's enough to get you fired. It's just kind of that mentality of not knowing what came before.

During the big boom of success, we saw Music Row change.

Trisha is more than a great singer; she is an amazing artist and a true pleasure to work with.

—Mark Wright, senior VP of A&R, MCA Nashville

I've had the pleasure of working with Trisha Yearwood through the years and most recently on the Jerry Bruckheimer film *Con Air*, for which she recorded "How Do I Live" and went on to win Best Female Country Vocal Performance. She is a wonderful person to work with and an amazing talent. I hope to work with her again in the future.

—Kathy Nelson, president, film music, Universal Pictures and Universal Music Group

My, has it been 10 years? Trisha, you have climbed many mountains since you used to run from one studio to another making our songs sound like hits. It's been a pleasure having your friendship and watching from the sidelines as your career exploded. Congratulations! You're as fine a singer as I've ever been around.

—Harlan P. Howard

Trisha Yearwood's crystalline voice blew my mind the first time I heard it. I have been blessed to have had her record my songs.

—Beth Nielsen Chapman

Congratulations

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Everybody got a new building, everybody got a new car. It became this very rich street, [actually a] couple of streets. Then, as the natural tendency happened and it started to slide, people started to panic; the corporate music community especially began to panic. So, instead of letting the music dictate the industry, we've let the industry dictate the music. I think that's why it lost its identity—because everybody wants to sell records so badly that you are going to say, "My first record sold a million. My second sold 500,000. Oh my gosh, tell me what to sing!" I think that's what got us into big trouble. It's going to take enough artists saying, "Look, this is who I am, and this is what I do." I want it to be played on radio. I want it to be successful and I've tried to do everything in my power to make music that will work, but I also have to be an artist. If you really are going to call yourself an artist, then the music has to come first.

How do you balance your personal and professional lives? Do you feel you've made sacrifices for your career?

Looking back, I have sacrificed my personal life because it's impossible—I thought it was possible—but it's been impossible for me to have success in both areas, especially being married to another artist when you are both gone all the time. [Yearwood is divorced from the Mavericks' Robert Reynolds.] Why do you get married to be apart? It just doesn't work. I've had a lot of time this year to think. I need to be on my own for a while. I've never been alone. I've always been in relationships. It's been a really hard year, but really good for me to learn how to do that. I think I'll be a better partner to somebody by learning how to be OK on my own. But, the other side of it, I could definitely see myself waking up in 10 years, in a blink of an eye, and I'm 46 years old: I'm still single, and I don't have any children. I can see how it can happen, and I don't want that for myself. I don't think I'm a loner. I'm a family-oriented person.

While I'm sitting here making records and doing this and this and this, everybody else in my life is having their children, going to soccer games, going to church on Sundays and having families for dinner, which is the way I grew up. It's what I want for myself. I know the danger for me is to be right where I am in the next 10 years, unless I make a conscious effort to not have that kind of life. Other families tend to make it work like Martina [McBride] and John. Their children go everywhere with them. And Tim [McGraw] and Faith [Hill], they are very lucky that they are getting to travel together right now, and I hope that that continues. I was raised where my parents were there every day, and that's the kind of parent I want to be. Maybe I'll change my mind, but I don't really want to drag a child around the country on a bus, I don't really want to do that. I want a child to have the life I had, where you go to the same school every day and see your friends and go to softball practice. That's what I want, because it was such a great childhood for me. I keep saying, "If I can't provide that, I will just wait," but that's not the point. I'm going to have to decide; that time is going to pass me by. I'm not saying I'm going to adopt a baby tomorrow, I don't feel that way. In your 20s, why not let your career be your life, because that's the time to do it. All the things we do in our youth aren't necessarily the things we do in our adult life. At some point, you decide your priorities change. I regret I've had relationships that have not worked out, but I don't see how I could have done it any other way, because music is like breathing for me. I felt like it's something I had to do. I'm happy. ■

Here's to Dreams
Here's To Hard Work
Here's to Sweet, Sweet Success

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Songwriters & Publishers

ARTISTS & MUSIC



Deston Signs Hudson. Mark Hudson has signed an exclusive long-term publishing deal with Deston Songs, the joint venture between edel Music Publishing and partners Desmond Child, David Simoné, and Winston Simone. Hudson, who began his career in the early '70s with the Hudson Brothers, has written songs for Aerosmith, Celine Dion, Bryan Adams, Ringo Starr, and the Baha Men. Pictured at the Deston offices in New York, from left, are Simoné, Hudson, and Simone.



Bug Re-Signs Ryan Adams. Bug Music has re-signed singer/songwriter Ryan Adams to a long-term administration pact. The deal covers Adams' songs on *Pneumonia*, the new album from his band, Whiskeytown, and his forthcoming solo double-album, *Gold*. (Both titles are on Mercury Records/Lost Highway.) Under the terms of the agreement, Adams maintains ownership and control over all of his material through his publishing company, Barland Music, administered by Bug Music/BMI. Pictured at the signing, from left, are Eddie Gomez, VP of creative services, Bug Music; Fred Bourgoise, president, Bug Music; Adams; Dan Bourgoise, chairman/CEO, Bug Music; and David Hirshland, VP of business and legal affairs, Bug Music.



BMI Honors Pop Songwriters and Publishers. BMI recently staged its 49th annual Pop Awards ceremonies at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. Among the big winners were "Breathe," voted song of the year, and EMI Music Publishing, voted publisher of the year. Pictured at the gala are, from left, Del Bryant, senior VP, performing rights and writer/publisher relations, BMI; Robert Flax, executive VP, EMI Music Publishing; Martin Bandier, chairman/CEO, EMI Music Publishing; Frances W. Preston, president/CEO, BMI; Stephanie Bentley, songwriter of "Breathe"; David Renzer, president, Universal Music Publishing, publisher of "Breathe"; Barbara Cane, VP/GM, writer/publisher relations, BMI Los Angeles; Pat Higdon, senior VP/GM, Universal Music Publishing; Tom Sturges, executive VP, creative affairs, Universal Music Publishing; and Evan Lamberg, executive VP, creative, East Coast, EMI Music Publishing.



ASCAP Honors Bernstein and Jewison. At ASCAP's 16th annual Film and Television Music Awards gala, legendary film composer Elmer Bernstein received the society's Founders Award, while director Norman Jewison was given the Opus Award in recognition of his understanding of the role of music in film. Such Hollywood luminaries as Sidney Poitier, Rod Steiger, Lucy Lawless, Ed Norton, and John Williams attended the event, as did the songwriting likes of Lerry Lieber, Mike Stoller, Jimmy Webb, Johnny Mandel, and Paul Williams. Pictured at the Beverly Hilton Hotel in Los Angeles are, from left, John Williams; Mandel; Jewison; Bernstein; David Raskin; Marilyn Bergman, president/chairman, ASCAP; Poitier; Alan Bergman; and James Newton Howard.



BMI Latin Award Winners. "Morir de Amor" was honored as song of the year at BMI's eighth annual Latin Awards, held recently at the Beverly Wilshire Hotel in Los Angeles. Songwriters Robert Dee Blades, Jose de Jesus Navarro, and Kike Santander shared the songwriter of the year title, while Foreign Imported Productions and Publishing was named publisher of the year. Pictured, from left, are Emilio Estefan Jr., Foreign Imported Productions and Publishing; Frances Preston, president/CEO, BMI; Navarro; Ramon Gonzalez Mora, writer of "Morir de Amor"; Santander; Diane J. Almodovar, assistant VP, Latin Music, BMI; Nicole Fortier, Foreign Imported Productions and Publishing; and Del Bryant, senior VP, performing rights and writer/publisher relations, BMI.



BMI Cites Walden. Composer W.G. Snuffy Walden was presented the Richard Kirk Award for Outstanding Career Achievement at the recent BMI Film & Television Awards dinner, held at the Regent Beverly Wilshire Hotel in Beverly Hills. Pictured at the gala, from left, are Walden and Frances W. Preston, president/CEO, BMI.

Academy Appoints Moran To Give More Recognition To Songwriters

HAIL TO THE CHIEF: In tapping Linda Moran, special adviser to AOL Time Warner CEO Gerald M. Levin and co-CEO Richard D. Parsons, as president of the National Academy of Popular Music/Songwriters Hall of Fame, the group's CEO, Hal David, not only found one of the most-connected executives in the business, but also one of the most songwriter-appreciative.

"I always get more excited meeting songwriters than recording artists," says Moran, who's met astronomical numbers of both. "That whole thing about 'it all begins with a song' is absolutely true: My whole life is based on music and songs, and I can tell you exactly where and in what phase

of my life I was when I heard a song.

"So you never know the impact your song has on someone's

life," she continues. "But the problem is, as so many songwriters have told me, nobody knows your name. So I'm excited about taking the academy to the next level in getting songwriters their due."

ZAKK'S TRACKS: Cherry Lane Music has issued five additions to its "Play It Like It Is" guitar instruction book series. But *The Best of Zakk Wylde* stands out, because it's the first to include an accompanying CD. The disc contains former **Ozzy Osbourne** guitarist **Wylde's** "Bored to Tears," "Horse Called War," and "Sold My Soul"—all of which are fully transcribed in the book, along with 10 other Wylde songs.

What's more unusual, notes Cherry Lane's VP of rights, acquisitions, and product development **John Stix**, is that these are the actual recordings—not "play-alongs or sound-alikes or 'music minus one'—where they drop out the guitar track so you can play your own part in its place." Stix, who interviewed Wylde for the book, explains that Cherry Lane partnered with Wylde's label, Spitfire Records, in offering the CD as a promotional "kiss" to his fans.

"It's rare that print and record companies get together on something," says Stix. "But it's a wonderful way for Spitfire to remind people that they've reissued Zakk's albums, and it's a great value-added item for me—and unique for a songbook."

Joining the Wylde songbook, incidentally, are **Ozzy Osbourne's** *Blizzard of Oz*, **Joe Satriani's** *Engines of Creation*, **Guns N' Roses's** *Live Era '87-'93 Highlights*, and *The Best of Foreigner*.

'BLUE MOON' SHINES:

Through Bill Monroe Music, the late bluegrass pioneer managed to hold on to the publishing rights of more than 200 songs, including such classics as "Blue Moon of Kentucky" and "Uncle Pen." In a deal with **Monroe's** son, **James Monroe**, Nashville-based global intellectual rights-management company ICG—which also represents the songs of **Loretta Lynn**, **Marty Robbins**, and gospel songwriter **Albert E. Brumley**—will now administer copyright licensing and collections for all copyright and usage fees and mechanical royalties for this historic catalog.

ARC JOINS EDIMUSICA:

ARC Music Group, publisher of such legendary blues and R&B songwriters as **Chuck Ber-**

ry, **Bo Diddley**, **Howlin' Wolf**, and **John Lee Hooker**, has joined with Edimusica USA in administering the Edimusica publishing catalog in the U.S. and Canada. Edimusica USA is the North American division of Edimusica Ltd. of Medellín, Colombia, the publishing division of Discos Fuentes and Miami-based Miami Records.

The company is a key producer and promoter of Colombian music internationally, with artists including **Sonora Carruseles**, **Fruko y sus Tesos**, **Joe Arroyo**, **La Sonora Dinamita**, **Calitxo Ochoa**, **Alejo Duran**, **Alfredo Gutierrez**, **the Latin Brothers**, **Los Tupamaros**, **Los Embajadores Vallenatos**, **Los Nemus del Pacifico**, **La Bocana**, and **La Sabrosura**.

RONDOR, LEONARD PACT:

In a deal with Rondor Music International, Hal Leonard Corp. has obtained the exclusive worldwide print and digital rights to the Rondor catalog.

"Rondor is an all-around great catalog," says chairman/CEO of Hal Leonard, **Keith Mardak**. "They control so many timeless songs that translate well into print, in styles from soul to pop to rock to R&B and beyond, and we're excited about exploiting the digital rights that this deal gives us."

Mardak says that several personality folios and song collections are in the works and that Rondor songs will be available for download via music retailer sites and stores as well as directly from its SheetMusicDirect.com Web site.



by Jim Bessman

10th
anniversary

XIII bis
MUSIC

Laurent DREUX-LEBLANC
and all the team of songwriters, producers, remixers and
staff would like to congratulate and thank:

CHER
and
Enrique IGLESIAS

For choosing to work with us and contributing to our success in the Latin and
Pop Ascaph Awards and throughout the world.

All the artists who have made our previous successes and those who will
make our future ones.

Rive
droite
MUSIC

Great Songs!
Great Production!
Big Hits!

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Promotional Downloads Take Off International Labels Go Out-Of-House For Digital Partners

BY JULIANA KORANTENG

LONDON—Promotional downloads to market major new releases are the preserve of the U.S. no more.

Major and independent music companies' use of promotional downloads to deliver repertoire by mostly unknown acts in Europe and Asia is no longer news. But increasingly, companies are providing free downloads in international marketing campaigns for hit-makers—an activity limited to North America during most of 2000. Moreover, European and Asian labels are entrusting their campaigns to independent non-U.S. digital distributors instead of handling the ventures in-house.

In April, Warner Music U.K. signed a deal with British-based digital-distribution service provider On Demand Distribution (OD2). Under

the nonexclusive agreement, OD2 becomes Warner U.K.'s "preferred supplier" of digital distribution services. The companies will work together on selected catalog being made available as downloads via the Internet, in partnership with a number of leading U.K. retailers.

OD2 is the first company to be chosen by a Warner Music International (WMI) affiliate to provide and manage secure digital downloading services, and this is the first such Warner Music deal outside the U.S. Mark Foster, WMI's senior VP of new media, says the deal was designed to introduce commercial downloads with its retail partners in the U.K. He adds, "We're using promotional downloads as a strategic online marketing tool."

OD2's European marketing direc-

tor Ed Averdieck believes the boost in promotional downloads in Europe has long-term commercial benefits. "As more content is available, more people are going to get used to the habit of downloading," he observes.

Meanwhile, BMG Entertainment

International has begun a Pan-European downloadable campaign on the network of nine local-language sites belonging to Italian-based online music service Vitaminic. The cam-

campaign centers on four major BMG acts: rock group Dave Matthews Band, hip-hop chart-toppers OutKast, blues legend Etta James, and classical pianist Arthur Rubenstein. Until this agreement, Vitaminic's distribution deals with majors—including Universal, Sony, and BMG—had been restricted to the U.S.

"You'll see plenty more initiatives like these," claims Mark Mulligan, London-based music analyst at Internet research group Jupiter MMXI. "[Secure commercial distribution] is definitely something the record companies will have to do in the next two years. In the short term, it is essential for sites to offer free music and content—not just throwaways, but quality material."

Virgin Records Spain had a similar idea when it selected the Web site of Amena, Spain's third-largest mobile-phone operator, to promote the *Miscellanea* album by hit pop duo Tam Tam Go. The download campaign, which ran from Feb. 26 until April 30, (Continued on page 102)



FOSTER



AVERDIECK



LORD



The Viscount's Place. Musician John Paul Jones, far left, formerly of Led Zeppelin, and British Phonographic Industry chairman Rob Dickins, second from right, were among those on hand April 25 to toast the opening of an exhibition of handmade guitars at the London store owned by budding guitarist Viscount Linley, son of England's Princess Margaret and Lord Snowden. Jones and Dickins are pictured with Bob Taylor, second from left, and Willie Robertson, far right, principals of entertainment industry insurance brokers Robertson Taylor, which sponsored the exhibit.

French Music Bureau Joins Jazz Café Society In The U.K.

BY EMMANUEL LEGRAND

LONDON—French acts have long had a hard time breaking into the U.K., despite the relative closeness of the two European markets.

However, there's a new enthusiasm in Britain for music with a French accent, as exemplified by the success of such acts as Daft Punk and Air. Both have new releases this season that are attracting consumer and media attention in the U.K.—attention that is now widening to take in other areas, such as jazz and world music.

One sign of this new status came in the shape of a recent week-long festival featuring a new generation of French jazz musicians at London venue the Jazz Café.

Supported by the U.K. arm of the French Music Bureau (FMB)—a joint venture between the French record industry and the French government that promotes French music overseas—the event was titled "A Week of Future French Sounds."

The mid-April festival featured fusionists Mukta (Warner Jazz), blending Asian and Western influences; an evening with nu-jazz label Comet Records; 14-year-old blues guitar prodigy Nawfel (Universal Jazz); French-Arabic band Sawt El Atlas (Sony Music) with its mix of *rai*, reggae, funk, and Latino beats; pro-

gressive saxophonist Julien Lourau (Warner Jazz); electro-jazz pianist Laurent de Wilde (Warner Jazz); and drum'n'bass fusionist and trumpeter Erik Truffaz (Blue Note).

Florence Halfon, jazz catalog manager at Warner Music U.K., says the festival was the brainchild of the different labels, which decided to com- (Continued on page 110)

Publishers, Broadcasters In Philippines Stand-Off

BY DAVID GONZALES

MANILA, Philippines—After 27 years of on-off negotiations, the Filipino Society of Composers, Authors, and Publishers (FILSCAP) and local broadcasters are still nowhere near reaching an agreement that would introduce the payment of performance royalties for music—either local or international—used on TV.

Now FILSCAP has opted to negotiate deals with individual TV stations and not with their representative, the TV-music licensing committee of trade body the National Assn. of Broadcasters of the Philippines (KBP).

FILSCAP GM Dorothy Tadeo says talks were broken off as a result of the low royalty rate

being offered by the KBP on music-oriented TV programs. FILSCAP sought a royalty rate of 2000 Philippine pesos (\$40) per broadcast hour for music-oriented programs such as variety shows, with different rates for news, sports, and other programming based on music content. It believed that the KBP offer of 6.5 Philippine pesos (13 cents) per broadcast hour was far too low.

Tadeo says the use of a broadcast-hour royalty rate was a major concession on FILSCAP's part. "In many countries," she says, "license fees are determined by a percentage of net revenue. We consented to the KBP's proposal of a fixed annual fee structure so that we could get some-

Avex Finds Safety In Numbers Figures Show Transition From Label To Group

BY STEVE McCLURE

TOKYO—Avex chairman Tom Yoda says recently announced financial results for the year ending March 31 show that the Japanese firm has successfully made the transition from being a record label to an integrated group of music-related companies.

Avex—Japan's biggest independent record company—reported a generally healthy set of earnings results May 17, compared with a grimmer overall picture for the Japanese industry last year.

Sales at parent company Avex Inc. were up 5.4% to 61.2 billion yen (\$485.2 million), while after-tax profits fell 6.4% to 4.4 billion yen (\$34.4

million). On a consolidated basis, the Avex group's sales rose 12.5% to 83.4 billion yen (\$660.4 million), while after-tax profits increased 17% to 7 billion yen (\$55.2 million).

The group concept insulates Avex from the cyclical ups and downs that labels necessarily experience, Yoda claims. "The record business is volatile, but we did OK," he says. "We're doing business across the whole spectrum of the music business."

Besides Avex Inc., which comprises several labels including the Avex Trax, Avex Tune, and cutting edge imprints, the Avex group has a number of other subsidiaries. They include music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, audio software distributor Avex Distribution, AV Experience America, Hong-Kong-based Avex Asia Ltd., and Avex Taiwan.

Avex will branch out into another field Oct. 1, when it opens the Tokyo-based Avex Artist Academy, which will initially provide instruction and training for vocalists, dancers, and instrumentalists. Course offerings will be steadily expanded to provide instruction for budding composers, arrangers, mixers, engineers, and other positions in the music industry.

For the year ending March 31, 2002, Avex forecasts parent-company sales of 64 billion yen (\$507 million) and 8.6 billion yen (\$68.1 million) in after-tax profits. Estimates for the group as a whole are sales of 88 billion yen (\$697 million) and after-tax profits of 7.6 billion yen (\$60.2 million).



YODA

ARIA Overhauls Awards Show With A Change Of Venue, Producer, And Television Network

BY CHRISTIE ELIEZER

SYDNEY—The 15th anniversary of the Australian Record Industry Assn.'s (ARIA) Awards is being marked by a complete overhaul of the event.

This year, the ARIA awards show—due to take place Oct. 3 in Sydney—will have a change of venue and a new executive producer. It will also be shown on a different national commercial TV network than in recent years.

The host for the three-hour live telecast of the 2001 ARIA Awards will be Australia's most-watched network, Nine. Previously, the awards show had been shown on the Ten network, the third-largest in the country. The telecast has been a ratings winner for Ten for the past three years. Last year it drew 1.8 million viewers, topping the prime-time ratings for the night for the 13- to 17-year-old and 16- to 24-year-old demographics.

Set up in 1986, the ARIAs were a closed music industry function for the first three years. Nine was the first broadcast partner for a telecast in 1989, but dropped the show after three years due to low ratings, at which point Ten stepped in.

Philip Mortlock, managing director of Origin Records and co-chairman with Shock Records chairman David Williams of this year's ARIA Awards organizing committee, says that one of



MORTLOCK

the reasons for the Nine linkup lies in the revised financial package surrounding the show.

"With Ten" he explains, "ARIA had to find \$1 million Australian [\$520,000] to finance the event." In contrast, Mortlock says, "Nine has licensed the awards [from ARIA] and takes all the financial risks by getting its own sponsorship and advertising."

Nine has a reputation for broadcasting high-quality live productions. Executive producer of this year's telecast is Nine's Hilary Innes, who earlier this year helmed the TV industry's Logies awards. Innes takes over from longtime ARIA awards producer Peter Rix.

The 2001 ARIA Awards committee replaces the ARIA board of governors as organizers of the event. Mortlock has served on the board for 13 years and has been deputy chairman for the past two years. Williams joined the board in 1998. In another new departure, and in addition to various record company executives, an artist—Tim Freedman—has been included on the committee. Freedman is a singer/songwriter with Yak/Warner act



the Whitlams, who took the best group and best independent trophies in 1998.

The size of the music industry voting academy increases from

450 to 510, and the event is moving from the Sydney Entertainment Centre to the Capitol Theatre. Traditionally, 15 of the 27 awards are included in the telecast show. However, Mortlock says that this year, winners of several of the non-televised categories will be announced one month prior to the event, when the final nominations for the main awards are announced.

Compass Points Way Ahead New Signings Reflect Development In U.K.

BY PAUL SEXTON

LONDON—Compass Records is resisting any typecasting that its Nashville location might suggest by expanding both musically and geographically, especially in the U.K.

The steady magnification of the respected roots indie is taking place via a series of eye-catching signings and releases. Britain in particular is seeing plenty of activity with local acts and a new distribution deal with Pinnacle.

Central are new Compass albums by British guitarist and latterly singer/writer Robbie McIntosh, whose *Wide Screen* (out in the U.K. June 11) marks the extension of his U.S. deal with the label into a worldwide pact, and Manhattan, N.Y.-born acoustic prospect Judith Edelman, whose current *Drama Queen* gets a new push via Pinnacle June 18.

"Our [international] development seems to mirror what's happened in the States," says Compass co-founder Garry West—also husband and producer of, and band member with, Grammy-winning label founder Alison Brown. "It's happened over time; there's been no overnight success, and it seems the interest is based on the quality of the work we're doing. We're fortunate for that to be the perception."

Formed in 1995, the label has a roster including bluegrass staple Brown, such jazz artists as Victor Wooten and Jeff Coffin, the pop-leaning Swan Dive (a successful export in Japan), Kate Rusby (perhaps the brightest modern star on the English folk scene), and U.S. deals for both Irish songwriting totem Paul Brady and English pop-rock talent Paul Carrack. Compass clearly does not adhere to the rules of modern marketing success, as West readily admits.

"The best brands are known for one particular thing, and the more they [move away] from that, the more slippery the slope," he says. "If you think of Windham Hill, their success is tied

up in one genre. With Putumayo, their reputation is based on the success of their compilations and packaging. The thought crossed our minds to develop a brand, but there's no way to put our musical interests in a box."

With a full-time Nashville staff of just six, Compass is well aware of the perils of over-expansion.

"We seem to be the new go-to label for Irish, Celtic, and English folk, we're having a lot of that music come our way," says West. "But we're not going to take on more than we can handle. We're very self-sufficient; we have in-house radio, press, and marketing [for the U.S.]."

Formerly distributed in the U.K.

by RMG (Ritz Music Group), Compass is already feeling the benefits of the deal with Pinnacle. West enthuses, "I have to say, working with [Pinnacle senior label manager] Ian Rowe, it feels like we're with one of the most solid people in the record business that I've ever dealt with. He

understands what the label is about and embraces our strategy, which is that rather than leading the charge by buying your way in, the music's got to do the job."

Rowe himself has been "extremely pleased" with the relationship, which debuted with the Jan. 29 U.K. release of Brown's *Fair Weather* album. "We had a fantastic reaction to that album, and it sold through extremely well," says Rowe, who believes that the Nashville label has made a virtue of its versatility. "It's a very good thing, as long as you've got good quality control in all areas—which Compass really has."

West concludes, "Pinnacle knows where the records need to be and, importantly, where they don't need to be. You can't spend money shoving a record that is a niche product into a chart-oriented store. That's a lesson we learned: There's always a way to buy your way into a store, but it'd better be the right place for the record, or you will see it again..."

'Interest is based on the quality of the work we're doing.'

—GARRY WEST,
COMPASS RECORDS



WEST

newsline...

MUSIC SHIPMENTS IN THE U.K. for the three months that ended March 31 increased 6.8% in value over the same period last year to 239 million pounds (\$342 million), according to labels body the British Phonographic Industry. It was the best quarterly sales improvement since fourth-quarter 1998. Total shipments of albums rose 7.5% in units to 45 million, and 6% in value to 207 million pounds (\$296.5 million). CD album growth provided the lift, posting an 8.7% boost in value to 202 million pounds (\$289.06 million) on shipments of just over 43 million units—up 11% from last year. Singles shipments were up 10.9% to 17.56 million units and 12.3% in value to 32 million pounds (\$45.79 million). **LARS BRANDLE**

EDEL MUSIC expects a positive outcome from talks with potential investors, according to the German label group's CEO, Michael Haentjes. Speaking May 16 at a shareholders' meeting in Hamburg, Haentjes said he would retain his edel shares for use as equity to secure a bank loan. According to the annual report, he owns 71.18% of edel's stock. At the meeting, New York attorney Joel H. Weinstein was voted onto the supervisory board in place of the late Rudi Gassner. **WOLFGANG SPAHR**

FRENCH LABELS BODIES SNEP and UPFI have sent a joint letter to the French Minister of Culture and Communication Catherine Tasca expressing their concern about a possible reduction of the music output on terrestrial commercial TV channel M6. In the letter, signed by the members of the board of both organizations—including the chief executives of all five majors—the industry expresses opposition to the attempt by M6 to get its music requirements reduced. M6 currently broadcasts a 30% music output. As part of the current renegotiation of its license, it would like to see that drop to 20%. Labels are also concerned that M6 will mostly confine music programming to late evenings. M6 says it has requested a change in its requirements in order to develop more mainstream, less targeted programs. **EMMANUEL LEGRAND**

SONY MUSIC ENTERTAINMENT JAPAN (SMEJ) Group launched an e-commerce Web site, egstreet.com, May 15 to serve as a gateway to various SMEJ Group companies' sites. Sony Japan's bitmusic download site will continue to market a limited number of new SMEJ releases, while domestic catalog material, including rare releases, will be available as physical product that can be ordered online through the [egstreet](http://egstreet.com) site. An SMEJ spokesman says the site is aimed mainly at the 25-35 age group, which accounts for most online shoppers in Japan. **STEVE McCCLURE**

THE U.K. RECORD INDUSTRY-FUNDED Brit School for Performing Arts & Technology in Croydon, south of London, is looking for a new principal, after current incumbent Roger Durston announced he will leave his post in August after two years. "My hope now is to go on to consultancy advisory work and to continue to help the school in different ways," Durston says. This year marks the 10th anniversary of the Brit School's launch. **LARS BRANDLE**

MTV LAUNCHED ITS VH1 CHANNEL May 21 in Asia when it debuted on Singapore free-to-air channel TV Works. VH1 airs midnight to 2 a.m. Mondays to Fridays. According to MTV Networks Asia president Frank Brown, Singapore will act as a "test pad" in the region for VH1 and help the network judge the potential for a 24-hour version. According to MTV Networks Asia, there are 99 TV sets for every 100 households in Singapore, which has 265,000 cable subscribers. Unlike MTV, which features local content in each market in which it operates, VH1 will initially feature only international programming. **NAZIR HUSAIN**

LEADING DUTCH RETAIL CHAIN Free Record Shop reported that net profit in the first six months of the financial year 2000/2001 decreased 19.2% to 4.4 million Euros (\$3.86 million) year-on-year. Operating profit dropped 19.3% to 6.8 million Euros (\$5.97 million). However, revenue in the six months ending March 31 was up 10.6%. Free blamed higher wages and rent for the profit decline. The retailer cites improvements in DVD sales, mobile phones, and multimedia products for the upswing in revenue. Thirteen new shops were opened in the period, bringing the total amount to 299. **ROBERT HEEG**

FORMER EMI LICENSEE SAREGAMA INDIA LTD. (SIL) has announced a 10.31% drop in profits in the financial year 2000/2001, compared with the previous financial year. The Calcutta-headquartered company reported profits of \$1.1 million, compared with last year's \$1.2 million. According to managing director Abhik Mitra, the dip was largely attributed to internal costs related to its voluntary retirement scheme. Nevertheless, Saregama showed a 21.43% growth in sales to \$32.8 million, up from \$27 million the previous year. Sales of cassettes rose to 46.7 million units from 39.7 million, but CD sales remained stagnant at 1.7 million units, reflecting the format's limited market penetration in India. Although EMI ended its licensing agreement with Saregama in 1998, the major still has a minority shareholding in the company. **NYAY BHUSHAN**

HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 05/23/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	ENDLESS SORROW AYUMI NAKAMURA AVEX TRAX	1 NEW KAZUMASA ODA LOOKING BACK 2 FUN HOUSE
2	NEW	KISS OF LIFE KEN HIRAI DEFSTAR	2 1 MISIA MARVELOUS ARISTA
3	1	ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN	3 2 SHELA COLORLESS AVEX TRAX
4	NEW	HARUKA/FUNANORI SPITZ UNIVERSAL	4 5 ULFULS BEST!! TOSHIBA/EMI
5	2	PIECES OF A DREAM CHEMISTRY DEFSTAR	5 4 VARIOUS ARTISTS IMAGE 2 SONY
6	NEW	OTTOTOTTOO NATSU DAZE! EE JUMP TOY'S FACTORY	6 6 HIKARU UTADA DISTANCE TOSHIBA/EMI
7	5	HITORI THE GOSPELLERS KI/OON	7 3 MASAHARU FUKUYAMA F UNIVERSAL
8	6	TENTAUKANSOKU BUMP OF CHICKEN TOY'S FACTORY	8 NEW MY LITTLE LOVER TOPICS TOY'S FACTORY
9	4	STAND UP MAI KURAKI GIZA STUDIO	9 7 VARIOUS ARTISTS LOVE LIGHTS WARNER MUSIC JAPAN
10	12	THE ONLY ONE KIYOTAKA TOSHIBA/EMI	10 9 AYUMI HAMASAKI A BEST AVEX TRAX
11	9	GLOBAL COMMUNICATION GLAY UNLIMITED	11 10 JANET ALL FOR YOU VIRGIN
12	7	CORAZON DAPUMP AVEX TRAX	12 8 VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA/EMI
13	3	TSUKI TO TAIYU TUBE SONY	13 13 DESTINY'S CHILD SURVIVOR SONY
14	8	ASIATO 19 VICTOR	14 14 PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY PARLOPHONE
15	RE	DHIKKAKE OTOJIRO KIYOSHI HIKAWA COLUMBIA	15 11 DREAMS COME TRUE THE MONSTER—UNIVERSAL MIX TOSHIBA/EMI
16	11	ASHITAGA ARUSA RE-JAPAN AVEX TRAX	16 NEW WEEZER WEEZER (THE GREEN ALBUM) UNIVERSAL
17	14	HANANO KUBIKAZARI YOUSUI INOUE FOR LIFE	17 16 COCCO SANGROSE VICTOR
18	10	NEW RYUITSU KAWAMURA VICTOR	18 18 CHIHIRO ONITSUKA INSONNIA TOSHIBA/EMI
19	19	ASHITAGA ARUSA URUFURUZU TOSHIBA/EMI	19 17 VARIOUS ARTISTS IMAGE SONY
20	RE	ULTRA SOUL B'Z ROOMS	20 RE THE GOSPELLERS SOUL SERENADE KI/OON

GERMANY		(Media Control) 05/23/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN	1 NEW DEPECHE MODE EXCITER VIRGIN
2	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	2 NEW R.E.M. REVEAL WARNER BROS./WEA
3	8	CLINT EASTWOOD GORILLAZ EMI	3 NEW BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
4	2	TURN THE TIDE SYLVER UNIVERSAL	4 1 DESTINY'S CHILD SURVIVOR COLUMBIA
5	5	BUTTERFLY CRAZY TOWN COLUMBIA	5 NEW TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
6	6	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/HANSA	6 2 RAMMSTEIN MUTTER MOTOR/UNIVERSAL
7	3	TEENAGE DIRTBAG WHEATUS COLUMBIA	7 3 THOMAS D REFLEKTOR FALKE LEKTIONEN IN DEMUT COLUMBIA
8	14	UPTOWN GIRL WESTLIFE RCA	8 NEW GORILLAZ GORILLAZ EMI
9	NEW	LET U GO ATB KONTOR/UNIVERSAL	9 4 DIDD NO ANGEL ARISTA/ARIOIA
10	13	RIVERS OF JOY NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL	10 NEW BLANK & JONES NIGHTCLUBBING EDEL
11	7	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	11 5 NO ANGELS ELLEMENTS POLYDOR/UNIVERSAL
12	10	DREAM TO ME DARIO G MERCURY/UNIVERSAL	12 NEW MISSY "MISDEMEANOR" ELLIOTT MISS E... SO ADDICTIVE ELEKTRA/EAST WEST
13	9	KUMBA YO! MITTERMEIER VS. GUANO BABES GOLDRUSH/BMG	13 NEW SCORPIONS ACOUSTICA EAST WEST
14	17	ONE IN A MILLION BOSSON EMI	14 9 SHAGGY HOTSHOT MCA/UNIVERSAL
15	18	IT'S RAINING MEN GERI HALLIWELL EMI	15 6 VARIOUS ARTISTS URBAN RENEWAL—PHIL COLLINS TRIBUTE WEA
16	11	ON THE MOVE BARTHEZZ UNIVERSAL	16 8 JANET ALL FOR YOU VIRGIN
17	12	SURVIVOR DESTINY'S CHILD COLUMBIA	17 7 MICHELLE BEST OF EMI
18	20	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC	18 14 NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
19	NEW	BDW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	19 10 SAMY DELUXE SAMY DELUXE EMI
20	NEW	BE.ANGELED JAM & SPOON ARIOLA	20 18 MELANIE THORNTON READY TO FLY EPIC

U.K.		(CIN) 05/20/01 Supported By worldpop	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	DON'T STOP MOVIN' S CLUB 7 POLYDOR	1 NEW R.E.M. REVEAL WARNER BROS./WEA
2	1	IT'S RAINING MEN GERI HALLIWELL EMI	2 NEW BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
3	3	RIDE WIT ME NELLY FEATURING CITY SPUD UNIVERSAL	3 2 DIDD NO ANGEL CHEEKY/ARISTA
4	5	COLD AS ICE M.O.P. EPIC	4 3 SHAGGY HOTSHOT MCA
5	4	YOU ARE ALIVE FRAGMA POSITIVA	5 NEW GERI HALLIWELL SCREAM IF YOU WANNA GO FASTER EMI
6	7	OUT OF REACH GABRIELLE GOIBEAT/POLYDOR	6 1 DESTINY'S CHILD SURVIVOR COLUMBIA
7	NEW	UP MIDDLE FINGER OXIDE & NEUTRINO EAST WEST	7 4 EDDY GRANT THE GREATEST HITS EAST WEST
8	NEW	STILL ON YOUR SIDE BBMAK TELSTAR	8 6 GABRIELLE RISE GO! BEAT/POLYDOR
9	8	PLAY JENNIFER LOPEZ EPIC	9 NEW OEPPECHE MODE EXCITER MUTE
10	NEW	UPSIDE DOWN A*TEENS POLYDOR	10 NEW MISSY "MISDEMEANOR" ELLIOTT MISS E... SO ADDICTIVE ELEKTRA/EAST WEST
11	6	WHO'S THAT GIRL? EVE INTERSCOPE	11 7 STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2
12	9	SURVIVOR DESTINY'S CHILD COLUMBIA	12 9 BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA
13	12	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT ELEKTRA/EAST WEST	13 5 PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY PARLOPHONE
14	14	CLINT EASTWOOD GORILLAZ PARLOPHONE	14 20 NELLY COUNTRY GRAMMAR UNIVERSAL
15	13	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	15 8 ANASTACIA NOT THAT KIND EPIC
16	11	LOVIN' EACH DAY RONAN KEATING POLYDOR	16 NEW TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
17	NEW	DEEP DOWN & DIRTY STEREO MC'S ISLAND/UNIVERSAL	17 11 EVA CASSIDY SINGBIRD BLIX STREET/HOT
18	16	BUTTERFLY CRAZY TOWN COLUMBIA	18 10 LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA
19	18	TEENAGE DIRTBAG WHEATUS COLUMBIA	19 12 RONAN KEATING RONAN POLYDOR
20	NEW	BEFORE YOU LEAVE PEPE DE LUXE CATSKILLS/SONY	20 NEW SHIREHORSES OUR KID EH COLUMBIA

FRANCE		(SNEP/FOP/Tite-Live) 05/23/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL	1 NEW DEPECHE MODE EXCITER LABELS/VIRGIN
2	2	J'VOULAIS SULLY SEFIL V2	2 NEW PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
3	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA	3 2 SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
4	8	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA	4 NEW R.E.M. REVEAL WARNER BROS./WEA
5	4	ALL FOR YOU JANET VIRGIN	5 1 DIDD NO ANGEL ARISTA/ARIOIA
6	10	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	6 3 GAROU SEUL COLUMBIA
7	5	DADDY DJ DADDY DJ M6 INT/SONY	7 6 FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
8	7	ELLE EVE ANGELI M6 INT/SONY	8 9 DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
9	6	HERE WITH ME DIDO ARISTA/ARIOIA	9 4 DESTINY'S CHILD SURVIVOR COLUMBIA
10	9	R&B 2 RUE MATT BARCLAY/UNIVERSAL	10 5 SHAGGY HOTSHOT MCA/UNIVERSAL
11	18	PRES DE MOI LORIE EGP/SONY	11 10 HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
12	NEW	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL	12 7 VARIOUS ARTISTS 2001: L'ODYSSEE DES ENFOIRES RESTO DU COEUR/BMG
13	11	NO NAGGING ANYMORE FROGGY MIX M6 INT/SONY	13 8 MATT R&B 2 RUE BARCLAY/UNIVERSAL
14	12	STARLIGHT SUPERMEN LOVERS BMG	14 RE MICHEL SARDOU LIVE BERCY 2000 TREMA/SONY
15	14	SURVIVOR DESTINY'S CHILD COLUMBIA	15 11 JANET ALL FOR YOU VIRGIN
16	NEW	GOMEZ & TAVAREZ LES RIPOUX MISSION SUICIDE ARIOLA	16 17 ALIZEE PARLE TOUT BAS POLYDOR/UNIVERSAL
17	NEW	MY ONLY LOVE DISCONNECTION M6 INT/SONY	17 12 DAFT PUNK DISCOVERY LABELS/VIRGIN
18	15	PARLER TOUT BAS ALIZEE POLYDOR/UNIVERSAL	18 14 EVE ANGELI AIME-MOI M6 INT/SONY
19	17	WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL	19 NEW BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
20	13	ON A TOUS LE DROIT LIANE FOLY VIRGIN	20 NEW FREEMAN MARS EYES VIRGIN

CANADA		(SoundScan) 06/02/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DAYS LIKE THAT SUGAR JONES MCA/UNIVERSAL	1 NEW TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO/BMG
2	2	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER	2 NEW WEEZER WEEZER GEFEN/INTERSCOPE/UNIVERSAL
3	NEW	ASTOUNDED BRAN VAN 3000 VIRGIN/EMI	3 NEW DEPECHE MODE EXCITER MUTE/REPRISE/WARNER
4	3	DREAM ON DEPECHE MODE MUTE/REPRISE/WARNER	4 NEW R.E.M. REVEAL WARNER
5	NEW	IMITATION OF LIFE R.E.M. WARNER	5 1 DESTINY'S CHILD SURVIVOR COLUMBIA/SONY
6	4	PLAYED-A-LIVE (THE BONGO SONG) DUO SAFRI MCA/UNIVERSAL	6 3 SHAGGY HOTSHOT MCA/UNIVERSAL
7	5	GET OVER YOURSELF EDEN'S CRUSH 143/LONDON-SIRE/WARNER	7 2 JANET ALL FOR YOU VIRGIN/EMI
8	9	WALK ON U2 INTERSCOPE/UNIVERSAL	8 NEW MISSY "MISDEMEANOR" ELLIOTT MISS E... SO ADDICTIVE THE GOLD MIND/ELEKTRA/WARNER
9	6	SANDSTORM DARUDE POPULAR	9 5 NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
10	7	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY	10 7 LIFEHOUSE NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL
11	15	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK	11 4 PAUL MCCARTNEY WINGSPAN—HITS AND HISTORY MPL/CAPITOL/EMI
12	17	#\$!# ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL	12 11 NELLY COUNTRY GRAMMAR FO' REEL/UNIVERSAL
13	16	MY IRON LUNG RADIOHEAD CAPITOL/EMI	13 8 VARIOUS ARTISTS GROOVE STATION 7 BMG
14	11	LADY (HEAR ME TONIGHT) REMIX MODJO UNIVERSAL	14 6 ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE
15	14	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	15 12 SOUNDTRACK MOULIN ROUGE TWENTIETH CENTURY FOX FILM CORP/INTERSCOPE/UNIVERSAL
16	8	PLAY JENNIFER LOPEZ EPIC/SONY	16 9 SOUNDTRACK COYOTE UGLY CURB/WARNER
17	10	ALL FOR YOU JANET VIRGIN/EMI	17 18 TRAIN DROPS OF JUPITER AWARE/COLUMBIA/SONY
18	13	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	18 NEW VARIOUS ARTISTS REGGAE ANTHEMS ISBA/DEP INTERNATIONAL
19	20	LET'S GET MARRIED JAGGED EDGE SO SO DEF/ COLUMBIA/SONY	19 13 DIDD NO ANGEL ARISTA/BMG
20	NEW	FIESTA R. KELLY FEATURING JAY-Z JIVE/BMG	20 NEW MEGADETH THE WORLD NEEDS A HERO SANCTUARY/BMG

NETHERLANDS		(Stichting Mega Top 100) 05/21/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY	1 1 DESTINY'S CHILD SURVIVOR COLUMBIA
2	2	I WAS MADE TO LOVE YOU SITA & BART ZOMBA	2 NEW BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
3	5	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	3 2 ANASTACIA NOT THAT KIND EPIC
4	4	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL	4 3 ANOUK LOST TRACKS DINO
5	3	DAMN (I THINK I LOVE YOU) STARMAKER ZOMBA	5 19 VAN DIK HOUT HET BESTE VAN 1994-2001 SONY
6	6	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	6 5 DIDD NO ANGEL ARISTA/BMG
7	NEW	I CAN'T EXPLAIN K-OTIX JIVE/ZOMBA	7 NEW TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
8	7	UPTOWN GIRL WESTLIFE BMG	8 4 ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL
9	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL	9 7 BZN OUT IN THE BLUE MERCURY/UNIVERSAL
10	9	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT ELEKTRA/WARNER	10 10 2PAC UNTIL THE END OF TIME INTERSCOPE/UNIVERSAL
11	14	ON THE MOVE BARTHEZZ PURPLE EYE	11 NEW R.E.M. REVEAL WARNER BROS./WARNER
12	10	BUTTERFLY CRAZY TOWN COLUMBIA	12 6 JANET ALL FOR YOU VIRGIN
13	19	SHE COULDN'T LAUGH TWARRES STRENGTHOLT	13 8 ILSE DE LANGE LIVIN' ON LOVE WARNER
14	11	PUREST OF PAIN SON BY FOUR EPIC	14 9 ST. GERMAIN BOULEVARD PIAS
15	13	OOCHIE WALLY QB'S FINEST FEATURING NAS COLUMBIA	15 NEW DEPECHE MODE EXCITER PIAS
16	12	SURVIVOR DESTINY'S CHILD COLUMBIA	16 11 K3 ALLE KLEUREN BMG
17	NEW	UNTIL THE END OF TIME 2PAC INTERSCOPE/UNIVERSAL	17 16 THE BEATLES 1 EMI
18	NEW	RITMO GEORGINA FEATURING JANET JIVE/ZOMBA	18 14 ST. GERMAIN TOURIST BLUE NOTE/EMI
19	16	KABOUTERDANS KABOUTER PLOP STUDIO 100/ UNIVERSAL	19 13 JENNIFER LOPEZ J.L.O EPIC
20	18	WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL	20 RE EROS RAMAZZOTTI STILELIBERO BMG

AUSTRALIA		(ARIA) 05/20/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FMR	1 NEW TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
2	2	I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL	2 3 DIDD NO ANGEL ARISTA/BMG
3	4	WHOLE AGAIN ATOMIC KITTEN VIRGIN	3 5 CRAIG DAVID BORN TO DO IT SHOCK
4	3	ME, MYSELF AND I SCANDALUS FMR	4 NEW SOUNDTRACK MOULIN ROUGE TWENTIETH CENTURY FOX/FMR
5	5	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	5 2 SCANDAL'US STARTIN' SOMETHIN' FMR
6	6	BUTTERFLY CRAZY TOWN COLUMBIA	6 9 CREED HUMAN CLAY EPIC
7	7	WALKING AWAY CRAIG DAVID SHOCK	7 4 DESTINY'S CHILD SURVIVOR COLUMBIA
8	10	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	8 6 R.E.M. REVEAL WARNER BROS./WEA
9	8	BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOOD/FMR	9 1 MICHAEL CRAWFORD MICHAEL CRAWFORD—THE DISNEY ALBUM HOLLYWOOD/FMR
10	11	SURVIVOR DESTINY'S CHILD COLUMBIA	10 7 RONAN KEATING RONAN POLYDOR/UNIVERSAL
11	12	ALL FOR YOU JANET VIRGIN	11 10 SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/FMR
12	13	THANK GOD I'M A COUNTRY BOY HAMPTON THE HAMPSTER SHOCK	12 14 BEN HARPER LIVE FROM MARS VIRGIN
13	19	WITH ARMS WIDE OPEN CREED EPIC	13 11 NELLY FURTADO WHOA, NELLY! DREAMWORKS
14	17	PLAY JENNIFER LOPEZ EPIC	14 8 FAITH HILL BREATHE WARNER BROS./WEA
15	NEW	UPTOWN GIRL WESTLIFE BMG	15 16 LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
16	14	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5	16 RE SHAGGY HOTSHOT MCA/UNIVERSAL
17	9	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA	17 12 KYLIE MINOQUE LIGHT YEARS FMR
18	15	CASE OF THE EX MYA INTERSCOPE/UNIVERSAL	18 15 JANET ALL FOR YOU VIRGIN
19	16	MS. JACKSON OUTKAST LAFACE/ARISTA	19 19 LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA
20	NEW	WASSUUP! DA MUTTZ WEA	20 NEW DEPECHE MODE EXCITER FMR

ITALY		(FIMI) 05/22/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	ME GUSTAS TU MANU CHAO VIRGIN	1 NEW R.E.M. REVEAL WEA
2	1	IT'S RAINING MEN GERI HALLIWELL EMI	2 NEW DEPECHE MODE EXCITER MUTE
3	3	CLINT EASTWOOD GORILLAZ EMI	3 1 VASCO ROSSI STUPIDO HOTEL EMI
4	2	DOWN DOWN DOWN LOLLIPOPS WEA	4 2 ADRIANO CELENTANO ECCO DI RADO E PARLO ANCORA MENO CLAN/SONY
5	5	LUCE (TRAMONTI A NORD-EST) ELISA SUGAR/UNIVERSAL	5 3 GIORGIO GABER LA MIA GENERAZIONE HA PERSO CGD/WEA
6	4	IMITATION OF LIFE R.E.M. WARNER BROS./WEA	6 5 DIDD NO ANGEL ARISTA/ARIOIA
7	9	SURVIVOR DESTINY'S CHILD COLUMBIA	7 4 FRANCO BATTIATO FERRO BATTUTO COLUMBIA
8	6	DREAM ON DEPECHE MODE VIRGIN	8 6 GIGI D'ALESSIO IL CAMMINO DELL'ETA' RCA
9	13	CRYING AT THE DISCOTHEQUE ALCAZAR TIME	9 NEW BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
10	10	ONE WILD NIGHT BON JOVI MERCURY	10 8 GIORGIA SENZA ALI DISCHI DI CIOCCOLATA/BMG
11	7	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA	11 7 MINA SCONCERTO PUS/SONY
12	12	PLAY JENNIFER LOPEZ EPIC	12 10 GORILLAZ GORILLAZ EMI
13	NEW	LA MIA SIGNORINA NEFFA MERCURY	13 NEW BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
14	RE	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	14 12 EROS RAMAZZOTTI STILELIBERO ARIOLA
15	17	UPTOWN GIRL WESTLIFE RCA	15 NEW GERI HALLIWELL SCREAM IF YOU WANNA GO FASTER EMI
16	11	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN	16 11 DESTINY'S CHILD SURVIVOR COLUMBIA
17	NEW	LA BOMBA KING AFRICA WEA	17 9 PINO DANIELE MEDINA RCA
18	16	ALL FOR YOU JANET VIRGIN	18 14 ELISA ASILE'S WORLD SUGAR/UNIVERSAL
19	8	MAD ABOUT YOU HOOVERPHONIC COLUMBIA	19 13 ANASTACIA NOT THAT KIND EPIC
20	14	LOVIN' EACH DAY RONAN KEATING POLYDOR	20 NEW JULIO IGLESIAS UNA DONNA PUO' CAMBIAR LA VITA COLUMBIA

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART (02/06/01)

THIS WEEK	LAST WEEK	SINGLES
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
2	4	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
3	2	IT'S RAINING MEN GERI HALLIWELL EMI
4	3	BUTTERFLY CRAZY TOWN COLUMBIA
5	7	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
6	5	SURVIVOR DESTINY'S CHILD COLUMBIA
7	RE	CLINT EASTWOOD GORILLAZ PARLOPHONE
8	6	TEENAGE DIRTBAG WHEATUS COLUMBIA
9	8	ALL FOR YOU JANET VIRGIN
10	RE	DON'T STOP MOVIN' S CLUB 7 POLYDOR
ALBUMS		
1	NEW	R.E.M. REVEAL WARNER BROS.
2	NEW	DEPECHE MODE EXCITER MUTE
3	NEW	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
4	2	DIDO NO ANGEL CHEEKY/ARISTA
5	1	DESTINY'S CHILD SURVIVOR COLUMBIA
6	3	SHAGGY HOTSHOT MCA
7	NEW	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
8	4	JANET ALL FOR YOU VIRGIN
9	NEW	GORILLAZ GORILLAZ PARLOPHONE
10	6	ANASTACIA NOT THAT KIND EPIC

SPAIN (AFYVE/ALEF MB) 05/17/01

THIS WEEK	LAST WEEK	SINGLES
1	1	DREAM ON DEPECHE MODE VIRGIN
2	NEW	LA DANZA DEL FUGO MAGO DE OZ LOCOMOTIVE
3	2	DILE QUE LA QUIERO DAVID CIVERA VALE
4	NEW	ONE WILD NIGHT BON JOVI MERCURY/UNIVERSAL
5	NEW	X QUE? VOL. 7 X QUE? TEMPO
6	4	IMITATION OF LIFE R.E.M. WARNER BROS./WEA
7	7	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
8	6	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA
9	NEW	SEGURO LIBERTY TEMPO
10	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
ALBUMS		
1	1	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
2	2	PAULINA RUBIO VIENE EL VERANO MUXXIC
3	4	ESTOPA ESTOPA ARIOLA
4	3	PAPA LEVANTE TOMALACATE MUXXIC
5	6	SOUNDTRACK COYOTE UGLY CURB/WEA
6	9	DIDO NO ANGEL ARISTA/ARIELA
7	NEW	EXTRECHINATO Y TU POESIA B SICA DROW/WEA
8	NEW	MARTA SANCHEZ LOS MEJORES A*OS DE NUESTRA UNIVERSAL
9	NEW	SONIA & SELENA YO QUIERO BAILAR VALE
10	NEW	DAVID CIVERA DILE QUE LA QUIERA VALE

NEW ZEALAND (Record Publications Ltd.) 05/20/01

THIS WEEK	LAST WEEK	ALBUMS
1	10	HAYLEY WESTENRA HAYLEY WESTENRA UNIVERSAL
2	1	DIDO NO ANGEL ARISTA/BMG
3	2	MICHAEL CRAWFORD THE DISNEY ALBUM FESTIVAL
4	9	FAITH HILL BREATHE WARNER
5	7	WESTLIFE COAST TO COAST BMG
6	4	CRAIG DAVID BORN TO DO IT SHOCK/BMG
7	3	BOB DYLAN THE BEST OF BOB DYLAN VOL. 1 & 2 SONY
8	5	LINKIN PARK [HYBRID THEORY] WARNER
9	RE	BEE GEES THIS IS WHERE I CAME IN UNIVERSAL
10	NEW	DESTINY'S CHILD SURVIVOR SONY

PORTUGAL (Portugal/AFP) 05/22/01

THIS WEEK	LAST WEEK	SINGLES
1	3	BACK TO SCHOOL DEFTONES MAVERICK/WEA
2	NEW	HERE WITH ME DIDO ARISTA/BMG
3	1	TOUCH ME RUI DA SILVA ARISTA/BMG
4	2	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL
5	4	CHILLIN' MODJO BARCLAY/UNIVERSAL
6	NEW	LAST RESORT PAPA ROACH DREAMWORKS/UNIVERSAL
7	9	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
8	NEW	THANK YOU FOR LOVING ME BON JOVI MERCURY/UNIVERSAL
9	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
10	7	OLHAR TE UMA SO VEZ ANJOS VIDISCO

SWEDEN (GLF) 05/23/01

THIS WEEK	LAST WEEK	SINGLES
1	1	NEED TO KNOW (EENIE MEENIE MINY MOE) EXCELLENCE BONNIER/VIRGIN
2	2	DADDY DJ DADDY DJ R.K.G./SONY
3	NEW	(I WOULD) DIE FOR YOU ANTIQUE BONNIER/VIRGIN
4	3	UPTOWN GIRL WESTLIFE BMG
5	5	ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER
6	4	WHOLE AGAIN ATOMIC KITTEN VIRGIN
7	6	LISTEN TO YOUR HEARTBEAT/YSSNA TILL FRIENDS MARIANN
8	10	CLINT EASTWOOD GORILLAZ EMI
9	8	SURVIVOR DESTINY'S CHILD COLUMBIA
10	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
ALBUMS		
1	NEW	DEPECHE MODE EXCITER PLAYGROUND
2	NEW	R.E.M. REVEAL WARNER BROS./WARNER
3	8	VARIOUS ARTISTS EUROVISION SONG CONTEST 2001 BMG
4	NEW	VARIOUS ARTISTS I GODA HANDER FRALSNING/SARMEN/VAXOS
5	4	JOHNNY CASH THE MAN IN BLACK COLUMBIA
6	1	TITIYO COME ALONG WARNER
7	2	DESTINY'S CHILD SURVIVOR COLUMBIA
8	NEW	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
9	NEW	CREED HUMAN CLAY EPIC
10	3	BACKYARD BABIES MAKING ENEMIES IS GOOD BMG

DENMARK (IFPI/Nielsen Marketing Research) 05/17/01

THIS WEEK	LAST WEEK	SINGLES
1	1	BUTTERFLY CRAZY TOWN SONY
2	3	UPTOWN GIRL WESTLIFE BMG
3	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL
4	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
5	NEW	DER STAR ET BILLEDE AF DIG PÅ MIT BORD ROLLO & KING MEGA/DEL
6	10	TEENAGE DIRTBAG WHEATUS SONY
7	7	HEY BABY DJ OETZI EMI
8	4	SUSANNA FREEDOM SCOOP/DEL
9	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
10	RE	BAREN KRAEFTENS BEKAEMPELSE BIG BROTHER
ALBUMS		
1	NEW	VARIOUS ARTISTS EUROVISION SONG CONTEST 2001 BMG
2	2	CREED HUMAN CLAY SONY
3	1	VARIOUS ARTISTS M.G.P. 2001—DE UNGES MELODI G UNIVERSAL
4	4	ELVIS PRESLEY THE 50 GREATEST HITS BMG
5	6	LARS LILHOLT GLORIA RECARTEMI
6	3	DIDO NO ANGEL ARISTA/BMG
7	5	JOHNNY LOGAN REACH FOR ME SONY
8	7	SHAGGY HOTSHOT UNIVERSAL
9	NEW	VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE SONY
10	8	DESTINY'S CHILD SURVIVOR SONY

NORWAY (Verdens Gang Norway) 05/22/01

THIS WEEK	LAST WEEK	SINGLES
1	1	BUTTERFLY CRAZY TOWN SONY
2	3	ONE IN A MILLION BOSSON EMI
3	4	UPTOWN GIRL WESTLIFE BMG
4	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
5	5	SURVIVOR DESTINY'S CHILD SONY
6	6	SAY I'M THE ONE RESET EDEL
7	NEW	A BETTER DAY MULTICYDE WARNER
8	7	TEENAGE DIRTBAG WHEATUS SONY
9	10	COME ALONG TITIYO WARNER
10	9	SONG TO BENJAMIN MR. MILO-N-DANNI UNIVERSAL
ALBUMS		
1	1	R.E.M. REVEAL WARNER BROS./WARNER
2	NEW	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
3	NEW	DEPECHE MODE EXCITER VIRGIN
4	2	DESTINY'S CHILD SURVIVOR SONY
5	3	CRAZY TOWN THE GIFT OF GAME SONY
6	9	PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY EMI
7	NEW	WEEZER WEEZER (THE GREEN ALBUM) UNIVERSAL
8	NEW	BON JOVI ONE WILD NIGHT LIVE 1985-2001 UNIVERSAL
9	6	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART VIRGIN
10	7	DAFT PUNK DISCOVERY VIRGIN

FINLAND (Radiomafia/IFPI Finland) 05/21/01

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	APULANTA HEINOLA 10 LEVY-YHTIO
2	NEW	DEPECHE MODE EXCITER VIRGIN
3	NEW	R.E.M. REVEAL WARNER BROS./WEA
4	1	MAIJA VILKKUMAA MEIKIT, KETJUT JA VYAT EVIDENCE
5	8	PENTTI HIETANEN KYYNELTEN KIITORATA EMI
6	NEW	BON JOVI ONE WILD NIGHT LIVE 1985-2001 UNIVERSAL
7	3	THE RASMUS INTO PLAYGROUND
8	6	ANSSI KELA NUMMELA BMG
9	5	LEANN RIMES I NEED YOU CURB/WARNER
10	2	CRAZY TOWN THE GIFT OF GAME SONY

ARGENTINA (CAPIF) 05/15/01

THIS WEEK	LAST WEEK	ALBUMS
1	6	DIDO NO ANGEL ARISTA/BMG
2	NEW	LA MONA JIMENEZ LA HISTORIA WARNER
3	1	RAFAGA OTRA DIMENSION LEADER
4	3	WALTER OLMOS A PURA SANGRE LEADER
5	5	LENNY KRAVITZ GREATEST HITS EMI
6	NEW	VARIOUS ARTISTS EXAGERADISIMO 2001 BMG
7	NEW	LEO EN DIRECTO LEADER
8	NEW	MEMPHIS LA BLUSERA ANGELITOS CULONES WARNER
9	8	CHRISTINA AGUILERA MI REFLEJO BMG
10	4	RODRIGO EN VIVO EN EL LUNA PARK BMG-MAGENTA

TAKING TIME OFF from preparing for Roxy Music's first world tour in 18 years, guitarist **Phil Manzanera** has recorded an album of Cuban music. Manzanera, who grew up in Cuba in the 1950s, hit upon the idea after playing a concert in Havana in



MANZANERA

1997 with Cuban singer **Augusto Enriquez**. He recruited other young Cuban musicians, including drummer **Carlos "Mosca" Valde**, female singer **Yamile**, and pianist **Aldo Lopez-Gavilán**, and the result is the album *801 Latino*, due for release July 2 on Expression Records. The concept follows Manzanera's original *801*, the ad hoc band that also featured **Brian Eno** and that recorded the album *801 Live* in 1976. "I wanted to see if bringing together musicians for a short time and recording them in a live concert still seemed valid 25 years later, and I wanted to see if it would work with Latin players," Manzanera says. "The new album spans the 1940s to the 1990s and is a snapshot of the musical journey that has been my life."

NIGEL WILLIAMSON

UNIVERSAL INDIA has bowed to pressure by Muslims to withdraw an album by India's biggest-selling pop artist, **Daler Mehndi**. *Nabi Buba Nabi* was released in April, but the Raza Academy, a Mumbai-based organization, immediately objected that the use in the title of the holy words "Nabi," "Ali," and "Madina" "made fun of Islam and the Prophet." The matter was taken to court, and two weeks ago a judge ruled that the album and an accompanying video should be withdrawn. Police have since seized product at some outlets, and TV channels have been ordered to cease showing the video. In a statement, Mehndi said that the lyrics came to him in a dream in 1993, when he was on tour in San Francisco. Universal Music India added that it "did not want to hurt the sentiments of any individual or community." The label has now agreed to change the offending words.

NYAY BHUSAN

MARQUE WAS THE BIG WINNER at Austria's second annual Amadeus Austrian Music Awards this month, taking home top honors for single of the year and newcomer of the year. The native Austrian male singer, 26, who now lives in Germany, won for the hit song "One to Make Her Happy" (edel). Other domestic winners were **Hubert von Goisern** for male artist and **Joni Madden** for female artist. **DJ Oetzi**, who was a dual winner last year for single of the year and newcomer of the year, received a special award as the most successful Austrian act interna-

tionally. **Joe Zawinul** won the national jazz/blues/folk category for *Mauthausen*, inspired by the suffering of prisoners at the World War II concentration camp.

SUSAN L. SCHUHMYER

TV PRODUCTION COMPANY Screentime and the Seven Network had a ratings hit last year with the 13-part series *Popstars*, attracting 2.5 million viewers per episode. The act created from the series, all-girl pop fivesome **Bardot**, debuted at No. 1 on the official Australian Record Industry Assn. (ARIA) chart in May 2000, shifting 150,000 copies of a self-titled debut album through Warner. Such success made inevitable a sequel series with a new cast. The resultant act, **Scandal'us—Daniela Scala**, 19; **Tamara Jaber**, 18; **Anna Belpiro**, 21; **Simon Ditcham**, 22; and **Jason Bird**, 22—is coed and more racially mixed and R&B-oriented. The first single, "Me, Myself & I" (Song Zu/Festival Mushroom Records), debuted at No. 1 and was platinum (70,000 units) out of the box. "We're going to prove we're a credible band," says Bird, who insists there is little similarity with Bardot.

CHRISTIE ELIEZER

BERLIN-BASED ROCK GROUP Rammstein has unleashed considerable controversy with the cover of the chart-topping album *Mutter* (Universal/Motor), which depicts a dead baby. Still, the protests could not prevent the record from spending five weeks at No. 1, racking up 300,000 units, and going platinum in the process. **Hartwig Masuch**, managing director of music publisher BMG UFA, says, "They are one of the few rock formations in Germany able to compete on an international level without losing their identity." The group began a German tour May 13.

WOLFGANG SPAHR

SINGAPORE'S STEFANIE SUN, **Peter Lee Shih Shiong**, and **Martin Tang** were named best newcomer, best composer, and best arranger, respectively, at Taiwan's Golden Melody Awards in Kaohsiung. They are the first Singapore artists to win at the event since 1997, when **Kit Chan** was crowned best world Chinese female singer. **Sun** burst onto the scene last June, charming listeners in the region and selling 1.5 million copies of her two albums, *I'm Sun Yanzi* and *My Desired Happiness*. Both titles are released by Singapore-based Jam Records and distributed by Warner Music. Shiong won for the song "Cloudy Day," which he wrote for Sun. Tang won for his arrangement of another Sun song, "My Desired Happiness." The award for best female singer went to China's **Na Ying**. **Adia** was named best male singer, and Taiwan's **Mayday** was best band. Classical musicians were also honored, with China-born, U.S.-based **Tan Dun** winning best composer for "The Eternal Vow," from the soundtrack to *Crouching Tiger, Hidden Dragon*.

NAZIR HUSAIN

newsline...

CDNOW AND HARD ROCK CAFE INTERNATIONAL are teaming to produce a series of six original concerts for a co-branded Webcast on the CDnow site. The series, CDnow Presents Sessions at Hard Rock, is scheduled to debut this summer. Performing acts have not yet been named. The concerts will be taped at Hard Rock Live at Universal City Walk in Orlando, Fla., with live audiences and will be enhanced with interviews and information about the featured artists. Hard Rock Cafe visitors will see clips from the concerts to encourage them to visit CDnow; they can link to the Webcasts from hardrock.com. CDnow will host a Hard Rock Cafe co-branded mini-boutique that will allow Webcast viewers to buy CDs by the featured artists, as well as memorabilia and other merchandise relevant to each artist. The CDnow boutique will also sell Hard Rock merchandise, and visitors to the site will be able to link to hardrock.com.

LIBERTY DIGITAL has finalized its merger of music service providers DMX Music and AEI Music Network; plans for the merger were announced last September. The merged company, with headquarters in Los Angeles, will operate under the name DMX/AEI Music until an expected re-branding next year. Under the merger, Liberty Digital will hold a 56% stake in the new company, with AEI Music shareholders holding the remaining 44%. DMX/AEI Music has appointed several executives to its top positions: DMX Music president/CEO Lon Troxel is now president/COO, former AEI Music VP of finance Michael Matysik has been named executive VP/CFO, and former AEI Music VP of international Lance Ayrault is now executive VP of international operations.

LOUDEYE TECHNOLOGIES has inked a licensing deal for music samples with EMI Recorded Music. The pact comes on the heels of a similar deal with Sony Music Entertainment (*Billboard Bulletin*, May 3). Seattle-based Loudeye now has agreements with all five majors and additional streaming licenses for samples from more than 800 independent labels. Loudeye's streaming sampling service is used by more than 85 e-commerce customers, including Amazon.com, BMG Direct, CDnow, and Tower Records. In addition to the sampling rights, the EMI deal authorizes Loudeye to store uncompressed digital copies of EMI's catalog, music videos, associated meta-data, and cover art for purposes of providing encoded files to the major for its digital initiatives and to content licensees.

PREVIEW SYSTEMS, a digital delivery firm, is in negotiations to sell its electronic music distribution assets as part of an effort to wind down all the company's operations. It declined to say how much the assets could fetch or to provide a timetable for a sale. Sunnyvale, Calif.-based Preview already has agreed to sell some of its non-music assets. Pending shareholder approval, it will ultimately wind down all its businesses, settle its debts and liabilities, and distribute any remaining capital to shareholders.

UNIVERSAL MUSIC GROUP (UMG) has arranged for the purchase of 73.7% of the outstanding shares of EMusic. UMG, which last month agreed to acquire the online music network for roughly \$23 million (*Billboard Bulletin*, April 10), has extended the offering period by 10 business days—to 5 p.m. ET Friday (1)—during which it will continue to pay 57 cents per share tendered.

AMAZON.COM has launched a new In Theaters guide that also recommends purchases of music, videos, and books. The free e-mail service allows consumers to search movie theater times according to their ZIP code and also directs them to boutique areas promoting various related products. The first film promoted in the new area is *Pearl Harbor*, due in theaters May 25 from Touchstone Pictures.

'N SYNC is working with the Office of National Drug Control Policy (ONDCP) to promote its \$185 million national anti-drug campaign "My Anti-Drug." MusicVision, an online promotion and advertising firm that works with 'N Sync, has teamed with Ogilvy & Mather, ONDCP's advertising agency, on a multimedia campaign that includes an audio public service announcement (PSA) on the official 'N Sync Web site, a video PSA to be streamed from 'N Sync's site and before each concert on its upcoming stadium tour, and a micro-site section on the 'N Sync site that includes anti-drug information and a link to the ONDCP site.

ROXIO, a developer of CD-burning software, reported its first financial results since being spun off in an initial public offering from former parent Adaptec (*Billboard Bulletin*, May 15). For the fiscal year that ended March 31, Roxio had net income of \$3.6 million, or 22 cents per diluted share, compared with a net income of \$5.2 million, or 31 cents per share, the prior year. Revenue rose to \$121.9 million from \$77.8 million.

NORTON'S NICHES

(Continued from preceding page)

Kicks, the seven-issue music fanzine Miller and Linna launched in 1979. It eventually was superseded by Norton. Linna explains, "When people pester us for the next issue, we say that the records we put out are actually audio releases of *Kicks* with liner notes."

She adds, "We started [*Kicks*] because nobody was writing about these great unknown records, and now the distributors, store people, and regular customers we deal with know that Norton Records is these same two people who started being crazy-mental-nuts about this music."

The first *Kicks* issue featured the Flamin' Groovies and the Velvet Underground. Linna and Miller also tried to find "great oddball records" that they knew little if anything about and tracked down the artists for their stories. "Then people starting coming in with tapes," Linna says, "which is what happened with Hasil Adkins."

Positive response to a *Kicks* piece on '50s psychobilly star Adkins led Miller and Linna to approach him and cull together "all his '50s oddities" into *Out to Lunch*, Norton's 1986 debut release. "We tried to get people on board with it," Linna says, "and it wasn't a problem, because people could clearly see his majesty—or head for the medicine cabinet!"

The next two Norton projects were "equally oddball," Linna says—*Esquerita's Vintage Voo-la*, which collected demos by Little Richard's contemporary, and Jack Starr's *Born Petrified*, songs from the '50s and '60s about monsters and rock'n'roll.

While 15 years ago Linna and Miller never would have dreamed they'd be releasing tracks from their idols, including artists on such legendary labels as Sun, the vintage Sun artists fit neatly with the rest of Norton's catalog.

"The term 'garage band' is a great term, but to us it specifies suburban teenagers," Linna says. "But we like the whole low-budget sound that prevails no matter what we put out. Because with a lower budget comes a sincerity and intensity and passion that characterizes a lot of this music."

Though Norton does send out promotional mailings, including promo copies and bios, and further promotes its product via e-mail and the label's Web site, Linna says that it's the personal touch that distinguishes the label's promotion of its releases.

"We're old school," Linna says. "We put our feelings about our stuff out there, and people know they're dealing with me and Billy—the Norton people. They come to us, and we do a lot of gushing and goosing—which in scientific terms, is promotion."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price VHS/DVD
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
			NO. 1		
1	1	3	TOURING BAND 2000 Epic Music Video Sony Music Entertainment 54010	Pearl Jam	19.95/ 24.97
2	2	6	ON BROADWAY Spring House Video Chordant Dist. Group 44403	Mark Lowry	24.95 VHS
3	4	23	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
4	3	22	THE UP IN SMOKE TOUR ▲ ² Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
5	5	23	BRITNEY IN HAWAII: LIVE & MORE ▲ ² Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
6	7	4	WHAT IT FEELS LIKE FOR A GIRL Warner Reprise Video 38539	Madonna	9.97 DVD
7	10	270	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
8	12	14	I DO BELIEVE Spring House Video Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
9	13	4	METROPOLIS 2000: SCENES FROM NEW YORK Elektra Entertainment 40226	Dream Theater	19.95/ 24.97
10	14	30	LIVE AT MADISON SQUARE GARDEN ▲ ³ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/ 24.97
11	NEW		SURVIVOR Columbia Music Video Sony Music Entertainment 79588	Destiny's Child	9.98 DVD
12	22	79	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
13	17	11	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/ 24.99
14	9	13	TIMELESS-LIVE IN CONCERT ● Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/ 29.97
15	8	2	DOPEUMENTARY Capitol Video 77895	Kottonmouth Kings	19.98/ 19.98
16	19	6	DIG ● Epic Music Video Sony Music Entertainment 79548	Mudvayne	9.97 DVD
17	18	36	SUPERNATURAL LIVE ▲ ² Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
18	24	13	BATTLE OF MEXICO CITY Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/ 19.97
19	20	15	MAKING THE TOUR ▲ Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97
20	26	39	AARON'S PARTY (COME GET IT)—THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/ 14.97
21	29	22	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
22	30	74	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/ 29.97
23	25	2	GRAVEL PIT Columbia Music Video Sony Music Entertainment 79530	Wu-Tang Clan	9.98 DVD
24	34	64	DEATH ROW UN CUT ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/ 19.95
25	11	14	WHAT A TIME! Spring House Video Chordant Dist. Group 44424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
26	28	13	ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/ 29.97
27	31	62	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO ● Elektra Entertainment 40192	AC/DC	19.95/ 24.97
28	NEW		LIL BOW BOW VIDEO COLLECTION Columbia Music Video Sony Music Entertainment 54056	Lil Bow Wow	9.95 VHS
29	6	11	FOUR-EYED BLONDE Myrrh Video Word Video 86122	Chonda Pierce	16.98 VHS
30	37	89	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95/ 24.97
31	32	192	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
32	38	35	BALLER BLOCKIN' ▲ ² Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/ 24.97
33	27	15	ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	19.95/ 23.97
34	35	19	LIVE IN LONDON AND MORE... ● Verity Video 43150	Donnie McClurkin	19.95 VHS
35	RE-ENTRY		S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
36	NEW		MARDI RAW: UP CLOSE & PERSONAL Jive Records BMG Video 41750	Mystikal	14.98/ 19.98
37	33	18	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	29.98 DVD
38	RE-ENTRY		LIVE FROM AUSTIN, TEXAS ▲ ¹ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 24.97
39	36	107	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98/ 24.99
40	40	9	PLATINUM'S ON THE WALL Columbia Music Video Sony Music Entertainment 54022	Destiny's Child	14.95/ 19.97

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2001, Billboard/BPI Communications.

Singing The Praises Of Blues Hero Top Jimmy; Chicago's Anderson Enjoys A Higher Profile

TAPS FOR TOPS: The life of a local hero is usually a lonely one. Some find fame on a national level, but the local stage can be tiny, and winning acclaim there doesn't always translate into greater renown. So it was, for the most part, with **Top Jimmy**, who died May 17 in Las Vegas of liver failure, miles from the Hollywood haunts he called home for many years.

In a way, Jimmy—who was born **James Koncek** in Louisville, Ky., 46 years ago—was the consummate local hero, an independent artist beloved in Los Angeles but little known elsewhere.

Chances are if you know his name at all, it's as the subject of the **Van Halen** song that bore his name, which appeared on the metal band's multi-platinum album *1984*; his drinking buddy **David Lee Roth** penned the song in his honor. "Top Jimmy cooks," the lyric ran, "Top Jimmy swings."

Diligent hipsters may have picked up copies of Jimmy's two hard-to-find albums—*Pigus Drunkus Maximus*, the belatedly released 1987 *Down There/Restless* set by his amazing punk/blues band **the Rhythm Pigs**, or *The Good Times Are Killing Me*, the all-too-appropriately titled 1997 collection on L.A.'s T.O.N. Records.

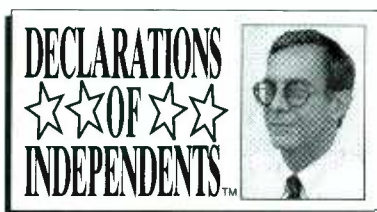
As good as the records are—and *Pigus*, which was produced by Rhythm Pig and future **Los Lobos** saxophonist **Steve Berlin**, is especially good—they really don't tell the whole story.

Declarations of Independents attempted to lay out part of the tale four years ago (Billboard, Jan. 11, 1997), when we conducted what proved to be one of Top Jimmy's last interviews in this space. We're uncertain whether what went down two decades ago can be recaptured, but it seems important now to try.

From around 1981, Top Jimmy and his band—which included guitarist **Carlos Guitarlos** and bassist **Gil T.**, a pair of players who matched their leader in girth—held the stage Monday nights at the Cathay de Grande, a subterranean nightclub at the corner of Argyle and Selma in Hollywood. In that ultra-funky spot, the group ripped through a diverse set of tunes by **Bob Dylan**, **the Doors**, **Jimi Hendrix**, **Johnny Paycheck**, **Merle Haggard**, **Otis Rush**, **Howlin' Wolf**, and others, with a couple of originals tossed in.

Every week for several years, the Rhythm Pigs met the challenge they set for themselves in one of their songs: "Now, what's it gonna take just to make you move?" Whether alone or with guests like **Roth**, **Tom Waits**, or **Maria McKee**, they shook the house down.

It was an explosive and reckless blend, fueled by far too much alco-



by Chris Morris

hol. Top Jimmy was himself the master of the revels; his world view may have been contained in a Howlin' Wolf rap, drawn from the bluesman's version of "Goin' Down Slow," which he claimed as his own: "Now looky here, I did not say I was a millionaire—I said I *spent more money* than a millionaire."

All those good times are half a lifetime ago; in the intervening years, Jimmy wore a couple of decades off his own life, until the doctors finally told him he couldn't drink anymore. But by then it was probably too late.

Seek out Top Jimmy's records, if you can, and hope that perhaps **Steve Wynn's** recently revived Down There imprint (Billboard, April 14) will reissue *Pigus Drunkus Maximus*. And if you were there, raise a glass of whatever cheers you to the memory of a lovely guy who made the blues come alive for L.A.'s underground many moons ago.

WHAT'S NEU!?: So, you're a krautrock fan, and last year's import **Faust** box didn't feed your jones? Fear not: On Tuesday (29), Astralwerks Records will reissue the three essential albums by '70s krautrock kings **Neu!**

Those records—*Neu!* (1972), *Neu 2* (1973), and *Neu '75* (1975)—have been out of print in the U.S. since the '70s, when they were issued here on the small indie label Billingsgate. These works, created by the duo of guitarist **Michael Rother** and drummer **Klaus Dinger**, were at once incessantly rhythmic and deliciously ethereal. They pointed the way for both **the Sex Pistols** (as one listen to roaring cuts like "Hero" on '75 will show) and post-punk units like **Public Image Ltd.** and **Stereolab**; such contemporary acts as **Tortoise** have also plucked moves from their repertoire. Miss these records at your peril.

FLAG WAVING: Though he's been active on the Chicago jazz scene for decades, tenorist **Fred Anderson's** profile may never have been higher than it is now—thanks in no small measure to some timely releases from a couple of alternative rock labels.

Duets 2001, Anderson's live duo recording with **Robert Barry**, the longtime drummer of **the Sun Ra Arkestra**, was issued May 22 by Thrill Jockey, the Windy City label that includes **Tortoise** among its acts. Last year, Chicago's Atavis-

tic, a specialist in dissonant punk, released *The Milwaukee Tapes Vol. 1*, a compilation of 1980 quartet sessions, as part of its "Unheard Music" series curated by **John Corbett**.

His work has also been heard on such jazz-oriented imprints as Okkadisk and Nessa, but he welcomes the exposure on labels that will take the music to a new group of listeners.

"I want to get these young kids to hear as much of this music as they can," says Anderson, who



Pictured, from left, are Robert Barry and Fred Anderson.

has been active in the Chicago free-jazz community since the '60s. He was a founder of the Assn. for the Advancement of Creative Musicians, which counted **the Art Ensemble of Chicago** and **Muhai Richard Abrams** among its members.

The Anderson/Barry duets, cut at a 1999 date at the Empty Bottle in Chicago, are matches made in heaven. But though the two musicians were active at the same time in the same place, it wasn't until 1998 that they played together. Before that, Anderson had been doing duo gigs with the late **Fred Hopkins of Air**.

"We knew about each other," Anderson says of Barry. "But we had never met... When we got a chance to work together, it was just magic. Robert was able to speak the same language."

Atavistic is currently planning another volume of Anderson's vintage recordings, and the musician has been making some crossover appearances. He appeared at the recent All Tomorrow's Parties festival in England with guitarist **Jeff Parker** of Tortoise and at the Noise Pop Festival in Chicago. He and Barry will open a show for Tortoise June 19 at the popular Clark Street club Metro in Chicago.

"[The kids] should be exposed, hear things," says Anderson of these out-of-the-ordinary gigs. "They catch it. I got a nice response from the people."

In Chicago, Anderson also plays regularly at his own club, the Velvet Lounge, at 2128 S. Indiana Avenue.

Top Independent 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	
			No. 1		
1	1	4	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK 3 weeks at No. 1	
2	3	2	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI	
3	4	4	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL	
4	2	2	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	
5	NEW		THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD) HS	OUTSIDE INSIDE	
6	5	3	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE	
7	6	6	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING	
8	7	13	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	
9	10	43	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	
10	NEW		CHUCK BROWN RAW VENTURE 9/LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.	
11	8	6	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001	
12	9	20	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	
13	14	4	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD) HS	WEBSTER HALL TRANZWORLD 4	
14	12	11	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	
15	16	26	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	
16	11	9	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	
17	NEW		ROBERT CRAY RYKODISC 10611/RYKO PALM (16.98 CD)	SHOULDA BEEN HOME	
18	15	8	CONJUNTO PRIMAVERA FONOVISIA 6104 (8.98/12.98) HS	ANSIA DE AMAR	
19	17	11	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY	
20	20	71	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	
21	22	3	PETE ROCK BBE 002*/STUDIO K7 (14.98 CD)	PETESTRUMENTALS	
22	24	4	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98/16.98) HS	FRIENDS	
23	19	9	BANDA EL RECODO FONOVISIA 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE...	
24	13	6	UNCLE LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY	
25	29	2	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM	
26	23	24	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	
27	18	2	VARIOUS ARTISTS JAMDOWN 50045 (10.98/16.98)	DANCEHALL XPLOSION 2001	
28	32	12	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX	
29	43	9	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 (10.98/16.98) HS	TRIBUTE TO QUARTET LEGENDS VOLUME 1	
30	25	11	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	
31	28	5	JOHNNY VICIOUS AND TALL PAUL ULTRA 1076 (19.98 CD) HS	CLUB NATION AMERICA	
32	27	11	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT	
33	30	4	KEOKI MOONSHINE 80146* (17.98 CD) HS	JEALOUSY	
34	NEW		JAMES HALL & WORSHIP AND PRAISE DESTINY 7701 (10.98/16.98)	WE ARE AT WAR	
35	34	49	THREE 6 MAFIA ▲ HYPNOTIC MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	
36	37	6	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) HS	GHETTO PLATINUM	
37	31	2	VARIOUS ARTISTS JAMDOWN 50046 (10.98/16.98)	REGGAE XPLOSION	
38	41	6	PAUL OAKENFOLD DRAGONFLY 1085/HYPNOTIC (16.98 CD) HS	DRAGONFLY PRESENTS, A VOYAGE INTO TRANCE	
39	26	17	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	
40	42	50	SOUNDTRACK OVE-BROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	
41	49	5	REV. CLAY EVANS AND THE AACR MASS CHOIR MEEK 4014 (11.98/16.98)	CONSTANTLY	
42	40	29	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS	
43	44	3	DR. ED MONTGOMERY PRESENTS ALC ABLIFE 6101 (10.98/15.98)	I STILL BELIEVE	
44	NEW		VARIOUS ARTISTS TURN UP THE MUSIC 1216 (8.98/10.98)	DREW'S FAMOUS: GRADUATION 2001 PARTY MUSIC	
45	46	2	VARIOUS ARTISTS JAMDOWN 40044 (10.98/18.98)	RIDDIM RYDERS VOL. 1	
46	39	6	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION	
47	NEW		AUTECHRE WARP 128* (16.98 CD)	CONFIELD	
48	50	2	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD)	STRETCH ARMSTRONG PRESENTS SPIT	
49	21	9	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP	
50	NEW		MAX GRAHAM KINETIC 54678 (19.98 CD)	TRANSPORT 4	

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). 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. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Memphis Madness: Music City Buys Pop Tunes; Tower Records Plans 'Tribute' Flagship Outlet

EARLIER THIS MONTH, Nashville-based Music City Record Distributors completed its purchase of the seven-unit Pop Tunes chain, giving it 29 stores in four states. Scott "Perk" Perkins, VP of retail with Music City Record Distributors, which owns the 22-unit Cat's chain, says that the company's first objective was getting inventory levels back up to snuff at the Pop Tunes outlets.

"We saw an immediate response," Perkins says, "but because everybody is soft right now, it's not where we expect to eventually take it."

The acquisition gives Music City 12 outlets in Memphis: the seven Pop Tunes shops and five Cat's. Because of the acquisition, one Cat's outlet, which was located near a Pop Tunes, was closed. The chain will celebrate its acquisition with a Memphis Market Madness sale from May 25 through June 3, according to a company press release.

In addition to improving music inventory, "another thing we did with Pop Tunes is bring in the lifestyle products" that the Cat's chain sells, like jewelry and incense burners. Perkins says that those types of product, which Cat's has been emphasizing for the past year, give good profit margins.

Perkins adds that the company will keep both store logos operational in the Memphis market: "Pop Tunes has too much history—that's where Elvis shopped."

In a statement, Pop Tunes president J.T. Novarese says the sales accomplished several goals for him: job stability for the chain's employees, the continuation of the Pop Tunes name and legacy, and the placement of the business with a good caretaker. Pop Tunes claims a 55-year histo-

put out a press release saying it will celebrate its 30th anniversary all year.

According to the Streetside press release, the chain was launched in a small storefront by four Washington University students. At one point it had grown to as many as 25 outlets, but as big box retailers like Best Buy and Circuit City expanded into music, Streetside pared back, chain president Randy Davis says. "We recognized the overexpansion, reeled it in, and that's what allowed us to get to 30 years. Other retailers who were our size then have gone by the wayside."

Today, the chain runs 10 outlets, which are mainly stocked with music but also carry some lifestyle items, like posters, T-shirts, patches, and stickers. In celebration of its anniversary, the chain has been running weekly and monthly specials.

Further west in Omaha, Neb., is the Homer's chain, which began in 1971 as one of the first tenants to open shop in Omaha's Old Market business district. As part its year-long celebration, Homer's is hosting its sixth annual Indigenous Jam June 9 at Omaha's Mac Dome. Among the acts scheduled to appear are **Indigenous, the Samples, Taj Mahal, Billy Lee Riley, the Chris Duarte Group, Sue Foley, and Doyle Bramhall.**

AS ITS RESTRUCTURING continues (Billboard, May 26), Tower Records/Video/Books has moved its Yonkers, N.Y., store into a smaller space and will close an outlet store in Los Angeles in July. But it is also opening a 20,000-square-foot store in Memphis on Beale Street. According to Tower Records spokeswoman **Louise Solomon**, that store will have a permanent in-store performance stage and will be "an incredible tribute store to one of the most outstanding—and under-served by entertainment retail—music communities in the country."

In other Tower news, she says that the chain is taking its landlord to court on the pending closure of its Newbury Street store in Boston, which is supposed to make way for a Virgin Megastore. That store had been slated to close June 3, but Tower is challenging the landlord on "specific performance," with a trial slated to start on May 30.

MAKING TRACKS: Lee Goldstein, formerly director of sales and marketing at independent label Shanachie, is seeking opportunities. He can be reached at 201-265-8346 and at leetheg@aol.com. Also, **Warren Pujdak**, national account executive at WEA, left that company as part of its restructuring and is seeking opportunities. He can be reached at 516-433-5426 and wejdp@aol.com.

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RETAIL TRACK

by Ed Christman



ry; Music City Record Distributors began operating in 1953.

All 29 Music City outlets are either in strip centers or are free-standing stores, Perkins says, with each store's inventory tailored to its market: "For the most part, Pop Tunes has made their name on urban, and we want to capitalize on that and maintain that."

In July, Music City will open a flagship Cat's store, which will take in about 6,000 square feet, in the Cool Springs area of Nashville, bringing its store count to 30.

THIRTY AND COUNTING: Two chains are celebrating their 30th anniversaries. In St. Louis, Mo., the 10-unit Streetside Records marked its third decade on May 10, and on May 8, Homer's

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The advertisement features a collage of images including CD covers for 'amped' and 'ambush!', a CD case for 'AMIGO', and several computer monitors displaying the AEC website interface. The website shows a search bar, navigation menus, and product listings. The AEC logo is prominently displayed at the bottom left.

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Keb' Mo' 'Widens' Kid's Horizons With Sony Disc

MO' AND MO': For his first family album, *Big Wide Grin*, acclaimed contemporary bluesman **Keb' Mo'** says he didn't want to make a typical children's album. He's hardly unique in that regard; Child's Play has yet to come across a single first-time kids' artist who hasn't expressed that desire. But this Sony Wonder release by Mo' (aka **Kevin Moore**) does evince a wider-than-usual concept of what constitutes family music.

When's the last time, for instance, you heard **Sly Stone's** archly titled "Family Affair" (with its gritty, real-life lyrics) on a children's album?

"I didn't want this to be the *Cleavers*," says Mo' of *Big Wide Grin*, due June 5. "I wanted it to have good sentiments and morals but be a broad-based definition of what family is—love, conflict, silliness, romance."

Mo's own songwriting contributions include "I Am Your Mother Too," a song of reassurance to a newly adopted child; the playful "Don't Say No" (co-written with **Cynthia Tarr**), the philosophical "Infinite Eyes," and tender "Grandma's Hands." **Brenda Russell** appears with Mo' in "I Am Your Mother Too," and she's not the only



by *Moira McCormick*

celebrity to drop in: TV star **Camryn Manheim** (*The Practice*) does backing vocals on Mo's cover of the **Slim Gaillard** chestnut "Flat Foot Floogie" (here called "Flat Fleet Floogie"), and Mo's own son, 13-year-old **Kevin Jr.**, sings with his dad on a cover of **Joni Mitchell's** "Big Yellow Taxi."

Manheim, Mo' notes, is a friend of his; those who are familiar with her only through her acting may be surprised to discover that she plays guitar as well as sings. (Incidentally, Manheim recently gave birth to her first child.)

Elsewhere, Mo' covers the **O'Jays'** "Love Train," **Stevie Wonder's** "Isn't She Lovely," '60s soul act the **Winstons'** "Color Him Father," and patriotic standard "America the Beautiful," which he transforms into a soulful acoustic slide-guitar number (Mo' credits producer **Kevin McCormick** with helping choose material for *Big Wide Grin*; McCormick also guested on bass and synthesizer.) His album opener will delight anyone familiar with **Chic Street Man**, a unique African-American songwriter whose contributions to children's music are among the best the genre has to offer: It's Chic's upbeat "Everybody Be Yourself."

"Chic is practically responsible for my career," Mo' says. "He introduced me to **Taj Mahal**, even taught me finger-picking." Theater brought the two artists together at first: Moore auditioned to be Chic's understudy in a production called *Spunk* at Los Angeles' Mark Taper Forum. "It was a groundbreaking experience, even though I never went on," he notes. "I still had to be there every night, and it was two months of intense studying."

"I helped him even design his [stage] name," says Chic, who's based in Seattle. "When things were getting moving for him, I told him 'Kevin Moore' wasn't gonna cut it." Chic says he was immediately taken with Moore's musicianship, as well as his lack of grandstanding: "He was sideman for a lot of years," Chic says. "Then, when he was my understudy, I did a show one night in L.A., and he sat in with me on 'Goodnight Irene.' When I saw him do that, it was like seeing **Otis Redding**—I was like, 'Wow, this guy's really good.'"

"Then afterwards, he had a gig that same night, so I went," Chic continues. "He was on the side of the stage, and it was his bassist in the spotlight. I said, 'It's your band—you're supposed to be in the spotlight.' Kevin's a very unassum-

ing guy—very cool. He's not about the ego thing."

Chic's delighted with Mo's cover of "Everybody Be Yourself." He says, "I love the version he did of it. It has a little bit of the New Orleans thing in it, kind of a **Neville Brothers** vibe [an appropriately full-circle situation, as Chic himself has an uncanny vocal resemblance to **Aaron Neville**]." Chic says he's working on a new family album titled *Lullablues*, which he describes as blues versions of lullabies: "Kevin wrote one with me, called 'I'll Be Here.' He might guest on my album as well."

Mo', a two-time Grammy winner, says he came to do his family album in "a roundabout way. The label suggested it—I'd never thought of doing something like that before."



KEB' MO'

He admits he wasn't entirely enthusiastic about the idea at first blush, but then came to think it could work as long as there were "no kiddie songs." Mo' credits former Sony A&R rep **Hillary Bratton** (now at Kid Rhino) with helping him shape the idea of the album (and, of course, the album itself). "I realized that doing this record would give me the opportunity to express myself in another kind of way," he says. "It would be a [Keb' Mo'] album, but not done the way Okeh/550/Epic Records [his current label] would have expected it done."

Big Wide Grin was tracked between January and March of 2000, before Mo' recorded his most recent Okeh/550/Epic release, *The Door*. Musicians included percussionist **Luis Conte**, saxophonist **Gerald Albright**, guitarist **Charlie "Tuna" Dennis** (an early mentor of Mo's), and vocalist **Barbara Morrison**.

Sony Wonder will support *Big Wide Grin* with print ads in such magazines as *Guitar Player*, *Living Blues*, *Blues Review*, *Utne Reader*, and *Time Out New York*. "Everybody Be Yourself" is currently being featured on the audio reel played at 2,100 Loews/Cineplex movie theaters; an onscreen ad for *Big Wide Grin* is running as well. Plus, according to a Sony Wonder spokeswoman, Citibank Visa will feature a blurb about the upcoming release in its July credit-card statements.

Billboard

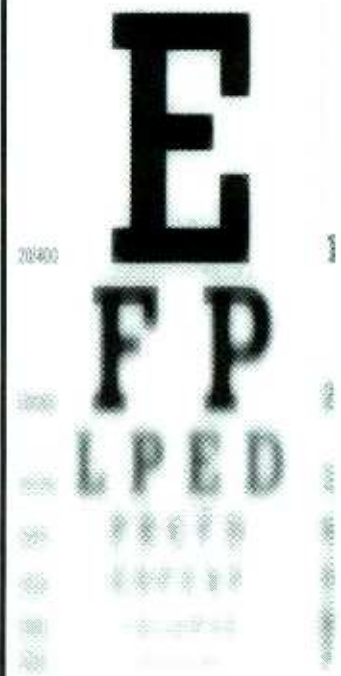
JUNE 2, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	3	134	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
2	2	31	READ-ALONG ● WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
3	5	12	VARIOUS ARTISTS WALT DISNEY 860693(11.98/17.98)	DISNEY'S GREATEST: VOL. 1
4	4	232	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
5	6	14	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
6	7	12	VARIOUS ARTISTS WALT DISNEY 860694(11.98/17.97)	DISNEY'S GREATEST: VOL. 2
7	1	8	TWILA PARIS SPARROW 51782(11.98/16.98)	BEDTIME PRAYERS
8	8	281	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
9	9	133	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
10	10	246	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
11	12	31	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
12	11	98	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
13	16	26	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
14	15	160	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/8.98)	VEGGIE TUNES
15	17	37	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
16	14	220	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
17	20	64	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
18	13	230	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
19	18	207	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
20	19	46	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
21	23	10	READ-ALONG WALT DISNEY 860479(9.98 CD)	EMPEROR'S NEW GROOVE
22	21	30	WONDER KIDS WONDER WORKSHOP 1274/MADACY(2.98/4.98)	TODDLERS SING 'N LEARN
23	22	201	VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
24	RE-ENTRY		VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE 75729/RHINO(3.98/6.98)	PLAYTIME FAVORITES
25	25	25	THE COUNTDOWN KIDS MADACY 50572(2.98/4.98)	MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR

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TOM WILSON

(Continued from page 96)

house. But we've also had interest from [top 40] stations as well. That is a format where Junkhouse has had minimal success."

One Canadian radio programmer to add "Dig It" the week it was serviced was Wayne Webster, musical director at top 40 CKFM Toronto. "I thought it would sound great on the radio," he says. "We have played some Junkhouse, but not a lot."

In many ways, *Planet Love* harks back to Wilson's acoustic singer-songwriter roots. As a teenager, he was a fan of the Guess Who, Crowbar, Bob Dylan, and Alice Cooper, but in the 1970s he frequented and then began his professional career on southern Ontario's coffeehouse circuit, inhabited by folk-based Canadian acts.

In 1981, Wilson began to front the highly touted Hamilton rockabilly punk band the Florida Razors. While the band toured relentlessly in Canada and recorded an independently released EP *Half a Rock'n'Roll Record* and album *Beat Music*, it split up in 1987. Last year, Toronto-based Bullseye Records released a Florida Razors self-titled compilation featuring previously released and unreleased tracks.

"An acoustic performer is what I've always been," Wilson says. "I

played acoustic guitar in Junkhouse. It was loud as hell, but it's really where I've always been. Blackie & the Rodeo Kings dragged that into this record, too."

Blackie & the Rodeo Kings were put together by Wilson, Linden, and Stephen Fearing in 1996 for the True North album *High on Hurtin'*. The double-album *Kings of Love* on True North followed three years later (Billboard, June 19, 1999). While a new recording is a possibility, Linden and Fearing each have busy solo careers of their own. Linden also records for Sony Music Entertainment (Canada) and Fearing with True North.

A stint opening Canadian shows for Jann Arden this May proved a striking contrast to Wilson's experience as Junkhouse front man. "I find the playing easier than being with a band," he says. "The job of performing with a band is to re-create what you've done on the record. Doing this myself, I can stop songs and talk with people, change things, go wherever I want. It's like having a conversation with 2,000 people every night."

Whether Junkhouse will perform or record together again remains speculation. "Why should I say it's over?" Wilson teases. "Junkhouse is something I or the other members might want to do again."

CAFÉ SOCIETY

(Continued from page 92)

bine forces to present an attractive lineup and to expose a new generation of acts. "[French Blue Note act] St. Germain has paved the way, and it has become clear that there is a very exciting new scene in France," she says. "We were all looking for a way to get these acts to the U.K."

Halfon says the labels shared some marketing and promotional expenses, created a CD sampler, and pushed for retail space. Additional support came from the FMB, which was launched two years ago. (Other countries with similar FMB operations include Germany and the U.S.)

FMB manager Marie-Agnes Beau says that when the labels came to see her with their project, she jumped at the opportunity. The FMB brought cash to support the initiative and struck a deal with the Eurostar Channel Tunnel rail service, securing 40 free train tickets to bring in the acts.

"It's exceptional!" Beau enthuses. "To my knowledge, it's the first time majors have got together to work on non-U.K. repertoire, and... that a full week was dedicated to French artists in London." Beau adds that one of the characteristics of the new French jazz scene is that it has obvious connections

with the dancefloor, something to which British DJs are very receptive.

Although the weekday shows failed to sell out, on the weekend dates Mukta, Lourau, Truffaz, and de Wilde played to packed houses.

Convinced that the event had a very positive impact on media and sales, Halfon says the various partners will "be looking at it closely, and if we all feel it was a success, there is no reason not to repeat the experience."

Beau notes that the week of gigs took place at a time when French acts are making increasing inroads into the U.K. market, despite initial skepticism from local media and labels.

"The perception of French music is changing," she says. "An event like the week at the Jazz Café brings in a lot of media attention. It reinforces the notion that France has a lot to offer musically—not only in electronica but in all genres—and that's very positive."

British broadcaster Charlie Gillett, who hosts a weekly program featuring music from around the world on the BBC's local London radio station London Live, recently invited Beau to present French music on the show.

Gillett is of the opinion that there is "a remarkable range of talent throughout France," and that initiatives such as the FMB can only raise the awareness of the British audience for French music.

He adds, "Close as we are, Britain has rarely made French music feel welcome. But the tide may be turning, with Air, Daft Punk, and others infiltrating our pop radio stations via dance music. Each year, a larger number of live acts venture across the channel to entertain us."

Update

CALENDAR

MAY

May 28, **41st Edison Classical Music Awards**, de Nieuwe Kerk, the Hague, Netherlands. 31-35-625-4422.

May 31, **20th Annual American Eagle Awards**, presented by the National Music Council, Supper Club, New York. 973-509-2801.

May 31-June 2, **Forte Riga International Music Industry Forum**, International Exhibition Centre, Riga, Latvia. forte.lv.

JUNE

June 1-3, **RMX Retail Music Expo**, McCormick Place, Chicago. 800-731-6106.

June 4, **18th Distinguished Artist Award Gala**, Beverly Hilton Hotel, Los Angeles. 213-202-2235.

June 4-8, **Internet Security Conference**, Century Plaza Hotel, Los Angeles. 800-798-2928.

June 5, **Fishing for a Cure**, benefiting the

T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, Cedar Creek Yacht Club, Mount Juliet, Tenn. 615-256-2002.

June 5, **The Real Deal About Talent Management**, Musical Theatre Works, New York. 516-621-6424.

June 6, **Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-681-7205.

June 7, **14th Annual Rhythm & Soul Awards**, presented by ASCAP, Hyatt Regency Hotel, Atlanta. 212-931-6750.

June 7-10, **Mervyn's Beach Bash 2001**, Hermosa Beach, Calif. 310-274-7800 ext. 384.

June 11, **Florida Heroes Awards**, presented by the Florida Chapter of the National Academy of Recording Arts and Sciences, Loews Miami Beach Hotel, Miami Beach. 305-672-4060.

June 11, **Sixth Annual Mix L.A. Open**, Malibu Country Club, Malibu, Calif. 415-227-0894.

June 14, **National Academy of Popular Music/Songwriters Hall of Fame 32nd**

Annual Induction and Awards Dinner, Sheraton New York Hotel and Towers, New York. 212-431-5227.

June 14, **17th Annual T.J. Martell/Neil Bogart Entertainment Industry Golf Classic**, Lost Canyon Golf Club, Simi Valley, Calif. 310-358-4970.

June 19, **BET Awards**, Paris Hotel, Las Vegas. 202-608-2000.

June 19, **Get What You Deserve/Keep What You Have—Financial, Insurance & Other Benefits Available to the Music Professional**, presented by the New York Chapter of the Recording Academy, MusiCares, and ASCAP, ASCAP Auditorium, New York. 212-245-5440.

June 20-22, **Streaming Media West 2001**, Long Beach Convention Center, Long Beach, Calif. 415-593-4910.

June 21, **Los Angeles Chapter of the Recording Academy Membership Luncheon**, Beverly Hills Hotel, Los Angeles. 310-392-3777 ext. 224.

June 26, **Songwriters Showcase**, presented by the Songwriter's Hall of Fame, Makor, New York. 212-957-9230.

LIFELINES

DEATHS

Jerry Merritt, 67, of a heart attack, in Walla Walla, Wash. Merritt was the lead guitarist for Gene Vincent and His Blue Caps. He wrote the hits "She She Little Sheila," "Born to Be a Rolling Stone," and "Hurtin' for You Baby." No survivor information is known.

E. Brandt Gustavson, 64, of cancer, May 14 in Manassas, Va. Gustavson had been president of the National Religious Broadcasters (NRB) since 1990. Prior to joining the NRB, Gustavson was the executive VP/COO of Trans World Radio. He also worked at several radio stations, including WCRF Cleveland and KAIM Honolulu. Gustavson is survived by his wife, a daughter, and a son.

Michael Edward Hazlewood, 58, of a heart attack, May 6 while vacationing in Florence, Italy. Hazlewood was a songwriter whose works include "It Never Rains in Southern California" (the Hollies), "Southern Lady" (Rita Coolidge), and "Gimmie Dat Ding" (the Pipkins). He has also worked with Harry Nilsson, Van Dyke Parks, and T Bone Burnett. Hazlewood is survived by his father, two brothers, and a sister. A memorial celebration will be held June 1 at Santa Monica Beach in California.

Prince Ital Joe, 38, in an automobile accident, May 16, en route from Arizona to Los Angeles. Joe, a native of Dominica, was one of the first reggae artists to make a name for himself in the hip-hop community. He recorded with Tupac, Marky Mark, and Snoop Dogg and opened shows for such reggae stars as Jimmy Cliff, Ziggy Marley, and Steel Pulse. His first solo single, "Poverty Sucks," was a success on the reggae charts in England. He is survived by a wife, a daughter, his mother, and three brothers.

James "Top Jimmy" Koncek, 46, of liver failure, May 17 in Las Vegas. A popular figure on the Los Angeles punk rock scene in the early 1980s, Koncek worked as a roadie for the band X before starting his own punk/blues group, the Rhythm Pigs. The group was the Monday-night house band at the now defunct Hollywood club the Cathay de Grande for several years. He also recorded indie albums for Down There/Restless and T.O.N. Koncek is survived by his sister. (See Declarations of Independents, p. 99.)

Susannah McCorkle, 55, of an apparent suicide, May 19 in New York. McCorkle was a cabaret performer and jazz singer. She recorded 17 albums, mostly for Concord Jazz, including her last disc, 1999's *From Broken Hearts to Blue Skies*. She had recently developed music workshops for children, which she presented in public schools in New York. She was also a widely published writer. McCorkle is survived by her mother and two sisters.

Andrew Howard, 34, of a pulmonary embolism, May 21 in Long Beach, Calif. A playwright and screenwriter, Howard was best known for his role on the *The Karel & Andrew Show*, a weeknight radio program that he co-hosted with *Billboard* contributor Charles Karel Bouley on KFI-AM Los Angeles since 1999. The duo made national headlines for being the first show hosted by an openly gay couple. *The Karel & Andrew Show* was built around their lively banter about opposing world views. At the time of Howard's death, the couple had been on a brief hiatus from their show and in the process of developing a new program for KFI. Howard is survived by Bouley, his sister, and his mother.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail jpesselnick@billboard.com.

GOOD WORKS

PLUSH PALS: 14-year-old **Erica Summers** is launching a line of plush animals that will be adopted by people who have made heroic contributions to the world. Each hero is adopting the particular animal that was made in honor of him or her; the adoptee wears a tag bearing a picture of the hero and the story of his or her historic act. A percentage of the proceeds will be donated to a variety of charities. The "Heroes" collection will kick off May 26 at FAO Schwarz in Chicago. Backstreet Boy **Howie D.** will attend the event, and proceeds will be donated to his late sister's charity, the Dorough Lupus Foundation. Summers is also the creator of Stars in the Wild, a collection of plush animals adopted by celebrities such as **N Sync**, **Christina Aguilera**, **Sisqó**, and **Mandy Moore**. Contact: **Geoff Moss** at 818-787-4065.

GOLF TOURNAMENT: On June 29, Country Radio Broadcasters (CRB) will hold a golf tournament benefiting the Country Music DJ Hall of Fame and the CRB Scholarship Fund. The event will take place at the Ted Rhodes Golf Course in Nashville. The registration deadline is June 1, and the cost per person is \$100. Contact: **Mary Ann Nelson** at 615-327-4487.

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CITADEL SPINS EFORTRESS. Citadel Communications has sold its eFortress Internet service provider to Earthlink. *Billboard* has learned that the decision to close eFortress dates back to December 1999, at the height of the Web boom. It took just a few weeks to sell eFortress' assets, chief among them its subscriber list. The final plugs were pulled at the end of April, when the hardware and other material assets were sold or transferred to Citadel's radio stations. According to Securities and Exchange Commission documents, Citadel was paid \$900,000 in late February in the first of two installments. By the end of June, Citadel will get the second payment, totaling as much as another \$900,000—depending on how many eFortress subscribers remain with the two companies. Citadel VP of finance Randy Taylor says Citadel sold eFortress to focus on its core radio business. During its heyday, eFortress had 25,000 subscribers. The largest concentration was in Providence, R.I., where the service was launched in 1996 as Edgenet by Bear Broadcasting—the former owners of modern rock WDGE/WDFW, which Citadel bought in June 1997 for \$8.5 million. Bear owner Philip Urso saw the ISP as a way to capitalize on the station's 18- to 34-year-old demo, to be promoted by using unsold commercial time.

FISHER MOVES TO NASDAQ. Fisher Communications has begun to trade on the Nasdaq, moving from the Over-the-Counter Bulletin Board. President/CEO William Krippaehne says the move will help Fisher get more attention on Wall Street: "I believe being listed on Nasdaq will increase the visibility and understanding of our company and its operations." Fisher will be traded under the symbol FSCI. Among the stations owned by Fisher are adult top 40 KPLZ Seattle and country KWJJ Portland, Ore.

MCCABE EXITS CAB. Canadian Assn. of Broadcasters (CAB) president/CEO Michael McCabe has announced that he will not seek a contract extension with the association, deciding instead to hand the reins to someone new. "After 13 years, it's time to move on," McCabe says. His resignation takes effect Nov. 9. McCabe, who was first appointed in 1988, oversaw the organization's efforts to lobby the Canadian government to loosen its ownership rules, culminating in the 1997 decision by the Canadian Radio-Television and Telecommunications Commission to allow one company to own multiple stations in multiple markets. The ruling is credited with reinvigorating the Canadian radio industry after years of losses and low profits. The CAB board of directors is in the process of establishing a selection committee to find a successor for McCabe. The process is expected to continue through the summer.

CLEAR CHANNEL DROPS SUIT. Clear Channel Communications has dropped its federal lawsuit against the radio trade fax *Inside Radio*, although the publisher of the trade tip sheet believes the suit may be refiled (*Billboard*, Nov. 18, 2000). Clear Channel accused publisher Jerry Del Colliano of trying to force the company to purchase his publication by launching a "vicious and concerted campaign of coercion, public vilification, and harassment" in the pages of its daily fax. Del Colliano said, "Ultimately, [Clear Channel chairman] Lowry Mays will have to answer for this entire situation." He went on to say that *Inside Radio* intends to file a complaint seeking damages from Clear Channel, alleging its suit was "frivolous and abusive."

NOTED. Viacom, parent company of Infinity Broadcasting, plans to sell \$1.4 billion in notes, the proceeds of which will go to repay existing debt... Former Federal Communications Commission (FCC) Chairman William Kennard has joined *The New York Times'* board of directors. Besides owning the *Times* and the *Boston Globe*, the company also owns classical WQXR New York... The Advertising Council is asking the FCC to loosen its regulations on ad disclosure, in order to make sponsored public service announcements for the government's National Youth Anti-Drug Media Campaign more attractive to stations... Quincy Jones has agreed to host a series of musical documentaries for XM Satellite Radio. As part of the multiyear deal, Jones will also act as a creative consultant to XM's programming team. Also, jazz artist Wynton Marsalis has signed a deal to host 12 one-hour musical specials... Former AMFM executive VP David Lebow joins Emmis Communications as regional VP.

With reporting by Frank Saxe in New York.

Radio Braces Itself For Tough Year As National Ad Revenue Falls, Broadcasters Consider Cuts

BY FRANK SAXE

NEW YORK—As the nation's unemployment rate reaches its highest level in more than two years and businesses make their deepest payroll cuts since the 1991 recession, radio is bracing itself for a tougher-than-expected 2001.

Merrill Lynch analyst Jessica Reif Cohen says that radio industry advertising could decline for the year overall. "Our survey of radio broadcasters regarding May and June pacing suggests that the industry is pacing down at a rate modestly worse than the first quarter's estimated decline of 7%," she wrote in a quarterly advisory to investors. The timing is critical, she added, because May is traditionally the biggest advertising month for radio. She reported, "Major-market radio is truly struggling."

By the firm's estimates, New York is down 20%, Los Angeles is down 15%, and Miami is down 20%. The declines are led largely by a sharp decrease in national spot advertising, which is more common in large markets. Those companies with the biggest percentage of major-market stations will be the most affected, Cohen says. They include Clear Channel, Infinity, Emmis, Entercom, and Radio One.

The slowdown in radio advertising is worrying commercial lenders,

who may slow the flow of credit available to broadcasters, Cohen adds. That could result in necessary "reductions in operating costs and capital expenditures, as well as stipulating asset sales." If groups are forced to sell off stations, she says, such conglomerates as Clear Channel, Viacom/Infinity, and Disney/ABC could be poised to take advantage of fire sale prices.

According to the Radio Advertising Bureau (RAB), on a combined basis, March's local and national dollars were off 10% from last March, when dotcoms were still strong customers. But this decline is uneven; local revenue numbers dipped 6% in March, but national revenue dropped 23% from the same month a year ago.

The same trend is true for quarterly figures: According to the RAB, through the first quarter of 2001, combined local and national revenue was running 7% behind the first three months of 2000. But, taken individually, local dollars were off just 3%, while national sales were down 20%.

"Local radio continues to be more stable, relative to other media sec-

tors," contends RAB president/CEO Gary Fries. He predicts that because the radio business is so embedded in the local marketplace, the medium can endure the slowdown in the economy. "Once we get into the latter half of 2001, past the high comparisons from the first six months of 2000, radio will be well-positioned to pick up momentum."

Like most radio groups, Cumulus Media has been hurt by soft demand for advertising in the first quarter. "We are in a pretty tough revenue environment right now, and nobody can say when it will end," warns CEO Lew Dickey. In the first quarter, Cumulus posted a 70% increase in broadcast cash flow compared with 2000, while revenues dropped 7% to \$45 million—but the company has sold off a number of stations in the 12 months since those figures were released.

Westwood One CEO Joel Hollander says that his radio network has concentrated on gaining additional business from traditional advertisers. It has also won a bigger chunk from Verizon, Southwest Airlines, and Auto Zone, which helped fuel Westwood's growth in the first quarter, with cash flow up 6% to a record \$29.3 million.

"We're continuing to see weakness on the national front, but local busi-

(Continued on next page)



LIGGINS

Ongoing Talks Result In Spring Ratings Cutoff

BY FRANK SAXE

NEW YORK—After five months of negotiations between radio group owner Clear Channel Communications and Arbitron, the first trends for the spring ratings period are being sent out—but not every station will get them. Barring any last-minute agreement, stations in as many as 130 markets will not receive their ratings, as the dispute over a new contract between the two companies continues.

Clear Channel spokesman Randy Palmer says the talks are ongoing, pointing out that the company still has a number of existing contracts with Arbitron: "We are continuing to discuss with them the possibility to renew some of those contracts. Both parties are still in negotiations, but nothing has been reached at this time." An Arbitron spokesman declined to reveal which markets or stations are affected by the cutoff.

Clear Channel accounts for 22% of Arbitron's business, and the loss of the stations whose contracts are up this year would cost Arbitron as much as \$14 million in revenue. Clear

Channel may have more to lose, however. According to Merrill Lynch, the face-off may cost a portion of the \$800 million in advertising that Clear Channel wins annually from national advertisers. "The loss of ratings data would impair selling efforts with national accounts," said Merrill Lynch analysts in a recent report on the company. On April 30, those same analysts cut Clear Channel's outlook from "buy" to "neutral."

One radio consultant predicts that Clear Channel will lose important, fourth-quarter holiday business: "The buyers primarily look at the spring book, and if they're not getting it, what are they going to use?"

What is worse, the consultant feels, is that Clear Channel stations will be put at a competitive disadvantage when they sit down with agencies that still get the ratings numbers. "When one side has all the information, they're going to use it to their benefit. Their job is to beat up the radio station and its rep. It's going to be a one-sided game where the agency is going to be telling the

radio station how many listeners it has and how much they're going to pay for them, and the radio rep is powerless to present the station in a more favorable light or even know if the agency is telling the truth."

Others say there will also be pressure on rates, since by not using "the currency of the industry," Clear Channel will not be able to maintain its current rates, much less increase them. One former salesperson says, "That is not to say that this currency is not replaceable, but that in unrated markets where there are no ratings, the lowest bidder wins."

One Clear Channel program director says the stations will still be able to get 12-plus numbers in trade publications. "It would have more of an impact if we don't get the book in July, because from a financial standpoint we sell the book, not the trends." He went on to say that for programming purposes, he is less dependent upon Arbitron than in the past. "We have other information, like our call-out research, to give us an idea of where we stand in the marketplace."

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2	3	3	13	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
3	2	2	12	ALL FOR YOU VIRGIN	JANET
4	4	6	14	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
5	5	5	16	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
6	7	8	15	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
7	8	7	22	THANK YOU ARISTA	DIDO
8	6	4	12	SURVIVOR COLUMBIA	DESTINY'S CHILD
9	9	11	9	PLAY EPIC	JENNIFER LOPEZ
10	13	15	11	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
11	NEW	1		POP JIVE	'N SYNC
12	12	12	29	AGAIN VIRGIN	LENNY KRAVITZ
13	10	10	16	STUTTER JIVE	JOE FEATURING MYSTIKAL
14	11	9	24	ANGEL MCA	SHAGGY FEATURING RAYVON
15	14	13	13	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
16	22	24	5	IRRESISTIBLE COLUMBIA	JESSICA SIMPSON
17	23	26	5	DRIVE IMMORTAL/EPIC	INCUBUS
18	18	21	6	WHAT IT FEELS LIKE FOR A GIRL MAVERICK/WARNER BROS.	MADONNA
19	21	22	7	MAD SEASON LAVA/ATLANTIC	MATCHBOX TWENTY
20	26	25	9	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
21	15	16	19	JADED COLUMBIA	AEROSMITH
22	16	14	19	BUTTERFLY COLUMBIA	CRAZY TOWN
23	17	18	18	PUT IT ON ME MURDER INC./DEF JAM/DJMG	JA RULE FEATURING LIL' MO & VITA
24	24	23	6	THIS IS ME BAD BOY/ARISTA	DREAM
25	20	17	26	CRAZY MCA	K-CI & JOJO
26	28	32	4	GET UR FREAK ON THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
27	27	29	4	WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE	CITY HIGH
28	30	37	3	LET ME BLOW YA MIND RUFF RYDERS/INTERSCOPE	EVE FEATURING GWEN STEFANI
29	25	19	14	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
30	NEW	1		ALL OR NOTHING J	O-TOWN
31	NEW	1		WHEN IT'S OVER LAVA/ATLANTIC	SUGAR RAY
32	32	39	3	TAKE IT TO DA HOUSE SLIP-N-SLIDE/ATLANTIC	TRICK DADDY FEATURING THE SNS EXPRESS
33	36	—	2	MORE THAN THAT JIVE	BACKSTREET BOYS
34	NEW	1		THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	FAITH HILL
35	35	—	2	HERE'S TO THE NIGHT RCA	EVE 6
36	40	—	2	PEACHES & CREAM BAD BOY/ARISTA	112
37	29	34	7	LOOK AT US PLAYLAND/PRIORITY	SARINA PARIS
38	33	31	5	GET OVER YOURSELF 143/LONDON-SIRE	EDEN'S CRUSH
39	34	30	26	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
40	31	28	9	YELLOW CAPITOL	COLDPLAY

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. 250 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. **○** Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

RADIO BRACES ITSELF

(Continued from preceding page)

ness is strong, and it is up double digits in some cases," Cox Radio president/CEO Bob Neil says. While banks, financial services, telecom, and dotcom advertising have been soft, he says, automotive, health care, and restaurants have improved.

Although Cox's broadcast cash flow and net revenue both had double-digit gains, the company reported a net loss of \$2.1 million in the first quarter, down from a net profit of \$33 million in 2000. Neil says he is experiencing "buyers' revenge," as spot buyers try to get bargain-basement ad time because of weak demand. "We've seen competitors adding inventory to try to make up for the lack of revenue in a number of markets. The problem hasn't been selling your inventory; it's been the price at which you sell it."

Radio One president Alfred Liggins concedes that it has been difficult to keep selling spot time for the same price as when Internet companies were beating down the door. "Any time you see revenue growth fall off, the rates have to come down. It's just not possible to hold them."

He says his company is trying to work with advertisers by giving them cut-rate deals and free bonus spots to avoid lowering rates.

In the first quarter, Radio One's net loss was \$15.2 million—compared with a net profit of \$2.1 million a year ago—while its after-tax cash flow fell from \$7.5 million to \$1.7 million. Liggins says this downturn is largely due to Radio One's purchase of a number of stations from Clear Channel.

Facing tough financial times, radio operators are cutting costs. The Ackerley Group, which owns radio and TV stations in Seattle and Portland, Ore.—two dotcom-heavy markets—says it will reduce its workforce by 5%. Combined with other cost-cutting measures, Ackerley executives say the cuts will save the company as much as \$15 million this year.

Cumulus Media has undertaken a cost-cutting initiative, cutting the "bloated" structure of the company. Promotional spending will be reduced as Cumulus focuses instead on cross-promoting between stations and signing more trade deals with local TV stations and newspapers. The company has even slashed some non-traditional revenue programs, says Dickey, since several were costing more money to run than they brought in. CFO Marty Gausvik says the company is "no longer in the business of renting a corporate jet."

Because of the soft advertising market, Radio One is cutting the amount of revenue it expects this year. For 2001, it is projecting a net revenue of \$248 million, compared with the \$258 million that it predicted in February. Instead of cutting projections, a number of other radio groups have stopped making predictions altogether in order to avoid looking bad on Wall Street if they're forced to lower the numbers.

"National [advertising] is definitely the weakest link," says Radio One COO Mary Catherine Sneed. While she says fast food, soda, and entertainment categories remain strong, she does not foresee an upturn. "Right now, there's no light at the end of the tunnel."

Adult Contemporary

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	28	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK 9 weeks at No. 1
2	3	5	12	THANK YOU ARISTA 13922* †	DIDO
3	2	3	35	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
4	4	2	24	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	6	4	14	ANGEL ISLAND ALBUM CUT/DJMG	LIONEL RICHIE
6	5	6	17	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
7	9	8	16	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
8	8	9	33	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
9	7	7	39	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
10	12	11	36	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
11	14	18	86	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
12	13	10	43	BACK HERE HOLLYWOOD 164040 †	BBMAK
13	11	16	61	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
14	16	15	34	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
Airpower					
15	NEW	1		THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
16	10	12	56	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
17	18	13	90	AMAZED BNA 65957 †	LONESTAR
18	15	17	70	BREATHE WARNER BROS. 16884 †	FAITH HILL
19	20	21	6	EVERY DAY REPRISE ALBUM CUT †	STEVIE NICKS
20	17	19	84	THAT'S THE WAY IT IS 550 MUSIC 79473*EPIC †	CELINE DION
21	19	14	16	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
22	23	26	5	ONE MORE DAY ARISTA NASHVILLE ALBUM CUT †	DIAMOND RIO
23	21	22	9	PERFECT WORLD DDE ALBUM CUT	PETER CETERA
24	24	29	4	GHOST OF YOU AND ME HOLLYWOOD ALBUM CUT †	BBMAK
25	26	28	3	MORE THAN THAT JIVE ALBUM CUT †	BACKSTREET BOYS

Adult Top 40

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	2	18	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER 2 weeks at No. 1
2	2	1	28	THANK YOU ARISTA 13922* †	DIDO
3	3	3	15	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
4	4	5	15	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
5	5	4	34	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
6	7	7	30	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
7	6	6	35	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
8	8	8	26	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
9	9	12	7	MAD SEASON LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
10	11	14	13	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
11	12	11	16	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
12	10	9	18	JADED COLUMBIA 79555* †	AEROSMITH
13	15	20	6	THE SPACE BETWEEN RCA ALBUM CUT †	DAVE MATTHEWS BAND
14	13	13	24	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
Airpower					
15	21	22	6	IMITATION OF LIFE WARNER BROS. 42363* †	R.E.M.
16	18	21	9	HERE'S TO THE NIGHT RCA ALBUM CUT †	EVE 6
17	14	10	19	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
18	17	18	21	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
19	16	17	40	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
20	19	16	38	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
21	22	23	8	WALK ON INTERSCOPE ALBUM CUT †	U2
22	23	25	8	UNFORGIVEN GO GO'S ALBUM CUT/BEYOND †	GO-GO'S
23	25	26	7	PLEASE FORGIVE ME ATO ALBUM CUT/RCA †	DAVID GRAY
24	24	24	24	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
25	27	30	4	DREAM ON MUTE 44982*/REPRISE †	DEPECHE MODE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 80 adult contemporary stations and 79 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. **○** 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.

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PHILIPPINES STAND-OFF

(Continued from page 92)

in Quezon City, near Manila. "The disagreement on the broadcast-hour rate was not a substantive issue and could be ironed out. It was a minor detail."

But Tadeo does not agree. "We were nowhere near an agreement on the broadcast-hour rate. It's [also] important to note that after all these years, this was the first written proposal we've ever received from the KBP on royalty rates." The KBP proposal was received Jan. 9 by FILSCAP.

Representatives from GMA and another major TV station, ABS-CBN Broadcasting, met April 17-18 in Manila to discuss the situation with FILSCAP. Also at the meeting were Ang Kwee Tiang, Asia Pacific regional director of international authors' body the International Confederation of Societies of Authors and Composers (CISAC), ASCAP Asia Pacific regional director Willie C. Yeung, and representatives of authors' bodies from the U.K. and Australasia. Some 80% of music on Philippine TV is international repertoire.

According to Tadeo, the authors' representatives left the meetings with the understanding that CISAC would write a new proposal for distribution to individual TV stations, with the licensing fee most likely revenue-based. Any CISAC proposal would require FILSCAP approval before being sent to the individual TV stations.

At the meeting, both ABS-CBN Broadcasting and GMA Network representatives reportedly stated their desire to keep the KBP as their negotiating body. However, the KBP, as an industry association, has no legal authority to bind its member stations to any agreement reached with FILSCAP on licensing fees. Ibarra says the TV stations recognize the validity of this argument and claims they are now willing to make each network obtain a special power of attorney granting KBP legal authority.

Ibarra also says that TV stations have serious reservations about FILSCAP's assertion that TV has more penetration than radio in this country. "We believe radio has more audience reach in the Philippines. There is the issue of power and a lack of electricity in a number of areas. There are also many mountainous areas that block a TV signal."

Ibarra also says the TV stations strongly object to the use of a revenue-based licensing fee. "We don't believe this issue of how royalties are reached in other countries should be used in the Philippines."

If agreements with broadcasters cannot be reached, Tadeo says that various legal options available to FILSCAP include obtaining an injunction to discontinue the unauthorized use of music on TV. Tadeo says, "The Filipino way is to settle things in an amicable manner, but we're now exploring the legal remedies available to us."

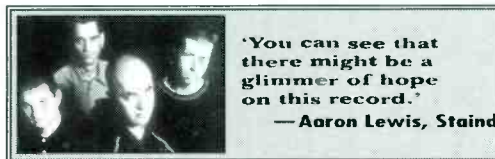
THE MODERN AGE • JILL PESSERNICK

Aaron Lewis says there was a lot of pressure while making Staind's second Flip/Elektra project, *Break the Cycle*, but it was also an outlet to express the life lessons he has learned.

"Some people are breathing down your necks to get it out, and some people are trying to put on their producer's hat before it's done," Lewis, the group's lead singer, says of the album. "We just wanted to put out the best product we could. We're really, really happy with how the record came out. We just grew. It's a natural growth that happens when a band plays in front of crowds every night and figures out what works and what doesn't work."

Lewis says that, as a result, there are a lot of

different flavors on the album. "I'm not screaming quite as much, yet there's one song on the record that's heavier than any song we've had yet," he explains. "We still get real heavy and



"You can see that there might be a glimmer of hope on this record."
—Aaron Lewis, Staind

nasty, and then we went to the complete opposite of the spectrum with some melodic and slower songs, with 'Outside' and 'It's Been Awhile.'"

"It's Been Awhile," which logs its sixth week

at No. 1 on Modern Rock Tracks this issue, is mainly "an acknowledgement of the past," Lewis says. He quotes the lyrics: "It's been a while since I could call you, it's been a while since I could look at myself straight, it's been a while since I said I'm sorry."

To be able to capture these feelings lyrically is a step beyond the band's first effort. "It's taken me 28 years to get to the point that I'm at now. You can see that there might be a glimmer of hope on this record," he says. "It's finally like I'm seeing the light after a 28-year-old tunnel. It's really hard to not take a little bit of responsibility to what you're putting in your lyrics. So many people who are in my position abuse this fact."

Billboard® JUNE 2, 2001

Mainstream Rock Tracks™

1. WK.	2. WK.	3. WK.	4. WK.	WKS. ON	TRACK TITLE	ARTIST
					ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
					◀ No. 1 ▶	
1	1	1	9	6 weeks at No. 1	IT'S BEEN AWHILE BREAK THE CYCLE	STAIND FLIP/ELEKTRA/VEEG †
2	5	11	3		SCHISM LATERALUS	TOOL TOOL DISSECTIONAL/VOLCANO †
3	2	2	21		DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	4	3	11		GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
5	3	5	13		YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
6	9	19	4		RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC
7	6	7	41		HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
8	8	6	14		MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
9	7	4	22		BREAKDOWN TANTRIC	TANTRIC MAVERICK †
10	10	8	34		AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
11	11	9	7		LICKIN' LIONS	THE BLACK CROWES V2
12	12	15	7		CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
13	15	17	5		WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH
14	16	22	5		JUST PUSH PLAY JUST PUSH PLAY	AEROSMITH COLUMBIA
15	19	39	3		OUTSIDE BREAK THE CYCLE	STAIND FLIP/ELEKTRA/VEEG †
16	13	13	50		LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
17	14	14	38		ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
18	23	31	6		PAIN PERFECT SELF	STEREOMUD LOUD/COLUMBIA †
19	17	12	28		HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
20	20	20	25		VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
21	22	23	12		DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
22	26	28	10		BEGINNING OF THE END SOMEWHERE IN BETWEEN	SYSTEMATIC TMC/ELEKTRA/VEEG †
23	21	27	8		MAKE IT RIGHT BRAND NEW HISTORY	ECONOLINE CRUSH RESTLESS †
24	31	34	5		ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
25	25	29	7		MOTO PSYCHO THE WORLD NEEDS A HERO	MEGADETH SANCTUARY †
26	18	18	15		NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
27	28	26	26		DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
28	32	32	6		SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
29	30	24	19		JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
30	27	10	25		OUTSIDE AARON LEWIS OF STAIND WITH FRED DURST THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
31	24	16	16		ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
32	34	33	14		WHAT A DAY STATEMENT	NONPOINT MCA
33	38	40	3		REVOLUTION MAN ... AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
34	36	35	6		BLOOM SINOMATIC	SINOMATIC RUST/ATLANTIC
35	29	21	15		RIDIN' TIME BOMB	BUCKCHERRY DREAMWORKS †
36	37	38	7		DIG L.D. 50	MUDVAYNE NO NAME/EPIC †
37	NEW ▶	1			REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL
38	39	—	2		BODIES SINNER	DROWNING POOL WIND-UP †
39	33	25	10		SAFE IN NEW YORK CITY STIFF UPPER LIP	AC/DC EASTWEST/VEEG †
40	NEW ▶	1			I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE

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/BPT Communications.

Billboard® JUNE 2, 2001

Modern Rock Tracks™

1. WK.	2. WK.	3. WK.	4. WK.	WKS. ON	TRACK TITLE	ARTIST
					ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
					◀ No. 1 ▶	
1	1	1	9	6 weeks at No. 1	IT'S BEEN AWHILE BREAK THE CYCLE	STAIND FLIP/ELEKTRA/VEEG †
2	2	2	6		HASH PIPE WEEZER	WEEZER GEFFEN/INTERSCOPE †
3	3	3	27		DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
4	4	4	13		BREAKDOWN TANTRIC	TANTRIC MAVERICK †
5	7	28	3		THE ROCK SHOW TAKE OFF YOUR PANTS AND JACKET	BLINK-182 MCA †
6	5	5	15		MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
7	6	6	18		FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/IDJMG †
8	9	19	3		SCHISM LATERALUS	TOOL TOOL DISSECTIONAL/VOLCANO †
9	12	11	12		YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
10	8	9	10		CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
11	10	10	7		THE SPACE BETWEEN EVERYDAY	DAVE MATTHEWS BAND RCA †
12	16	14	6		ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
13	14	16	8		DREAM ON EXCITER	DEPECHE MODE MUTE/REPRISE †
14	11	7	32		HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
15	13	12	14		DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
					◀ AIRPOWER ▶	
16	21	25	6		FAT LIP ALL KILLER, NO FILLER	SUM 41 ISLAND/IDJMG †
17	17	15	12		HEY PRETTY HAUNTED	POE FEV/ATLANTIC †
18	18	18	19		DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
19	20	20	4		OUTSIDE BREAK THE CYCLE	STAIND FLIP/ELEKTRA/VEEG †
20	15	8	31		SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
21	24	27	5		SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
22	31	—	2		DEEP "LARA CROFT TOMB RAIDER" SOUNDTRACK	NINE INCH NAILS NOTHING/ELEKTRA/VEEG †
23	23	29	8		IT DON'T MATTER SOUTHERN DISCOMFORT	REHAB EPIC †
24	26	38	3		RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC
25	22	23	6		IMITATION OF LIFE REVEAL	R.E.M. WARNER BROS. †
26	29	33	4		WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH
27	30	39	3		SHIVER PARACHUTES	COLDPLAY CAPITOL †
28	32	31	3		I MIGHT BE WRONG AMNESIAC	RADIOHEAD CAPITOL
29	33	—	2		SICK CYCLE CAROUSEL NO NAME FACE	LIFEHOUSE DREAMWORKS
30	25	22	18		INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
31	35	36	7		GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
32	27	21	15		NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
33	38	—	2		SOMETIMES DISTORTED LULLABYS	OURS DREAMWORKS †
34	37	35	7		FRED ASTAIRE THROWING THE GAME	LUCKY BOYS CONFUSION ELEKTRA/VEEG †
35	36	30	14		BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
36	39	—	23		VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
37	NEW ▶	1			WEAPON OF CHOICE HALFWAY BETWEEN THE GUTTER AND THE STARS	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
38	34	26	16		HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE-THRU/MCA †
39	40	40	10		HERE'S TO THE NIGHT HORRORSCOPE	EVE 6 RCA †
40	NEW ▶	1			SING THE INVISIBLE BAND	TRAVIS INDEPENDIENTE/EPIC †

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous programming
 1235 W. Street, NE
 Washington, D.C. 20018

- 1 2Pac, Until The End Of Time
- 2 112, Peaches & Cream
- 3 Ja Rule, I Cry
- 4 Case, Missing You
- 5 Aaliyah, We Need A Resolution
- 6 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 7 Lil' Jon & Eastside Boyz, Put Your Hands Up
- 8 Ray J, Wait A Minute
- 9 Lil' Romeo, My Baby
- 10 Three The... Let's Get It
- 11 Musiq, Love
- 12 R. Kelly, Fiesta
- 13 3LW, Playas Gon' Play
- 14 Eve, Let Me Blow Ya Mind
- 15 St. Lunatics, Midwest Swing
- 16 Snoop Dogg, Lay Low
- 17 Blu Cantrell, Hit'em Up Style
- 18 Xzibit, Front 2 Back
- 19 Tyrese, I Like Them Girls
- 20 Destiny's Child, Survivor
- 21 Syleena Johnson, I Am Your Woman
- 22 Lil' Mo, Superwoman
- 23 Janet, All For You
- 24 Craig David, Fill Me In
- 25 Sunshine Anderson, Heard It All Before
- 26 OutKast, So Fresh, So Clean
- 27 Missy Elliott, Get Ur Freak On
- 28 Jaheim, Just In Case
- 29 Queen Pen, I Got Cha
- 30 Tank, Maybe I Deserve
- 31 India.Arie, Video
- 32 Wyclef Jean, Perfect Gentleman
- 33 Silk, We're Calling You
- 34 JT Money, Hi-Lo
- 35 Afrika Bambaataa, Freestyle
- 36 Trick Daddy, Take It To Da House
- 37 Jagged Edge, Promise
- 38 Bishop, U Know U Ghetto
- 39 Jimmy Cozier, She's All I Got
- 40 QB Finest, Oochie Wally
- 41 Faith Evans, Can't Believe
- 42 Erick Sermon, Music
- 43 AZ, Problems
- 44 N.E.R.D., Lapdance
- 45 Dave Hollister, Take Care Of Home
- 46 JadaKiss, Put Your Hands Up
- 47 Lil' Jon & Eastside Boyz, Bia Bia
- 48 Ginuwine, There It Is
- 49 Method Man, I'll Be There For You
- 50 R.L., Good Love

NEW ONS

- Jill Scott, They Way
 Bilal, Love It
 DJ Honda, El Presidente
 Philly's Most Wanted, Please Don't Mind
 Coo Coo Cal, My Projects
 Pastor Troy, This Tha City



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Kenny Chesney, Don't Happen Twice
- 2 Travis Tritt, It's A Great Day To Be Alive
- 3 Brooks & Dunn, Ain't Nothing 'Bout You
- 4 Sara Evans, I Could Not Ask For More
- 5 Faith Hill, If My Heart Had Wings
- 6 Mark McGuinn, Mrs. Steven Rudy
- 7 Gary Allan, Right Where I Need To Be
- 8 Jamie O'Neal, When I Think About Angels *
- 9 Elbert West, Didley *
- 10 Cyndi Thomson, What I Really Need To Say *
- 11 Alan Jackson, When Somebody Loves You
- 12 Billy Gilman, There's A Hero
- 13 The Soggy Bottom Boys, I Am A Man Of Constant Sorrow
- 14 Terri Clark, No Fear
- 15 LeAnn Rimes, I Need You
- 16 Chris Cagle, Laredo
- 17 Montgomery Gentry, She Couldn't Change Me
- 18 Charlie Robison, I Want You Bad
- 19 Toby Keith, How Do You Like Me Now
- 20 Patty Loveless, The Last Thing On My Mind
- 21 Keith Urban, Where The Blacktop Ends *
- 22 Carolyn Dawn Johnson, Complicated
- 23 Billy Ray Cyrus, You Won't Be Lonely Now
- 24 Clay Davidson, Sometimes
- 25 Darryl Worley, Second Wind
- 26 Tammy Cochran, Angels In Waiting
- 27 Faith Hill, The Way You Love Me
- 28 Sara Evans, Born To Fly
- 29 Diamond Rio, One More Day
- 30 Brad Paisley, Two People Fell In Love
- 31 Vince Gill, Feels Like Love
- 32 Jessica Andrews, Who I Am
- 33 Trisha Yearwood, I Would've Loved You Anyway
- 34 Toby Keith, You Shouldn't Kiss Me
- 35 Jamie O'Neal, There Is No Arizona
- 36 Travis Tritt, Best Of Intentions
- 37 Nickel Creek, When You Come Back Down
- 38 Lee Ann Womack, I Hope You Dance
- 39 Jo Dee Messina, That's The Way
- 40 Dixie Chicks, Cowboy Take Me Away
- 41 Dixie Chicks, Goodbye Earl
- 42 Faith Hill, Breathe
- 43 Dixie Chicks, Without You
- 44 Aaron Tippin, People Like Us
- 45 Kenny Rogers, There You Go Again
- 46 Keith Urban, But For The Grace Of God
- 47 Trent Summer & The Ne, Part Your Name In Purple
- 48 Jo Dee Messina, Stand Beside Me
- 49 Phil Vassar, Rose Bouquet
- 50 Jo Dee Messina, Burn

* Indicates Hot Shots

NEW ONS

- Billy Gilman, She's My Girl
 Faith Hill, There You'll Be



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 2 Eve, Let Me Blow Ya Mind
- 3 Janet, All For You
- 4 Nelly, Ride Wit Me
- 5 Weezer, Hash Pipe
- 6 Missy Elliott, Get Ur Freak On
- 7 Snoop Dogg, Lay Low
- 8 Staind, It's Been Awhile
- 9 Destiny's Child, Survivor
- 10 Tyrese, I Like Them Girls
- 11 City High, What Would You Do
- 12 Uncle Kracker, Follow Me
- 13 Linkin Park, Crawling
- 14 R. Kelly, Fiesta
- 15 Train, Drops Of Jupiter
- 16 Sum 41, Fat Lip
- 17 Sunshine Anderson, Heard It All Before
- 18 Ja Rule, I Cry
- 19 Stella Soleil, Kiss Kiss
- 20 Tantric, Breakdown
- 21 Dave Matthews Band, The Space Between
- 22 Lil' Mo, Superwoman
- 23 112, Peaches & Cream
- 24 Dream, This Is Me
- 25 2Pac, Until The End Of Time
- 26 Jennifer Lopez, Play
- 27 Aaliyah, We Need A Resolution
- 28 Incubus, Drive
- 29 Three The... Let's Get It
- 30 Fatboy Slim, Weapon Of Choice
- 31 Lifehouse, Hanging By A Moment
- 32 Cold, No One
- 33 New Found Glory, Hit Or Miss
- 34 Matchbox Twenty, Mad Season
- 35 Saliva, Your Disease
- 36 Craig David, Fill Me In
- 37 U2, Elevation
- 38 Mudvayne, Dig
- 39 Faith Evans, Can't Believe
- 40 Jessica Simpson, Irresistible
- 41 Eve 6, Here's To The Night
- 42 Radiohead, Pyramid Song
- 43 Koffee Brown, Weekend Thing
- 44 Toya, I Do
- 45 Backstreet Boys, More Than That
- 46 R. Kelly, A Woman's Threat
- 47 Snoop Dogg, Just A Baby Boy
- 48 Ginuwine, There It Is
- 49 Britney Spears, Don't Let Me Be The Last To Know
- 50 Mandy Moore, In My Pocket

** Indicates MTV Exclusive

NEW ONS

- Alicia Keys, Fallin'
 Drowning Pool, Bodies
 Backstreet Boys, More Than That
 Faith Hill, There You'll Be
 The Product G&B, Cluck Cluck
 3LW, Playas Gon' Play
 Shaggy, Freaky Girl
 Usher, U Remind Me



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Jaded
- 2 Janet, All For You
- 3 Lifehouse, Hanging By A Moment
- 4 Dido, Thank You
- 5 Moby, South Side
- 6 Steve Nicks, Every Day
- 7 Jennifer Lopez, Play
- 8 Train, Drops Of Jupiter
- 9 Uncle Kracker, Follow Me
- 10 Destiny's Child, Survivor
- 11 R.E.M., Imitation Of Life
- 12 Fatboy Slim, Weapon Of Choice
- 13 Matchbox Twenty, Mad Season
- 14 Dave Matthews Band, The Space Between
- 15 Incubus, Drive
- 16 Sting, After The Rain Has Fallen
- 17 Nelly Furtado, I'm Like A Bird
- 18 Bon Jovi, Say It Isn't So
- 19 India.Arie, Video
- 20 Stella Soleil, Kiss Kiss
- 21 Coldplay, Yellow
- 22 Blues Traveler, Girl Inside My Head
- 23 U2, Beautiful Day
- 24 David Gray, Please Forgive Me
- 25 U2, Walk On
- 26 Sugar Ray, When It's Over
- 27 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 28 A3, Woke Up This Morning
- 29 Madonna, Don't Tell Me
- 30 Britney Spears, Don't Let Me Be The Last To Know
- 31 Go-Go's, Unforgiven
- 32 The Wallflowers, Letters From The Wasteland
- 33 Bangles, Manic Monday
- 34 Katrina & The Waves, Walking On Sunshine
- 35 Everclear, Brown Eyed Girl
- 36 U2, Elevation
- 37 Babyface, There She Goes
- 38 Sugar Ray, Every Morning
- 39 3 Doors Down, Kryptonite
- 40 Vertical Horizon, You're A God
- 41 Staind, It's Been Awhile
- 42 Fuel, Hemorrhage (In My Hands)
- 43 Lenny Kravitz, Again
- 44 Dave Matthews Band, I Did It
- 45 Faith Hill, This Kiss
- 46 Macy Gray, I Try
- 47 Faith Hill, The Way You Love Me
- 48 Jessica Simpson, Irresistible
- 49 Sugar Ray, Fly
- 50 Faith Hill, Breathe

NEW ONS

- Five For Fighting, Superman (It's Not Easy)
 Alicia Keys, Fallin'
 Tool, Schism

Music Video PROGRAMMING

Madonna's 'Don't Tell Me' Video Wins Two Top MVPA Awards

MVPA AWARDS: Madonna's "Don't Tell Me" video received top honors at the 10th annual Music Video Production Assn. (MVPA) Music Video Awards, held May 16 at the Directors Guild in Los Angeles. The video, directed by **Jean-Baptiste Mondino**, won for video of the year and best direction of a female artist.

Other multiple winners were **Fatboy Slim's** "Weapon of Choice" (electronic video of the year and best choreography), **A Perfect Circle's** "Judith" (rock video of the year and best editing), and **Black Eyed Peas'** "Get Original" (directorial debut of the year and best video made for less than \$25,000).

The awards, voted on by MVPA members, go to the production company of each winning video, except for awards given for a specific behind-the-scenes job. Eligible videos for this year's show were produced between Jan. 1 and Dec. 31, 2000.

After the program, MVPA president **Catherine Finkenshaedt** said of the music video industry: "It is truly a groundbreaking arena, and videos are becoming more innovative. This sparks ever-increasing activity in the industry."

Rock video of the year presenter **Art Alexakis**, **Everclear** front man and director of the band's most recent videos, was eager to discuss Everclear's upcoming plans. "We're doing a summer tour with **American Hi-Fi**, **Mayfield Four**, and **Flip**."

Director **Joseph Kahn**, whose "South Side" was named pop video of the year, said working with **Moby** and **Gwen Stefani** on the clip was one of the highlights of his year. He recently directed U2's "Elevation" and **Aerosmith's** "Fly Away."

Black Eyed Peas member **Taboo**, who presented the rap video of the year with his bandmates, said, "It is important for us to be out there and have a visual presence. We won't sell millions with [just] our albums." The group will tour Southeast Asia and release a live album, which will be sold via the Web site blackeyedpeas.com this winter. A new Black Eyed Peas studio album is due next year.

Lifetime achievement award winner **Mark Pellington** (who directed **Pearl Jam's** "Jeremy") said that he was "blown away to be receiving the award at the age of 39." Pellington added, "We really should thank the musicians. We act as interpreters by

bringing their work to life." The MVPA Hall of Fame video award for Madonna's "Like a Prayer" was accepted by the video's director, **Mary Lambert**. She thanked Madonna for her vision, saying she was "lucky to be able to paint the pictures in my head." Following is the complete list of winners. (Production winners are in parentheses.)

Video of the year: Madonna, "Don't Tell Me" (DNA Inc.)

MVPA Hall of Fame Award: Madonna, "Like a Prayer" (Mary Lambert)

Lifetime achievement award: Mark Pellington

Pop video of the year: Moby Featuring Gwen Stefani, "South Side" (Super-Mega, Palomar Pictures)

Rock video of the year: A Perfect Circle, "Judith" (Anonymous)

Hip-hop video of the year: Eminem, "The Real Slim Shady" (Geronimo Films)

Rap video of the year: OutKast, "Bombs Over Baghdad" (FM Rocks)

R&B video of the year: Erykah Badu, "Didn't Cha Know?" (Black Dog Films)

Country video of the year: Dixie Chicks, "Goodbye Earl" (X-Ray Productions)

Adult contemporary video of the year: Dido, "Here With Me" (DNA Inc.)

Electronic video of the year: Fatboy Slim, "Weapon of Choice" (Satellite Films)

Alternative video of the year: Incubus, "Drive" (A Band Apart)

Soundtrack video of the year: Destiny's Child, "Independent Women Part I" (DNA Inc.)

International video of the year: Bentley Rhythm Ace, "Theme From Gutbuster" (Hammer & Tongues)

Best video made for under \$25,000: Black Eyed Peas, "Get Original" (Clever Films)

Director of the year: Sophie Muller

Best direction of a new artist: Coldplay, "Yellow" (James & Alex)

Best direction of a male artist: Badly Drawn Boy, "Disillusioned" (Garth Jennings)

Best direction of a female artist: Madonna, "Don't Tell Me" (Jean-Baptiste Mondino)

Directorial debut of the year: Black Eyed Peas, "Get Original" (Anthony Mandler)

Best editing in a music video: A Perfect Circle, "Judith" (Angus Wall)

Best cinematography in a music video: Backstreet Boys, "The Call" (Thomas Kloss)

Best art direction in a music video: OutKast, "Ms. Jackson" (David Faithful)

Best colorist/telecine in a music video: Beck, "Mixed Bizness" (David Hussey)

Best special effects in a music video: Robbie Williams, "Rock DJ" (David White, Sacha Carter)

Best choreography in a music video: Fatboy Slim, "Weapon of Choice" (Michael Rooney)

Best styling in a music video: Lenny Kravitz, "Again" (Maryam Malakpour)

Best hair in a music video: No Doubt, "Simple Kind of Life" (Danilo)

Best makeup in a music video: 'N Sync, "It's Gonna Be Me" (Screaming Mad George, Elan Bongiorno)

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 2, 2001.



Continuous programming
 200 Jericho Quadrangle
 Jericho, NY 11753

- Sugar Ray, When It's Over (NEW)
 Radiohead, Pyramid Song (NEW)
 Ja Rule, I Cry
 U2, Elevation
 Linkin Park, Crawling
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
 Travis, Sing
 Nelly, Ride Wit Me
 Weezer, Hash Pipe
 Missy Elliott, Get Ur Freak On
 Sum 41, Fat Lip
 Stella Soleil, Kiss Kiss
 Eve 6, Here's To The Night
 Depeche Mode, Dream On
 Staind, It's Been Awhile
 Fatboy Slim, Weapon Of Choice
 Eve, Let Me Blow Ya Mind
 Jennifer Lopez, Play
 Godsmack, Greed
 Nelly Furtado, I'm Like A Bird



Continuous programming
 8/F, One Harbourfront
 18 Tak Fung, Street Kowloon, Hong Kong

- Ronan Keating, Lovin' Each Day
 Destiny's Child, Survivor
 Emma Burton, What Took You So Long
 India.Arie, Video
 Jennifer Lopez, Play
 Robbie Williams, Let Love Be Your Energy
 Missy Elliott, Get Ur Freak On
 Janet, All For You
 Sugar Babes, Run For Cover
 Matchbox Twenty, Mad Season



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Alicia Keys, Fallin'
 Drowning Pool, Bodies
 Babyface, There She Goes
 Rehab, It Don't Matter
 Eric Sermon, Music
 Sting, After The Rain Has Fallen
 Redman, Let's Get Dirty



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Tool, Schism (NEW)
 Usher, U Remind Me (NEW)
 Train, Drops Of Jupiter (Tell Me) (NEW)
 Dream, This Is Me (NEW)
 Distinct Nature, Easier Said Than Done (NEW)
 The Product G&B, Cluck Cluck (NEW)
 112, Peaches & Cream (NEW)
 Blink-182, The Rock Show
 Weezer, Hash Pipe
 Destiny's Child, Survivor
 Janet, All For You
 Nelly Furtado, Turn Out The Light
 Econoline Crush, Make It Right
 Jennifer Lopez, Play
 Nelly, Ride Wit Me
 SoulDecision, Let's Do It Right
 Sugar Jones, Days Like That
 Our Lady Peace, Life
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
 Uncle Kracker, Follow Me



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Backstreet Boys, The Call
 Oreja De Van Gogh, Cuidate
 El Gran Silencio, Dejenne Si Estoy Llorando
 Ricky Martin/Christina Aguilera, Nobody Wants...
 Aerosmith, Jaded
 Crazy Town, Butterfly
 Creed, With Arms Wide Open
 Westlife, I Lay My Love On You
 Madonna, What It Feels Like For A Girl
 Modjo, Chillin'
 Dido, Thank You
 Genitallica, Que Fue Lo Que Paso?
 U2, Stuck In A Moment
 Destiny's Child, Survivor
 Alejandro Sanz, El Alma Al Aire
 Morbo, Ensename
 Bon Jovi, One Wild Night
 Jennifer Lopez, Play
 Christina Aguilera, Pero Me Acuerdo De Ti
 Limp Bizkit, Rollin'



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- 2Pac, Until The End Of Time
 Eve, Let Me Blow Ya Mind
 Missy Elliott, Get Ur Freak On
 Sunshine Anderson, Heard It All Before
 Jay-Z, Guilty Until Proven Innocent
 Ray J, Wait A Minute
 Aaliyah, We Need A Resolution
 Angie Martinez, Dem Thangs
 Lil' Mo, Superwoman Pt. II
 L-Burna A.K.A. Layzie Bone, Make My Day
 Destiny's Child, Survivor
 Co Co Cal, My Projects
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
 Queen Pen, I Got Cha
 India.Arie, Video



5 hours weekly
 223-225 Washington St
 Newark, NJ 07102

- R.E.M., Imitation Of Life
 The Wallflowers, Letters From The Wasteland
 Radiohead, Pyramid Song
 Maxwell, Get To Know Ya
 Madonna, What It Feels Like For A Girl
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
 Our Lady Peace, Life
 India.Arie, Video
 Janet, All For You
 Monster Magnet, Heads Explode
 Depeche Mode, Dream On
 Aerosmith, Jaded
 Jennifer Lopez, Play
 Joey McIntyre, Rain
 Nikka Costa, Like A Feather
 Jonathan Brooke, Linger
 David Gray, Please Forgive Me
 Run-D.M.C., Rock Show
 Ours, Sometimes
 Joan Osborne, Love Is Alive



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
 112, Peaches & Cream
 3LW, Playas Gon' Play
 Eden's Crush, Get Over Yourself
 O-Town, All Or Nothing
 Lil' Romeo, My Baby
 Eve, Let Me Blow Ya Mind
 Mandy Moore, In My Pocket
 Train, Drops Of Jupiter (Tell Me)
 Destiny's Child, Survivor
 Britney Spears, Don't Let Me Be The Last To Know
 Samantha Mumba, Baby, Come Over
 Janet, All For You
 New Found Glory, Hit Or Miss
 St. Lunatics, Midwest Swing

GOO GOO DOLLS REVEAL LESSONS LEARNED ON WARNER ANTHOLOGY

(Continued from page 5)

Listening to *Ego* is like listening to a musical scrapbook of the Goo Goo Dolls. It's a noteworthy chronicle of the band's evolution from a bar band playing gritty, post-punk music to a multi-platinum act with a more melodic, mature sound.

Rzeznik says that choosing the album's songs was easy for the band, which also includes bassist Robby Takac and drummer Mike Malinin. "We just picked out the songs we liked the best," Rzeznik notes. "It was fun to look back on how we were. We laughed a lot just listening to some of the old studio tapes and remembering some of the

The Warner Bros. release is identical to the Third Rail/Hollywood album except for one track. The Third Rail/Hollywood release contains the song "Name," since it wasn't a hit single overseas. "Eyes Wide Open" (from *Dizzy Up the Girl*) is on the Warner Bros. release instead of "Name."

Although no single or video will be released from *Ego*, "Name" will be an emphasis track in the territories covered by Third Rail/Hollywood and its licensees, according to Peter Holden, Buena Vista Music Group senior VP of international.

"'Name' has a track record of being a hit, so that's why we're making it the focus of [*Ego*]," he says. "The biggest market for the Goo Goo Dolls in our region is Australia, since *Dizzy* sold 110,000 copies there [which is platinum status], and we see pockets of strength in Asia, too." Holden says that there's a strong possibility that "Name" will be released as a single in Europe.

Holden adds that *Ego* "is one way to give fans the Goo Goo Dolls' history in one fell swoop. Hopefully, it'll inspire people to go back and pick up some of the band's catalog albums."

Brian Yatzor, VP of merchandising for the New York-based retail chain AltiTunes, agrees: "I don't see how you could go wrong with a generous number like 22 tracks on one album."

Warner Bros. VP of marketing Eric Fritschi says *Ego* will appeal to "longtime hardcore fans and the newer fans who discovered the band because of 'Iris' or 'Slide.'" According to Fritschi, Warner Bros. is marketing the album primarily through retail and word-of-mouth on the Internet.

The Goo Goo Dolls performed on *The Tonight Show With Jay Leno* May 25. The band has also taken a proactive approach in developing its official Web site (googoodolls.com) to interact with fans.

Mike Fuller, music buyer for the Amarillo, Texas-based retail chain Hastings Books, Music & Video, believes that *Ego* will be purchased mainly by hardcore Goo Goo Dolls fans. "Some people who got into the band because of the last two Goo Goo Dolls albums might buy [*Ego*], but I don't think it's going to raise the visibility of the band the way a new studio album would."

NO DEADLINE FOR NEW ALBUM

Warner Bros. anticipates that the band's next studio album will be released before the end of the year. The Goo Goo Dolls—managed by Atlas/Third Rail Management and booked by the William Morris Agency—won't tour until their next studio release.

Yet, as Rzeznik says, "I don't set deadlines for myself to put out a new album. There are a lot of things going on with our record company right now that we have no control over. I want our next album to get a good push from the record company and for the timing to be right."

As easy as it was to put together *Ego*, Rzeznik admits that it's been much more difficult to do the band's next studio album. The artist suffered a near-paralyzing writer's

block before the recording of *Dizzy Up the Girl*, and Rzeznik confesses that the possibility of going through that again unnerves him.

"I've been through a writer's block already for the next album," he candidly reveals. "I panicked for six months and beat the crap out of myself for having it. I've had a lot of help, though. You have to wade through the shit until you come up with something that you like. Songwriting for me is like digging in a septic tank for a long time to find a diamond ring."

Rzeznik adds that it's easier for

him to write songs when he's not on tour: "I love being in the studio the most. Some people like having a home studio, but not me. I love the whole look of a studio, the smell of a studio, the feeling that you're going there to work."

Dizzy Up the Girl co-producer Rob Cavallo, whom Rzeznik calls "a great cheerleader and a great motivator," will be on board for the next Goo Goo Dolls album. Rzeznik adds that he has about "40 ideas for songs" and that the band plans to go into the studio around mid-summer.

Although the other Goo Goo Dolls

members have had songwriting credits on the band's albums, Rzeznik has been the chief songwriter of the band's hits. He acknowledges that extra pressure comes with the expectations of being a hit songwriter—fighting self-doubt is a constant battle. "Songwriting and being in a band are the only things in my life I've ever done well. I always tell musicians that it's not the end of the world if you don't become a rock star. Don't worry about the popularity factor of it. If you really like your music, that's all that matters."

'I always tell musicians that it's not the end of the world if you don't become a rock star. If you really like your music, that's all that matters.'

—JOHNNY RZEZNIK,
GOO GOO DOLLS

outtakes. We were just kids when we started."

The Goo Goo Dolls—with roots in Buffalo, N.Y.—were formed in 1985 by Rzeznik and Takac, who were joined by original drummer George Tutuska. The band's recording career began in 1987, with the release of an independent, eponymous album. The Goo Goo Dolls then signed to Metal Blade, which released their albums 1989's *Jed*, 1990's *Hold Me Up*, and 1993's *Superstar Car Wash*.

The release of 1995's *A Boy Named Goo* was a major turning point (Music to My Ears, Billboard, Feb. 25, 1995) for the band. After the album was recorded, Tutuska was replaced by Malinin. The Goo Goo Dolls also found themselves embroiled in a legal battle to leave Metal Blade, and the band eventually settled at Warner Bros. *A Boy Named Goo* spawned the band's first hit single, "Name," which reached No. 5 on The Billboard Hot 100. *A Boy Named Goo* has sold 1.6 million copies in the U.S., according to SoundScan.

The Goo Goo Dolls went on to even greater commercial success with 1998's *Dizzy Up the Girl*, which has sold 3.5 million copies in the U.S., according to SoundScan. The album contained the hit singles "Iris," "Slide," "Dizzy," "Black Balloon," and "Broadway."

Ego will be released by Warner Bros. Records in North America and Japan. Third Rail/Hollywood Records will release the set in Europe, Australia, New Zealand, South America, and South Africa. Third Rail/Hollywood's licensees include Edel Records in Europe, Festival Records in Australia and New Zealand, Sum Records in South America, Sony Music Asia in Southeast Asia, and Gallo Records in South Africa.

AT 60, DYLAN STILL ROLLING ON THE ROAD

(Continued from page 5)

creative, capitalizing on a catalog of rare depth as well as performance chops built from thousands of live shows.

Longtime observers consider Dylan's current concerts to be among the best of his career; and the artist continues to turn new generations on to his songs through his prodigious road work. "Bob Dylan has taken over James Brown's title of 'hardest-working man in show business,'" says John Scher of Metropolitan Entertainment Group, promoter of "tons of dates" for Dylan dating back to the early '70s.

"There is no question that he is not only the pre-eminent poet laureate of rock music but also one of the pre-eminent live performers," Scher adds. "His shows today range from 'very good' to 'magical.'"

Dylan's touring efforts have increased dramatically in recent years, coinciding—intentionally or not—with his Grammy-winning *Time Out of Mind* album and a critically acclaimed performance at the Woodstock festival in 1994. Slowed only by a potentially fatal heart problem that kept him grounded for a month in 1997, Dylan annually tours for more than half the year. Such a work ethic is gratifying to a record label, particularly when it holds a backlist with the scope of the Bob Dylan canon.

"Dylan's is one of the most vital catalogs in the history of the business, and we treat it that way," says Larry Jenkins, senior VP of marketing and media at Columbia Records. "He plays 125 dates a year and still manages to hit places most artists never get to. It's always viewed as an event when Bob Dylan comes to town. His catalog sells incredibly well—and the fact that he's out on the road has a lot to do with it. And we want people to be able to walk into any record store in the country and find any Dylan album they're looking for."

AN EVER-ROLLING STONE

Dylan's touring group for the past several years features Charlie Sexton (guitar), Tom Garnier (bass), David Kemper (drums), and Larry Campbell (guitar). With this crack band, any song from the past four decades is fair game—and the band leader has one of the most prodigious song portfolios of any artist ever. Set lists change nightly.

"At any given show, he's drawing upon four decades of his own music,

and he also brings out well-chosen songs from other artists," Jenkins points out. "There are Web sites that chart Dylan set lists, and one would be hard-pressed to find any two that are identical."

Rob Light, who heads up the music division of Creative Artists Agency (CAA), gives Dylan manager Jeff Kramer credit for much of the artist's touring success. "Jeff has done a brilliant job of helping Bob reinvent himself and making Dylan one of the premier touring artists in the world," Light says. "At the same time, Bob is a throwback to the old wandering minstrels that never came off the road. He tours all the time, and he loves it."

Touring partners over the years

mid- to late-'90s he upped his road work considerably without sacrificing creativity. "He challenges himself every night," says promoter Seth Hurwitz of I.M.P., which presents Dylan in the Washington, D.C., market.

Hurwitz believes younger acts should take note. "Dylan's out there teaching lessons to everybody about what a real performance is. This guy is the absolute king right now. This is not an oldies show."

Dylan is a promoter's dream, Hurwitz adds. "It would be exciting enough just to present this icon, but beyond all that, the quality of the music on stage is yet another honor altogether. To be a promoter doing Dylan is perfect. I can't wait 'til I get the next phone call."

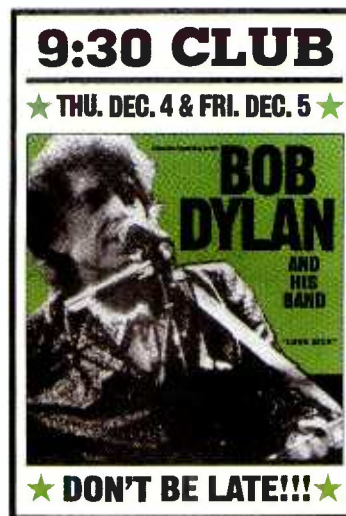
Why does Dylan work so hard at an age when many are considering retirement? The man himself avoids interviews. "I wouldn't want to speak for Bob Dylan," Jenkins says, "but my own theory is that he comes from the tradition of bringing music to the people."

Dylan plays theaters, performing-arts centers, arenas, university auditoriums, and outdoor music festivals. "He likes mixing it up with different configurations," explains Brian Greenbaum, Dylan's agent at CAA. "He loves [general admission] situations in front of younger audiences."

In multi-artist festival situations, Dylan is a top draw. A May 5 appearance at the River Stages music festival in Nashville saw Dylan propel the festival to its first-ever one-day sellout. "Dylan was great—and his people were great to work with," says Brian O'Connell, Nashville VP at SFX, the producer of River Stages.

Dylan is not only hands-on in choosing his support acts, but he's also concerned about keeping ticket prices reasonable, Greenbaum says. "We hardly ever go over \$35, and as best we can we try to keep it under \$30."

So the Dylan touring legend rumbles tirelessly into a new millennium. "People have tried to attach labels to Bob Dylan for years—be it folk, folk rocker, protest singer, or whatever—and none of them are accurate," Jenkins says. "That's one of the reasons he is one of the most successful live performers in the world. His music defies description; it's just Bob Dylan music."



have included the Band, the Grateful Dead, Tom Petty and the Heartbreakers, Steve Earle, Sheryl Crow, Jewel, the Black Crowes, Asleep at the Wheel, Paul Simon, Phil Lesh, Ani DiFranco, and BR5-49. BR5-49 opened about 25 shows for Dylan in 1998 and considered it an honor.

Dylan "was doing 'Rock Island Line' way before us," says BR5-49's Gary Bennett. "Bob Dylan is one of the biggest rock stars in the world, but he was a real down-to-earth guy. I talked about ducks and the weather with him." He adds that Dylan fans are open to new music. "I still get people who come up to me at our shows saying, 'The first time I saw you was with Bob Dylan.' Bob is very diverse in his music, so his fans are, too."

INDIAN SUMMER

Dylan has toured consistently throughout his career, but in the

DEVOTED INDIES SERVE PUBLIC AS CURATORS OF MUSICAL PAST

(Continued from page 5)

label, the Old Masters (TOM), has restored to print a wealth of arcane Roaring '20s and Depression-era jazz and dance-band music.

As they did in the '50s—when one piratical jazz reissue imprint boldly took the name Jolly Roger Records—many of the indie labels today operate in nebulous legal terrain, since much of the material they deal in—which is usually reproduced from old 78s and not from original masters—is purportedly the property of major labels.

Yet most labels, citing the near-total neglect of this music by the majors, say that they are perfectly within their rights in reproducing their old 78s and that their activities are unlikely to be tested in court.

To Allen Larman, roots-music buyer at the Rhino Records retail store in Los Angeles, these small labels are performing an invaluable service, not only for consumers but for industry listeners and musicians.

"They're providing music that people otherwise wouldn't get a chance to hear," Larman insists. "Without them, there would be a void. These labels are having a direct impact on music today. There's a cultural significance with what they're doing—people are being enlightened. This music isn't being played on the radio, and you can't download [20s bluesman] Charlie Jordan off the Internet."

In the 1998 book *Chasin' That Devil Music*, musicologist/researcher Gayle Dean Wardlow notes that reissue activity began in earnest "once collectors finished piecing together an artist's work on 78s [and] made their treasures available" on LPs and, later, CDs.

Wardlow notes that the most significant early indie reissue imprints were Origin Jazz Library (OJL), founded in 1960 by Bill Givens and Pete Whelan, and Yazoo Records, formed in 1967 by Nick Perls and Bernard Klatzko. Both labels are still in business today.

PATHFINDING LABELS ENDURE

Cary Ginell, who today operates OJL in L.A. with partner Michael Kieffer, says that Givens and Whelan were inspired by the reissue efforts of RBF

Records, a subsidiary of Moses Asch's Folkways Records that issued '20s country blues and gospel. "This music was getting lost—it wasn't getting reissued, and the records were so rare, so Bill decided to put out a series of them."

The OJL label—run exclusively by Givens after Whelan exited to found the magazine *78 Quarterly* in 1967—made its name with such compilations as *Really! The Country Blues* and the first LP devoted to bluesman Charley Patton. In the early '80s, Givens wanted to reactivate his dormant imprint with a Western swing series, and he turned to Ginell, a fellow habitué of Jazz Man Records, a now defunct West L.A. store that catered to record collectors.

After Givens died in 1999, Ginell and Kieffer took the OJL name, and they'll soon launch the "Western Swing Chronicles" CD series, focusing on such artists as Milton



Brown, Leon Chappelle, Roy Newman, Ocie Stockard, and guitarist Bob Dunn. "Western swing may be the most under-represented or over-neglected major musical genre of the 20th century, as far as reissues and historical analysis go," says Ginell, author of a 1994 biography of band-leader Brown. "After Bob Wills, most people are hard-pressed to name anybody else who played the music."

OJL also distributes Sunbeam Records, a jazz reissue label founded in 1970 by Alan Roberts. Kieffer has been involved in Sunbeam's re-mastering of a comprehensive 13-CD series devoted to trumpeter Bix Beiderbecke. "Here we have one of the key players in the 1920s," Kieffer says, "one of the most important figures in early jazz, and yet every attempt prior to this series to put out either a representative package by him or something complete has been flawed."

After the death of Yazoo owner Perls in 1986, much of his large collection of 78s was purchased by Richard Nevins and Don Kent, who today operate the imprint for Shanachie Records in New York.

Nevins, who describes himself as a "maniacal collector," says Yazoo has shifted its focus in recent years from strictly blues to compilations of what he calls "early American rural music" by both black and white artists of the '20s and '30s. The label is also issuing new, upgraded packages devoted to such acts as Blind Lemon Jefferson, Blind Blake, the Memphis Jug Band, and Cannon's Jug Stompers.

"A lot of the old [Yazoo titles] were pretty shaky in a lot of ways," Nevins says. "They weren't really well-conceived, and they had pretty medi-

ocre sound quality. Then they only had 12 or 14 tracks, and people don't exactly want to buy a CD with 12 or 14 tracks. All the ones in the past eight or nine years have had around 23 tracks."

TOM, another '60s label, had its name was acquired six years ago by former computer executive/engineer Morrow. It has released sets by artists as well known as singer Mildred Bailey and saxophonist Frank Trumbauer and as obscure as singer/guitarist Charlie Palloy and banjoist Harry Reser.

For his releases, Morrow draws almost exclusively on his collection of 70,000 78s, which includes titles from such long-lost labels as the '30s budget imprint Crown. "They put out a total of something like 550 records, of which something like 450 were dance bands, the rest being strictly vocals," he says. "Of the 550, I have 375. I probably have a bigger Crown collection than anybody else in the world."

Morrow has also done important audio restoration work—most recently on *Lamento Borincano*, an astonishing two-CD set of Puerto Rican recordings issued by Berkeley, Calif.-based Arhoolie Records.

Arhoolie owner Chris Strachwitz began his own blues reissue imprint, Blues Classics, in the '60s but has recently focused on reissuing Mexican and Tex-Mex recordings (on the Folklyric imprint) and other ethnic musics. Strachwitz explains that the blues reissue market had grown overcrowded: "I figured, 'Hell, let me devote my time to things that haven't been mined to death and need to be exposed, especially the Mexican stuff.'"

Several new labels have continued in the tradition of the original reissue imprints, upping the ante with exceptional production values. Revenant Records, founded in 1996 by late guitarist and record fanatic John Fahey, has drawn great attention with its elegant collections devoted to prewar gospel music and hillbilly banjoist Dock Boggs. Last year, Revenant released the previously unheard fourth volume of Harry Smith's groundbreaking *Anthology of American Folk Music*. On Oct. 23, Revenant—now operated by Fahey's Austin, Texas-based partner, Dean Blackwood—will issue *Screamin' and Hollerin' the Blues*, an opulent seven-disc box devoted to early Delta blues star Charley Patton.

"Our idea was to have things that were more substantial physically," Blackwood says of Revenant's extravagant packages. "Some of this goes back to John's obsession with objects—78s—though he was long past the fetishizing of those things. I'm still in the throes of it myself. I'm a fetishist to a T."

Though Raleigh, N.C.-based Old Hat Enterprises has issued only three CDs of vintage hillbilly and blues fiddle music since starting up in 1998, its profile is high. The label's most recent compilation, *Folks, He Sure Do Pull Some Bow!*, won glowing reviews in *The New York Times* and *Newsweek*.

Old Hat's owner, Marshall Wyatt, says his next album will be devoted to diverse recordings from the vaults of legendary 78 collector Joe Bussard. "I don't know how many thousands of records he has," Wyatt says of Bus-

sard. "The first time I walked down to that basement room, I gasped."

Like Bussard, Washington, D.C.-based collector, scholar, and broadcaster Dick Spottswood has loaned his records for countless LP and CD compilations. And, like the label owners themselves, he views his role as an important one. "I get paid once in a blue moon," he says. "I don't ask people for money. I guess my main mantra is that this music has to be preserved, and the best form of preservation is dissemination."

In fact, money seems to be a distant consideration for most of the indie reissue labels. The majority of them report sales of fewer than 5,000 units for their releases. Speaking for many, Yazoo's Nevins says bluntly that sales are "terrible, all the time. There's no actual reason to put it out, really. It's got nothing to do with commerce. Shanachie is the commercial entity; Yazoo is just a little historical labor-of-love hobby, period."

PUBLIC DOMAIN?

The release of archival material has been tinged with a kind of out-law philosophy on the part of the indies since the LP era.

During an April symposium at the Getty Center in L.A., Harry Smith Archives director Rani Singh noted that the 78 collector and musicologist

create those. Please send me either the masters or the contracts.' And they simply refused. So it's been a Mexican standoff ever since."

Regarding licensing, another indie label owner says, "You just don't ask, basically. The rule of thumb is, if you start asking—if you call up Sony Music and say, 'Do you own this?'—well, chances are they don't know if they own it, and if they do, suddenly

you're dealing with lawyers, you're dealing with licensing fees you can't possibly afford,

etc. Unless a small label such as mine starts really raking in the money, they're not going to care. As long as it's obscure stuff and not selling in big quantities, I think we're really below the radar."

Another views the matter in highly technical terms: "It's never been tested in court, but it seems like using the property that belongs to us, or any individual, meaning a 78, is perfectly within our rights. You cannot copyright a sound. You can copyright a physical mechanical object, and in this case what the record companies have copyrighted is the masters. That's what they own."

Few believe that questions of ownership will ever go before a judge.



BLEVINS & WYATT

Smith's famed 1952 *Anthology*—perhaps the best-known and most influential compilation of early American recordings of its day—was "of dubious legality, since there were no licensing or artist fees paid."

Smith's approach has proved infectious. While many indie reissues draw on 78s originally released by such long defunct labels as Paramount and Gennett (whose holdings and masters long ago passed into oblivion), most collections contain material issued decades ago by labels whose masters now reside in the major labels' vaults.

Few will speak publicly about this practice, which could be considered bootlegging in some quarters. But without exception, indie label operators see nothing wrong with issuing music from which the majors don't believe they can reap any commercial benefits.

Some contest the majors' right to claim ownership of the music to begin with. "They tried to stop me once," the head of one label says, recalling a confrontation with a major. "One of the firms sent me a huge contract, saying, 'You should be paying royalties to us, since we are the legal owners.' I asked my lawyer about it, and he said, 'Well, ask for proof that they actually own this stuff.' They were outraged by that; they sent me these little 3- by 5-inch file cards. I said, 'Anybody can

Revenant's Blackwood, who is an attorney, says, "It would be a pretty hard case for anyone to make, to assert some sort of ownership interest in a lot of these recordings. Nobody has the goods—there's no paper, there's nothing. It's not worth the majors' time. Even if they were to secure damages, it would be a pittance; it wouldn't even pay their legal fees. Another thing is, if they get an adverse judgment, it's like public notice to everyone that you can raid Columbia's vaults, as far as stuff before a certain date, because they have no way of proving ownership."

Collector Spottswood says the majors' total neglect of their old catalog material validates the indies' efforts to put the music in the marketplace. He asks, rhetorically, "Somebody who claims to own a particular performance, or recording of a performance, and has not had it available for 70 or 80 years—how legitimate is their claim against an indie who makes the performance available again? What right does the putative parent/owner have to restrict that process? The major labels don't want to get into the courts to find that out. They don't want to open that Pandora's box."

Summing up the indies' point of view about this old yet timeless music, one label owner says, "It's first of all a service to the public. This is our music. It belongs to all of us."



A promotional piece for Revenant's forthcoming Charley Patton boxed set, *Screamin' and Hollerin' the Blues*, utilizes artwork from a vintage ad for Patton's "Mississippi Boweavil Blues," which was issued as Paramount Records #12805 in 1929. The gravel-voiced singer was identified on the 78 only as "The Masked Marvel"; any customer who identified the performer received a free record. Revenant's promotional copy appropriates the style of Paramount's ads for its "race records" artists that ran in *The Chicago Defender* and other African-American newspapers. The Revenant collection takes its title from another Patton recording.

CLIVE DAVIS: ON RECORDS, BMG, AND ANOTHER INDIAN SUMMER

(Continued from page 12)

platinum artists and a similar number of developing artists, all of whom were artists we had developed at Arista. It included Deborah Cox, Next, Angie Stone, LFO. We have an understanding on Monica, and we are launching the artists that we believe are going to be the big stars of tomorrow, like Alicia Keys, Jimmy Cozier, and Shannon Curfman.

You also brought in your senior management from Arista.

We did start with a major nucleus of my senior management at Arista. Thereafter, it came to hiring the best possible overall team. We had to find out from the industry, "is this the best place to be?" Very gratifyingly, the kind of interest and response was overwhelming. Top executives joined us from all over the industry, and we've really been able to launch the company with an incredible national array of executives, plus a substantial field promotion and sales force. No other record company in America had ever started with their own promotion and sales—they had all gone through other companies' promotion and sales staff.

Were you expecting such a response from so many artists and executives?

I try not to expect anything, but the response has just been over the top, both at the artist and the executive level. At the artist level, it has been amazing, with stars like Luther Vandross and Busta Rhymes. Then there's Wyclef Jean, who brings to us his label and Product G&B. You can't take things for granted. I don't take any record for granted. I don't take any artist for granted. I don't take any results for granted. I do know that in our business there are tough challenges every day, and you've got to be ready for them.

In this time, it is more frequent to see companies downsizing rather than adding new labels.

We know that we are breaking new turf in an era of mergers, consolidation, and new technologies. I love the fact that what we stand for is the music, about creativity, and about answering the question: Can a new company be created and then earn its power and strength, rather than buy it? Knowing that we have come out of the gate this way, with a peerless team of executives and with formidable new and established artists, speaks for itself.

Our first artist, O-Town, entered the album chart at No. 5, and it's just been certified platinum [in the U.S.]. Their first single was the first new artist and first new-label single in history to enter SoundScan at No. 1, and it entered the U.K. chart at No. 3. Our second artist, Olivia, entered the U.S. R&B SoundScan at No. 1. Then there's Jimmy Cozier, Alicia Keys, and Luther Vandross. Each had U.S. radio's most-added record just in the last three weeks. So, it can't get better than this. We work hard, and it's paying off. We are here to show that it's the music, the artists, and creativity that matters. We know we have to keep proving it.

With J Records, you seem to be willing to be an all-round label,

present in all musical genres—R&B, hip-hop, rock, pop, country, Latin music—when in this age, it's more about niche music.

I don't know how to do it any differently. It's the only way I've ever done it. At Columbia, I was thrust into a company that I became the head of literally overnight. Columbia was into Broadway shows, classical, and middle-of-the-road pop music. They had two rock artists, Dylan and the Byrds, but no depth. I concentrated on rock and it paid off with [Janis] Joplin, Santana, Aerosmith, and Springsteen. Then I realized that I had to get into R&B, and I did so with Kenny Gamble and Leon Huff [founders of Philadelphia International], and also Earth Wind & Fire.

So, when I established Arista some 26 years ago, Barry Manilow was our first No. 1 success, and then into rock with Patti Smith, Lou Reed, the Grateful Dead, and the Kinks, and R&B with Gil Scott Heron, Ray Parker Jr., and Aretha Franklin. So what I've done mirrors what I learned growing up. I learned every format of music at Columbia, applied it during the Arista years, and I'm doing what is totally natural at J.

Do you regard the U.K. as a source of repertoire for J?

Totally. It's always been important to me wherever I've been; whether it's the Alan Parsons Project or the Bay City Rollers or KLF or Flock of Seagulls or Dido, the U.K. has been vital. We're in London now, and we are working with a number of English and European writers and producers with respect to all of our artists. I view London in the same way that I look at New York or Los Angeles.

Are you planning to have a presence—an A&R office, for example—in the U.K.?

My A&R staff has always come to London for a week every three months, so we certainly have a creative presence, but I'm not planning an A&R office as yet. But my ties with the U.K. have been so incredibly strong at the creative level that this very possibly could lead to an A&R office.

A few years back, you also pioneered Eurodance with Ace of Base, among others. Do you also plan to source repertoire from the rest of Europe?

We are a creatively attuned company. My criteria for hiring someone is that they love music, that they live, eat, [and] breathe music and that they are curious and open wherever they are geographically. There is no question that if the next big artist comes from Paris or Stockholm or Berlin, it will certainly receive tremendous interest from us.

Do you sign artists primarily for the U.S. market or do you look at artists from a global perspective, hoping to break them worldwide?

Perhaps my first instinct when I sign an artist is to believe that they will be important in the U.S. But we are always very conscious of the international market and hope to sign artists who are going to be worldwide artists. I always make sure that the

all-important world outside of North America is brought into the picture and that we give each of our affiliates total cooperation in doing their job.

It's interesting that you say "I sign." Few record company executives at your level can claim doing so.

I say "when I sign" because I know what goes on in my own head. But I have a very strong A&R team, and I must share any credit with them. Since I don't have a head of A&R, I'm able to give each of my A&R people total access. Most often, somebody from my staff is recommending an artist, and we listen or go together to see that artist. Ultimately, when it comes to the decision to sign, someone has to give the go ahead—and that's my job. But we always huddle together and brainstorm, making sure the bar stays high.

You still seem to get a kick at discovering new artists. How come you are not blasé after all these years?

I don't think I will ever be accused of being blasé. I don't think I would be interested in staying in my position if I didn't love it as much as ever. It doesn't mean that all the records are going to make it, but it means that the kick is in the challenge of discovering a new artist, discovering an important song, or working with an established artist like Santana and defying the odds. Santana was the third artist I ever signed in my

life [at CBS], and all of a sudden, some 20 years later, we hit together with *Supernatural*. I'd say this is one of the highlights of my career. But this is also a business, and you get a report card every week. And if the report cards are not good, it's not a fun business to be in.

One thing that has changed in the industry, though, is the introduction of services like Napster. What do you make of these changes?

There's certainly no issue or controversy over the fact that copyright should be upheld. It's an accepted fact that creative content and the copyright owners need to be protected. Over the years when it comes to technology, whether it's been the long-play record, the cassette, the CD, the DAT, the Internet, I leave that to others. I really only get involved with creative content. I've always taken the position that you'll always be in demand if you have the right music, if you have the right artists. I leave the technology issue to others.

Don't you feel that the crisis between you and BMG over Arista was a blessing in disguise because it forced you to reinvent yourself at a time other people go on a retirement plan?

You really have a wrong premise, because I'm not reinventing myself or doing anything different than I've ever done. If it's not broke, don't fix it. Yes, there has been disruption at

Arista and there have been changes. This sometimes happens when a contract comes to an end. But my Arista team had just finished the absolute best year by far in sales and profits of our professional lives. For me, there is no need for reinvention, only to attempt to continue everything that you've done before with the hope that you have the same magical ingredients and luck to repeat those successes. But, frankly, I would have had to do that whether I had stayed at Arista or not. To top oneself after that kind of year is a daunting challenge.

So, my only concern is to ensure that I have all my creative skills in a very tough, competitive marketplace, and hope that I continue to have major milestones to celebrate. I really do expect to do nothing differently. Assuming I stay in good health, the subject of age is more for other people to contemplate. For me, I feel as young as Puffy, as Alicia Keys, as young as any artist or executive I'm hanging out with. Obviously, I worry about and need good report cards—otherwise, it's no fun. I take nothing for granted, and I know you're as good as your last hit, so I will continue to do what I do and love the process and the challenges. The secret is not to expect success and to worry a lot. Then when it comes your way, enjoy it to the fullest and hope for more.

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MAD MAKES SOME NOISE

(Continued from page 12)

input in talent-buying decisions, has boosted the profile.

In light of a constantly evolving music scene and notoriously fickle Nashville audiences, the event's longevity is a testament to its success. Last year, Allen was hired to book the event, and this year she bought a majority stake in "Dancin'," allowing TomKats, which remains a minority partner, to focus on its core business of catering movie sets.

The 2001 "Dancin'" season got under way May 17 with Sister Hazel, Will Hoge, Marathon, and Stereoblis. The opening concert attendance of more than 12,000 was a record kickoff for the event.

Additionally, Allen has multiyear sponsorship deals in place with wireless phone service company Cricket, along with soft drink Mello Yello and the season's radio sponsor. Upcoming headliners include Robert Earl Keen (Thursday [31]), Patty Griffin (June 7), Rodney Crowell (June 21), They Might Be Giants (June 28), Cowboy Mouth (July 5), War (July 12), the Derek Trucks Band (July 19), Better Than Ezra (26), and Sixpence None the Richer (Aug. 2).

Like its Nashville counterpart, Atlanta's "On the Bricks" is a free, sponsor-driven concert series, and the involvement of local rock station WNNX (99X) and its music director Chris Williams gives "OTB" instant credibility in the marketplace. *The Atlanta Journal Constitution* is also a media partner. "OTB" is held at Atlanta's Centennial Olympic Park, with the city of Atlanta's support.

Projections have "OTB" drawing anywhere from 15,000 to 30,000 per show.

"We took the framework and revenue model of 'Dancin' in the District' to Atlanta," Allen says. "We find that sponsors can brand themselves with this [series] and, since it's a community event, they can receive recognition for providing free music."

At 99X, the free concerts will be tied in with the station's 8-year-old Free-loader promotion, with station ID cards presented for admission. Williams says "OTB" has generated a huge buzz among listeners. "If the first two weeks are any indication, it's going to be insane. We have a card-carrying music community of about 260,000 people in our Free-loader program, and over the past eight years we've averaged about 300 sign-ups a week. The week after the 'OTB' announcement we had 6,000 sign-ups, and the second week we had 8,000 sign-ups."

"OTB" began May 25 with Tantric, Powderfinger, Poe, and Ours and runs through Aug. 17. Headliners include Staind (Friday [1]), Better Than Ezra (June 8), Vertical Horizon (June 15), Our Lady Peace (June 22), They Might Be Giants (June 29), Tonic (July 6), Cowboy Mouth (July 13), Sister Hazel (July 20), and Marvelous 3 (Aug. 3).

Williams says 99X had input into the lineup. "We're investing our radio station name for four months, so we naturally wanted artists that reflected 99X music. We went to Marcie with a wish list, and with no exceptions this is a 99X lineup."

Vital to agents and managers is the exposure for developing acts that

these free concerts offer. " 'Dancin' in the District' and 'On the Bricks' are opening up lots of opportunities for our artists," says Scott Clayton, who books rock acts in the Southeast for Creative Artists Agency.

"Dancin'" and "OTB" have each committed \$25,000 to their local VH1 Save the Music campaigns—commitments that helped Mad Booking cut cable and network advertising deals worth \$600,000 in Atlanta and \$200,000 in Nashville. Out-of-pocket costs—about \$500,000 per event in each city—include talent, staffing, security, site rental, production, and weather and liability insurance.

Allen admits she is considering taking the concept to other markets as early as next year but is reluctant to say which markets she is considering, because of competitive factors. Mad Booking will debut another free Nashville music series, "Scene on the River," on July 11 this summer with 38 Special; alternative paper *Nashville Scene* is a media partner. Also booked for Scene on the River are Keb' Mo' and Béla Fleck (Aug. 16) and Emmylou Harris (Aug. 24).

With the combined Nashville and Atlanta events costing \$1 million a week to produce, the Mad Booking plate is pretty full this summer. And while promoting one-off concerts may be part of the long-term plan, Allen says she's still happily operating largely under the radar in a concert world ruled by such giants as SFX and House of Blues.

"At the end of the day," Allen says, "Mad Booking is not as threatening as some of the big promoters."

ROBUST GROWTH FOR EMI

(Continued from page 16)

Operating profit at EMI Recorded Music rose 16% on the year, to 227.5 million pounds (\$323.7 million), as sales rose 12.3% to 2.28 billion pounds (\$3.24 billion). EMI's Music Publishing unit, the world's largest, posted operating profit of 105 million pounds (\$149.4 million), a 9.9% increase from last year, on a 10.4% increase in revenue, to 390 million pounds (\$555 million).

EMI Group said its worldwide market share has risen to 14.1% from 12.5% and its North American market share is 10.8%, up from 9%. EMI Music Publishing's chairman/CEO Marty Bandier says, "America has clearly been the flagship company for us. At a time when U.S. sales were off in terms of the industry, our sales were up 20%."

On his plans to improve performance in North America, Berry says, "North America is our particular opportunity. We think we're ranked No. 4 in the United States at the present time. Our goal obviously is to increase our U.S. share as much as possible. American repertoire is the goal, which happens to have the ability to travel internationally, so the benefits of raising our U.S. market share outstrips any other opportunities we have in Recorded Music."

Much of EMI's good news can be attributed to a band that split up more than 30 years ago. The company said a key driver was a strong second half of the fiscal year, when, thanks to its Beatles and Lenny Kravitz releases, music sales rose 19.7% from the period a year earlier. According to EMI, since its release last November, the Beatles' 1 has sold close to 22 million copies worldwide. Kravitz's *Greatest Hits* has sold 6.7 million units globally, but Berry is confident it can top out at 10 million units. He also hopes that in the coming year a Pink Floyd compilation can emulate the success of the Beatles' 1.

But strong numbers today may bring weaker numbers tomorrow. Simon Baker, a London-based analyst with SG Securities, notes that "with the absence of a potential 1" in the current fiscal year, EMI "could struggle to match last year's strong performance and certainly struggle to sustain the global market-share gain that they achieved in 2000-2001 year-end."

Rumors of radical restructures within EMI persist, but Berry comments, "The assumption has been that because we didn't do a merger, we therefore have to do *something*. First of all, we don't have to do something; we simply have to run the business well, and we're always looking for opportunities to see if we can run our business more efficiently at a lower-cost basis."

Addressing speculation of possible joint ventures, Berry adds, "There's an assumption out there we're *definitely* doing these things—we're not definitely doing anything. We just keep looking at all the opportunities that exist, to run a more efficient business. That's one of the things we look at, but it doesn't mean we're going to do anything."

One area Berry is looking to improve is distribution. "We're going to have a look again at the opportunities in the distribution arena

... In the European case, we think the real opportunity in distribution is the Pan-European distribution structure as opposed to the national one. Obviously we would look at relationships with other companies, but I can't think at this point if there's necessarily anything that is going to happen at all, and if it were to happen, then certainly not this year."

Brett Hucker, an analyst with Merrill Lynch in London, says, "I think they can still go it alone. I think there's going to be ongoing bouts of big speculation along the way, but I think they'll probably have a period of time where they'll just try and consolidate on a stand-alone basis, try and set in train plans whereby they can realize the savings that they will be identifying in manufacturing and distribution."

Baker says the 30 million pounds (\$42.7 million) in savings EMI is expected to extract from its manu-

facturing and distribution operations "is relatively encouraging, but still a mile away from the potential 250 million pounds [\$355.8 million] of cost savings" it was thought that a merger could produce.

Berry predicts that greater cost savings will come with the introduction of the euro as the single currency throughout Europe. "You get one currency, multi-territory; it means that we can share more things across national borders."

Hucker adds, "I think they'll really focus on building the business on a stand-alone basis for the next year or so. What's going to get this going is announcements on manufacturing and distribution [and] more visibility on what we're going to see with MusicNet [a joint-venture online subscription service also involving Warner Music Group and BMG]; I think they're the next two things people will focus on to see how things are progressing."



Sony Shiners. Sony Music's recent post-Billboard Latin Music Awards soiree was held at Miami's Pearl Restaurant, where the label celebrated the most wins of the evening, at 15. Beaming brightly, from left, are Sony Music Entertainment chairman/CEO Thomas D. Mottola; his wife, artist Thalía, who performed and received the Premio de la Estrella award; artist Marc Anthony's, wife Dayanara Torres Muniz; and Anthony, who was a presenter and winner of the Latin greatest hits album of the year prize.

newsline...

SEN. PATRICK LEAHY, D-Vt., is expected to take over as chairman of the Judiciary Committee, which oversees intellectual property and Internet issues. He would replace Sen. Orrin Hatch, R-Utah, after the Democrats assume control of the Senate, in light of the May 24 announcement by Sen. James M. Jeffords of Vermont that he is leaving the Republican party to become an independent aligned with the Senate Democratic caucus. **BILL HOLLAND**

IRV LIGHTMAN, recently retired *Billboard* deputy editor, has accepted an invitation from the Librarian of Congress to become one of the 17 members of the National Recording Preservation Board created under the National Recording Preservation Act signed into law last year. Lichtman and the other members are charged with writing an action plan for the future preservation and archiving of significant U.S. sound recordings. He was chosen for the job as a representative of the Songwriters Hall of Fame and will be joined on the board by archivists, musicologists, industry executives, and other experts. **BILL HOLLAND**



LIGHTMAN

THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA) filed a copyright-infringement suit May 24 against peer-to-peer software developer AbovePeer, which distributes Aimster. Albany, N.Y.-based AbovePeer allows consumers to trade files among "buddy lists," but the RIAA claims that the software violates copyright and that trades are not restricted to "buddies." The RIAA filed the lawsuit in U.S. District Court in New York City. AbovePeer had filed a complaint April 30 in federal court in Albany against the RIAA, seeking a court declaration that the company was protected from liability under the Digital Millennium Copyright Act. AbovePeer attorney George Carpinello says a hearing is set May 30 in Albany to determine whether his client's case will be dismissed and whether both cases will be consolidated in New York. **EILEEN FITZPATRICK**

INVESTORS IN INTERTRUST TECHNOLOGIES have filed a class action against the digital rights management firm and its investment bankers, alleging that they profited from unfairly inflating the value of the company's initial public offering (IPO) and a subsequent secondary offering. The suit, filed last week in U.S. District Court for the Southern District of New York, claims that InterTrust failed to disclose that its IPO underwriters allocated stock to certain investors who agreed to purchase additional shares at progressively higher prices. The underwriters allegedly profited by having customers kick back some profits. The suit, filed by the firms Lovell & Stewart and Sirota & Sirota on behalf of Morris Kassin and other shareholders, seeks unspecified damages. InterTrust stock, off more than 90% in the last year, closed yesterday at \$2.10. An InterTrust representative declined comment. **BRIAN GARRITY**

CUBAN SONERO COMPAY SEGUNDO, 93, is recovering from emergency treatment for extreme fatigue in Havana. Segundo, who found international fame at the age of 89 with the Grammy-winning Ry Cooder-produced album *Buena Vista Social Club*, has been touring almost constantly ever since. Julio Ballester, president of Cuba's state record label, Egrem, tells *Billboard*, "Compay has been very ill. He was rushed to the hospital for several days and is now recovering at home. It is unlikely he will ever perform again." **HOWELL LEWELLYN**

ASCAP HONORS TOM WAITS

(Continued from page 16)

ored at the event.

Additionally, the college radio award for the artist whose body of work earned the most performances on college radio was given to Modest Mouse.

The evening included performances by Waits, the Goo Goo Dolls, Savage Garden, and Holly Lamar, co-writer of Faith Hill's hit, "Breathe."

Winners were determined based on the most-performed songs during the 2000 ASCAP survey year, Oct. 1, 1999, through Sept. 30, 2000.

A complete list of winners, with their songwriters and publishers, follows:

"**Absolutely (Story of a Girl)**," John Hampson, Hazelsongs, Warner/Chappell Music; "**All the Small Things**," Thomas Delonge, Mark Hoppus, EMI Music Publishing, Fun With Goats; "**Back at One**," Brian McKnight, Cancelled Lunch Music, Universal Music Publishing Group; "**Back Here**," Mary Barry, Christian Burns, Stephen McNally, Philip Thornalley, BMG Songs, EMI Music Publishing; "**Bailamos**," Paul Barry, Mark Taylor, Right Bank Music; "**Be With You**," Paul Barry, Enrique Iglesias, Mark Taylor, EMI Music Publishing, Enrique Iglesias Music, Right Bank Music; "**Believe**," Paul Barry, Brian Higgins, Steve Torch, Right Bank Music, Warner/Chappell Music; "**Black Balloon**," John Rzeznik, Corner of Clark & Kent Music, EMI Music Publishing; "**Breathe**," Holly Lamar, Cal IV Entertainment; "**Bring It All to Me**," Leshan Lewis, William Shelby, Violet Ruby Smith, Kevin Bion Spencer, Nidra E. Sylvers, Linda Van Horssen, Mawkeen's Music, Notting Dale Songs, Sony/ATV Tunes LLC, Violet Ruby; "**Bye Bye Bye**," Andreas Carlsson, Kristian Lundin, Jacob Schulze, Zomba Enterprises; "**Crash and Burn**," Darren Hayes, Daniel Jones, Rough Cut Music Pty. Ltd., Warner/Chappell Music; "**Everything You Want**," Matt Scannell, Mascan Music, Warner/Chappell Music; "**Fly Away**," Lenny Kravitz, Miss Bessie Music; "**Genie in a Bottle**," David Frank, Steve Kipner, EMI Music Publishing, Griff Griff Music, Stephen A. Kipner Music; "**I Could Not Ask for More**," Diane Warren, Realsongs; "**I Knew I Loved You**," Darren Hayes, Daniel Jones, Rough Cut Music Pty. Ltd., Warner/Chappell Music; "**I Love You**," Adrienne Follese, Keith Follese, Tammy Hyler, Music of Windswept, Scott and Soda, Sony/ATV Tunes LLC, Warner/Chappell Music; "**I Need to Know**," Marc Anthony, Sony/ATV Tunes LLC; "**I Try**," Jinsoo Lim, Jeremy Ruzumna, David Wilder, EMI Music Publishing, Jinsoo Lim Music, Ooky Spinalton Music, Roastitoasti Music; "**I Wanna Know**," Joe, Jolyon Skinner, 563 Music Publishing, Con-

versation Tree Entertainment, Zomba Enterprises; "**I Want It That Way**," Andreas Carlsson, Max Martin, Zomba Enterprises; "**I Will Remember You**," Dave Merenda, TCF Music Publishing; "**If You Had My Love**," LaShawn Daniels, EMI Music Publishing; "**It Feels So Good**," Linus Burdick, Sonique, BMG Songs, Universal Music Publishing Group; "**It's Gonna Be Me**," Andreas Carlsson, Max Martin, Rami, Zomba Enterprises; "**Kiss Me**," Matt Slocum, Gaylord Music Publishing/Squint Songs, My So-Called Music; "**Learn to Fly**," Taylor Hawkins, Living Under a Rock Music; "**Man, I Feel Like a Woman**," Robert John "Mutt" Lange, Zomba Enterprises; "**Maria Maria**," Wydef Jean, David McRae, Marvin Moore-Hough, EMI Music Publishing, Ghetto and Blues, Hempstead Live, Huss Zwingli Publishing, Sony/ATV Tunes LLC; "**Meet Virginia**," Pat Monahan, EMI Music Publishing, P Timon Music; "**Music of My Heart**," Diane Warren, Realsongs; "**Only God Knows Why**," John Travis, Cradle the Balls; "**Say My Name**," LaShawn Daniels, Beyoncé Knowles, LeToya Luckett, LaTavia Roberson, Kelly Rowland, Beyoncé Publishing, EMI Music Publishing, Kelendria Music Publishing, LaTavia Music Publishing, LeToya Music Publishing, Sony/ATV Tunes LLC; "**She's All I Ever Had**," George Noriega, Estefan Music Publishing International; "**Show Me the Meaning of Being Lonely**," Max Martin, Herbie Crichtlow, Megason Publishing, Zomba Enterprises; "**Slide**," John Rzeznik, Corner of Clark & Kent Music, EMI Music Publishing; "**Steal My Sunshine**," Marc Costanzo, Gregg Diamond, BMG Songs, EMI Music Publishing, Music Resources International; "**Take a Picture**," Richard Patrick, EMI Music Publishing, Happy Ditties From Paradise; "**That's the Way It Is**," Andreas Carlsson, Kristian Lundin, Max Martin, Zomba Enterprises; "**Thong Song**," Desmond Child, Marquis Collins, Sisqó, James Travis, Desmophobia, K Money Music, Hot as Fire Music, Mr. Yeah, Universal Music Publishing Group, Urban Warfare, Warner/Chappell Music; "**Torn**," Scott Cutler, Philip Thornalley, BMG Songs, EMI Music Publishing, Scott Cutler Music; "**Try Again**," Stephen "Static" Garrett, Timbaland, Black Fountain Music, Herbilicious Music, Virginia Beach Music, Warner/Chappell Music; "**Unpretty**," T-Boz, EMI Music Publishing, Grunge Girl Music; "**Waiting for Tonight**," Phil Temple, Annotation Music, Soulsin Music, Warner/Chappell Music; "**What a Girl Wants**," Guy Roche, Maniuti L.A.; "**Where My Girls At**," Missy Elliott, Eric Seats, Rapture Stewart, E Beats Music, Mass Confusion Productions, Rap Tracks Publishing, Warner/Chappell Music; "**You Sang to Me**," Marc Anthony, Sony/ATV Tunes LLC; "**You'll Be in My Heart**," Phil Collins, Walt Disney Music Company; "**You're Still the One**," Robert John "Mutt" Lange, Zomba Enterprises.

CONSOLIDATION OF DIGITAL DISTRIBUTION STIRS CONCERN

(Continued from page 5)

music company in a cash and stock deal valued at about \$372 million and will pay \$5 per share. The announcement came three days after Bronfman and MP3.com president Robin Richards appeared at a House panel hearing about music on the Internet.

At that hearing, and in conversations with *Billboard* since, several lawmakers say they also want to study whether analog-era reproduction rights requiring royalty payments should apply to ephemeral copies in the digital age that are not used for sales or streaming, but to enable the computers used by e-music companies to function. Music publishers oppose such modifications.

Rep. Howard Berman, D-Calif., ranking member of the Judiciary Committee's Subcommittee on Courts, the Internet and Intellectual Property, said he was happy that labels are taking Congress' suggestion to get licensed music on the Internet. But, he added, "I'm certainly willing to look at that and see if these laws still apply in the digital age and are fair when there are ephemeral copies made just to enable the zeros and ones to be processed."

Regarding VU's announcement that it will buy MP3.com, subcommittee member Rep. Chris Cannon, R-Utah, says, "After trying to ignore the Napster phenomenon for two years, I am glad the recording industry is finally responding to consumer demands. However, I remain concerned about the dangers of monopolization in the music distribution marketplace. Vertical integration seems to be taking place before our very eyes. The announcement of the VU-MP3.com merger does little to alleviate those concerns."

"The prospect of a copyright cartel is an area I hope the [full] Judiciary Committee will actively explore in the coming months," Cannon says. "We have an obligation to ensure that competition remains vigorous, artists are paid in a fair and timely manner, and consumers have access to digital music."

Subcommittee member Rep. Rick Boucher, D-Va., says Congress may have to step in to ensure that competition remains and consumers' needs are served. "Eventually, we have to consider legislative safeguards, but for the time being, I'm going to be very interested to see if these two announced [major label-distribution] projects, Duet and MusicNet, agree to a complete cross-licensing of each other. I'm hoping it does happen."

"I'm also interested to see the response of both of these projects when the first unaffiliated distribution competitor asks for licensing of both of their inventories—that's where the real test comes," Boucher continues. "I also have questions about [what now happens to] unaffiliated artists."

Howard Coble, R-N.C., chairman of the House Subcommittee on

Courts, the Internet and Intellectual Property, who chaired the May 17 hearing, says: "I don't want to pre-judge, but I'll tell you, I was surprised to hear about [the deal] after folks from these two companies were looking at me eyeball to eyeball just the other day."

HIJACKING THE NET?

Jeffrey Charter of the Center for Digital Democracy thinks that the VU deal with MP3.com is "just another example that the traditional media companies are engaged in proactive efforts to, in essence, hijack the Internet. Through resurgence [efforts] on copying, through the attacks on fair use, the attacks on open access, right to broadband—it's all part of the strategy to prevent new media from emerging as a competitive threat."

Charter doesn't believe Congress will step in: "Capitol Hill is all bark and no bite. There's plenty of money for campaign contributions and powerful influence that the major labels and their holding companies have. The question is, What will artists and independent labels do here? Will they simply roll over? Or will they wake up from their slumber and realize that they will not be able to compete unless one is partnered with one of these media giants?"

Noah Stone, executive director of the Recording Artist Coalition (RAC), says there are worries from the artist community about whether the deal might result in the loss of alternative music distribution channels on the Internet. "RAC believes that viable independent distribution of music online must be allowed to survive. The Internet provides many independent recording artists with an outlet



COBLE

that was simply not in existence before. Vertical integration in the music industry and now online has not served and will not serve the creative community. As an independent artist myself, I have long enjoyed the independent alternatives provided by MP3.com.

"The value of MP3.com to VU is obviously its interactive music service," Stone continues. "As always, we have to question whether, in absence of a digital performance right for interactive music services, recording artists can hope to be remunerated fairly and directly, just as writers are paid for the performance of their music."

Indies in Europe also have concerns about the deal. Philippe Kern, secretary general of the Independent Music Publishers and Labels Assn., says, "Our view on the MP3.com [deal] is in line with what we said about MusicNet and Duet. The majors are increasingly trying to control the online distribution. Provided they do not limit access, we have nothing against this, but we are closely monitoring what is happening in the market to see if the independents are being shut out."

QUESTIONS OF 'VAPORWARE'

Skeptics, some hoping for the best, say there are still many unanswered questions connected with the promised rollouts of MusicNet and Duet, starting with whether they will fly at all. Many in the tech community disparagingly refer to them as "vaporware."

Rob Glaser, chairman/CEO of RealNetworks—which will own a 40% stake in MusicNet—testified at the May 17 hearing. There he presented a conditional simulation on a large-screen TV of what consumers might see on the MusicNet home page if and when the service comes online as projected for this fall. In the demonstration, potential music purchasers could search MusicNet by artist or title and then download tracks. There was no indication whether such a digital MusicNet prototype yet exists.

Other questions include whether individual company security and copyright management software will work. After witnessing for more than a year the inability of Secure Digital Music Initiative members to come to agreement on Phase II protections—a stall that came to a head with a public admission of failure (see story, page 16)—the labels have taken it upon themselves to go their own way.

Most of the other questions deal with the other major unknown factor in the equation—consumer acceptance. Will the services operate with enough ease and transparency to satisfy users? Will music choices at least be as wide and deep as those offered by MP3.com and Napster? Will they offer such features as untethered downloads, streaming, and peer-to-peer services, and will the price points be acceptable to consumers?

"Who wins in this deal?" asks an e-commerce insider who requested anonymity. "The consumer, the artist, or the shareholder? I don't see the consumer or artist winning. It's very different from when AOL bought Time Warner [last year]. AOL understands consumers and how to deliver value to consumers to keep them coming back. And AOL understands subscriptions. I don't understand how consumers win when Universal is the buyer of MP3.com, which built its business on its relationship with consumers. Universal got MP3.com's technology, the accounting system, but what's the vision?"

PUBLISHERS: 'WE GET PAID'

Music publishers and the performing rights societies do not share these worries. Ed Murphy, president of the National Music Publishers Assn. (NMPA), says, "I think publishers will greet this positively—I mean, we get paid. It's a large company with great resources that they'll put behind the process and the distribution system."

Marilyn Bergman, president/chairman of ASCAP, says: "Any action that will help promote the performance of music on the Internet and assure fair and equitable compensation for songwriters, composers, and publishers should be applauded."

Frances Preston, president/CEO

of BMI, concurs. "This is the direction for the future. It bodes well for the Internet becoming fully copyright-compliant. We believe it will be a very successful venture for both Universal and MP3.com."

SOME SEEK 'SAFE HARBOR'

At the May 17 hearing before Coble's subcommittee on the state of e-music, most of the focus was mainly on licensing complaints. Both Coble and other members told a pan-industry panel that they favored continued private-sector negotiations to solve Internet music licensing problems rather than a government-mandated compulsory license.

"I'm not telling you, but I'm suggesting to you," said Coble, "that you continue your negotiations in a woodshed or around a dining-room table."

Coble added, "In my experience, when a third party stirs the pot, the results are often less than satisfactory."

Coble and committee members said they would mull over a request by the record industry and MP3.com to urge the Copyright Office to offer a temporary licensing "safe harbor" to labels and online music companies that would shield them from music publisher lawsuits so the fledgling industry could continue growing while the office determined the outcome of the licensing situation. Said the chairman, "We will plow this field."

Meanwhile, the NMPA and the Songwriters Guild of America (SGA) filed an opinion with the Copyright Office May 24 to reject the imposition of a moratorium on payment of certain royalties to songwriters and publishers for use of their works online, as petitioned in December 2000 by the Recording Industry Assn. of America (RIAA). The NMPA/SGA filing argued that the Copyright Office does not have the statutory authority to render the judgments requested by the RIAA.

The subject of industry control over content also arose in a question by Berman to panelist Bronfman. Referring to VU's planned Duet service, Berman asked, "Is this going to end up as some sort of monopoly control, where the companies you own and partner with will be the only ones who can do this? And will this mean that alternative artists [unaffiliated with major labels] would be blocked?"

Bronfman replied, "It is not our intention to create a monopoly. We plan to license broadly." In his written testimony, he expanded on his comment: "Our business strategy is to license the Universal catalog to outside ventures and to license works from outside the Universal catalog for our own online ventures and to every viable business model."



CANNON



BERGMAN



BOUCHER

He added that his company's experience with what he termed such "prototype" online projects as Bluematter, Universal's experimental download service, and a subscription model tested within the Farmclub Web site, "taught us a great deal about customer preferences." As a result, he continued, "we intend to license the Universal catalog to every viable business model—those that we create and those developed by others."

RealNetworks' Glaser, along with other members of the Digital Media Assn., have urged Congress to go even further—to create a permanent compulsory license to facilitate quicker licensing.

NMPA and the performing rights organizations oppose the move, saying works would be devalued. NMPA representative/songwriter Mike Stoller and ASCAP singer/songwriter Lyle Lovett told lawmakers they oppose the compulsory license.

By the hearing's end it was evident that lawmakers were not persuaded that a permanent compulsory license was the answer.

MP3.com president Richards told *Billboard* that without a safe harbor or other music licensing fix, the planned rollout of RealNetwork's MusicNet "will be nearly impossible."

NEW DMCA LEGISLATION

At the hearing, Boucher said that he would introduce copyright bills in this Congress to make online e-retail music sampling legal, to expand the ephemeral recording right to allow buffer and archival copies to be non-infringing, and to modify the single-copy-only nature of the current exemption under the Digital Millennium Copyright Act (DMCA).

Like Berman, Boucher said he is concerned "about the potential ability of vertically integrated companies that have both content origination and distribution businesses to favor their distribution business by refusing to license to competitors."

Boucher also asked Bronfman if the company's future Duet program would include a feature to allow consumers "to download, for a fee, single tracks for permanent retention on a consumer's hard drive." Such a feature, he said, would be "essential if the label-operated sites are to be effective and attractive alternatives to the peer-to-peer file-sharing services."

Bronfman replied that it would be up to consumers to decide what features they wanted on Duet. The VU vice-chairman also skirted several lawmakers' inquiries about whether Duet would include a peer-to-peer service among its features, replying that such a platform is "powerful" and that "it's clearly possible if properly applied."

A spokeswoman for VU said Bronfman would not comment beyond what he said during his Congressional testimony at the hearing.

Assistance in preparing this story was provided by Melinda Newman in Los Angeles and Gordon Mason in London.

U.K. INDIES MAY EXPERIMENT WITH MULTI-FORMAT CHART

(Continued from page 8)

Wright adds, "Having said that, I am concerned about the diversity of music in the charts and the ability of new releases and new music to get chart positions, given the vast amount of money that's put behind big global artists. So there is some merit in putting a focus on independent music. But from a customer's point of view, all they need to see is one chart."

Explaining the thinking behind what she describes as a radical multi-format idea, Wenham says, "Music comes in various different outlets to the con-

sumer nowadays—singles, albums, EPs, vinyl—and we want to reflect that diversity and all the different genres and areas of the industry that our members populate. A singles and albums chart would be too narrow and too rigid a criteria for our members, so we're examining a weighting [system] for albums, midpriced [product], EPs, and singles."

On trial results of such a chart, Wenham says, "the tests that we have been running are fascinating because the movement between singles and

albums is very encouraging, showing that albums increased their position as the single drops down, which is exactly the sort of movement that you would want to see—the single having a direct effect and direct impact on the sales of the album. Obviously the chart is not influencing that—it's a natural phenomenon. But what we hope and think will happen is that the format will become less important."

One of the other criteria AIM is examining is the impact of increased online activity, where music may not necessarily be consumed in the form of physical product. Also recognizing that charts might have to operate in a virtual environment, Wenham says, "We hope that this chart [will be] contemporary enough to be able to develop along with the changes in the market that are driven by technology."



Dream On. Bad Boy/Arista quartet Dream recently celebrated platinum status for its debut album, *It Was All a Dream*, two months after its release. The group's second single, "This Is Me," climbs to No. 51 on the Hot 100 this issue. Pictured in the top row, from left, are Dan Tower, BMG Distribution; group members Diana Ortiz and Ashley Poole; and Jim Payne, Arista Records. In the bottom row are Barry Geisler, GM of the Patriot Center in Fairfax, Va., where the group members were presented with their plaques; members Melissa Schuman and Holly Arnstein; and John Henkel, director of the gold and platinum awards program for the Recording Industry Assn. of America.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

FIRST LADY: "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink** (Interscope) rises to No. 1 on The Billboard Hot 100, becoming the third airplay-only track in the history of the chart to make it to the top. Since *Billboard* changed the eligibility rule in December 1998 to include all songs regardless of retail availability, only **Aaliyah's** "Try Again" (Blackground/Virgin) in June 2000 and "Angel" by **Shaggy Featuring Rayvon** (MCA) this past March have made it to No. 1 without any sales points.

Of the three tracks to now achieve this feat, "Marmalade" makes it to the top with the highest audience total (111 million listeners). "Angel" had 105 million in its only week at No. 1, while "Try" had 92 million in its sole week at the top. It looks like "Marmalade" will become the first multi-week No. 1 airplay-only song, as its closest competitors—"All for You" by **Janet** (Virgin) and "Survivor" by **Destiny's Child** (Columbia)—are both losing points, while the next bulletted song, **Lifhouse's** "Hanging by a Moment" (DreamWorks), lags by more than 10 million. A 12-inch vinyl release for "Marmalade" is scheduled to hit retail on June 12.

POPPING OUT: 'N Sync returns to the Hot 100 in a big way, as "Pop" (Jive), the first track from its upcoming album, *Celebrity*, is the Hot Shot debut at No. 29. This is the second-highest debut for an airplay-only track in the chart, after **Janet's** "All for You," which came in at No. 14 this past March. "Pop" also debuts at No. 24 on the Hot 100 Airplay chart, with an audience total of 45 million—second only to "All" (70 million) for a debut. The discrepancy between the debut-week audience totals for both tracks can be attributed to the added R&B airplay received by Janet that 'N Sync is not afforded. "Pop" does get the better of "All" on the Top 40 Tracks chart, however, as it sets the record for highest debut, at No. 11, one position higher than where "All" entered. "Pop" is co-produced and co-written by band member **Justin Timberlake**. *Celebrity* hits retail on July 24.

FESTIVE MOVE: "Fiesta" by **R. Kelly Featuring Jay-Z** jumps 16-7 on the Hot 100 on the strength of continued radio growth, as well as the retail release of a maxi-CD. "Fiesta" is up 4 million listeners for a total audience of 59 million and climbs 14-13 on the Hot 100 Airplay chart. Having charted on the Hot 100 Sales chart as a 12-inch vinyl, "Fiesta" gets a boost this week with the maxi-CD release. It moves 65-6, with 23,500 units scanned and is the Greatest Gainer/Sales title. This is R. Kelly's ninth top 10 single and the first since he was the featured artist on Puff Daddy's No. 2 hit from October 1999, "Satisfy You" (Bad Boy/Arista). He last appeared in the top 10 as a lead artist on his duet with **Celine Dion**, "I'm Your Angel," which went to No. 1 in December 1998. For all his chart appearances since 1996 (2 in all), this is only Jay-Z's third top 10 on the Hot 100, all of which have been as a featured artist. He reached No. 7 on **Foxy Brown's** "I'll Be" (A&M/Def Jam/IDJMG) in April 1997 and No. 1 on **Mariah Carey's** "Fantasy" (A&M) in October 1999.

BOTTOMS UP: The bottom of the Hot 100 Airplay chart has been extremely tight the past couple of weeks. Last issue, **Dave Matthews Band** fell off the chart after one week with "The Space Between Us" (RCA) although it was up 10% in audience, while "Can't Believe" by **Faith Evans Featuring Carl Thomas** dropped 73-75 with a 3% gain in listeners. This issue, "Space" re-enters the chart at No. 75, pushing "Believe" off, even though it is still gaining in audience. On the Hot 100, "Believe" is bulletted at No. 77, while "Space" holds at No. 79 with a bullet.

the TouchTunes MOST PLAYED TOP 10

1.5 MILLION AMERICANS INTERACT WEEKLY.



OVER 2 MILLION PLAYS A WEEK AND CLIMBING.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE FEATURING/FULL TITLE	ARTIST PRODUCTION LABEL
Rock					
1	3	2	79	WITH ARMS WIDE OPEN	CREED WIND-UP
2	1	1	85	SMOOTH FEAT. ROB THOMAS	SANTANA ARISTA
3	2	3	46	KRYPTONITE	3 DOORS DOWN REPUBLIC UNIVERSAL
4	4	4	62	HIGHER	CREED WIND-UP
5	5	5	146	MY OWN PRISON	CREED WIND-UP
6	7	7	86	COWBOY	KID ROCK ATLANTIC
7	6	6	50	VOODOO	GODSMACK REPUBLIC UNIVERSAL
8	9	9	4	YOU SHOOK ME ALL NIGHT LONG	AC/DC A&O
9	8	8	5	BROWN EYED GIRL	VAN MORRISON POLYDOR
10	*	10	7	ENTER SANDMAN	METALLICA ELEKTRA
Pop					
1	1	1	136	BELIEVE	CHER WARNER BROS.
2	2	2	112	MAMBO NO. 5 A LITTLE BIT OF...	LOU BEGA BMG RECORDS
3	3	3	29	MUSIC	MADONNA MAYHECK
4	6	6	76	LANDSLIDE	FLEETWOOD MAC REPRISE
5	4	5	54	DON'T SPEAK	NO DOUBT TRALUMA
6	5	4	132	DANCING QUEEN	ABBA POLYDOR
7	9	*	2	IF YOU'RE GONE	MATCHBOX TWENTY ATLANTIC
8	8	7	12	TUBTHUMPING	CHUMBAWAMBA REPUBLIC UNIVERSAL
9	7	8	108	GENIE IN A BOTTLE	CHRISTINA AGUILERA RCA
10	10	*	2	BENT	MATCHBOX TWENTY ATLANTIC
R&B/RAP					
1	1	1	160	LET'S GET IT ON	MARVIN GAYE MOTOWN
2	2	2	76	THE DOCK OF THE BAY	OTIS REDDING ATLANTIC
3	3	3	148	WHAT'S GOING ON	MARVIN GAYE MOTOWN
4	4	4	22	E.I.	NELLY UNIVERSAL RECORDS
5	5	6	160	GET UP SEX MACHINE	JAMES BROWN POLYDOR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE FEATURING/FULL TITLE	ARTIST PRODUCTION LABEL
R&B/RAP					
6	7	9	140	MERCY MERCY ME	MARVIN GAYE MOTOWN
7	8	8	30	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE MERCURY
8	6	5	65	NO SCRUBS	TLC LA FACE
9	9	7	47	HE WASN'T MAN ENOUGH	TONI BRAXTON LA FACE
10	NEW		1	RIDE WIT ME FEAT. CITY SPUD	NELLY UNIVERSAL RECORDS
Country					
1	1	1	160	COPPERHEAD ROAD	STEVE EARLE MCA
2	2	2	98	THIS KISS	FAITH HILL WARNER BROS.
3	3	3	160	MY MARIA	BROOKS & DUNN ARISTA
4	4	5	168	CRAZY	PATSY CLINE MCA
5	5	4	56	POP A TOP	ALAN JACKSON ARISTA
6	6	7	122	NEON MOON	BROOKS & DUNN ARISTA
7	7	6	18	AMIE	PURE PRAIRIE LEAGUE MERCURY
8	8	8	39	LUCKENBACH, TEXAS	WAYLON JENNINGS BMG RECORDS
9	10	10	134	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER MCA
10	9	9	9	AMARILLO BY MORNING	GEORGE STRAIT MCA
Latin					
1	1	1	112	BAILAMOS	ENRIQUE IGLESIAS INTERSCOPE
2	2	2	136	LA BAMBA	LOS LOBOS WARNER BROS.
3	3	3	53	CORAZON ESPINADO FEAT. MANA	SANTANA ARISTA
4	8	6	38	LA CUMBIA DEL GARROTE	LOS DEL GARROTE UNIVERSAL RECORDS
5	4	4	100	BIDI BIDI BOM BOM	SELENA EMI-LATIN
6	5	5	72	COMO LA FLOR	SELENA EMI-LATIN
7	6	7	56	CLAVADO EN UN BAR	MANA WEA LATINA INC.
8	7	8	38	QUIZAS SI, QUIZAS NO	LOS TOROS BAND POLYGRAM
9	9	10	69	SE ME OLVIDO OTRA VEZ	MANA WEA LATINA INC.
10	10	9	9	ME CAI DE LA NUBE	CORNELIO REYNA BMG RECORDS

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JUNE 2, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				◀ No. 1/Hot Shot Debut ▶		
1	NEW	1	1	TOOL	TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98) 1 week at No. 1	LATERALUS 1
2	NEW	1	1	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	MISS E...SO ADDICTIVE 2
3	1	1	3	DESTINY'S CHILD	COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR 1
4	NEW	1	1	WEEZER	GEFFEN 493045/INTERSCOPE (12.98/18.98)	WEEZER 4
5	3	2	4	JANET ▲	VIRGIN 10144* (12.98/18.98)	ALL FOR YOU 1
6	NEW	1	1	R.E.M.	WARNER BROS. 47946* (12.98/18.98)	REVEAL 6
7	4	3	7	VARIOUS ARTISTS ▲	SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	NOW 6 1
8	NEW	1	1	DEPECHE MODE	MUTE/REPRISE 47960/WARNER BROS. (12.98/18.98)	EXCITER 8
9	2	—	2	PAUL MCCARTNEY	MPL 32946/CAPITOL (15.98/19.98)	WINGSPAN: HITS AND HISTORY 2
10	5	—	2	SOUNDTRACK	INTERSCOPE 493035 (12.98/18.98)	MOULIN ROUGE 5
11	6	4	4	TIM MCGRAW ▲	CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN 2
12	10	9	20	UNCLE KRACKER ▲	TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE 7
13	7	7	8	2PAC	AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME 1
14	11	15	8	TRAIN ●	AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER 6
15	8	8	41	SHAGGY ▲	MCA 112096* (11.98/17.98)	HOTSHOT 1
16	NEW	1	1	MEGADETH	SANCTUARY 84503 (11.98/17.98)	THE WORLD NEEDS A HERO 16
17	15	13	9	112 ▲	BAD BOY 73039*/ARISTA (12.98/18.98)	PART III 2
18	13	12	29	LIFEHOUSE ▲	DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE 6
19	12	11	47	NELLY ▲	FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR 1
20	9	5	3	STEVIE NICKS	REPRISE 47372/WARNER BROS. (12.98/18.98)	TROUBLE IN SHANGRI-LA 5
21	21	19	30	LINKIN PARK ▲	WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY] 16
22	17	14	11	EVE ▲	RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION 4
23	18	17	31	LIMP BIZKIT ▲	FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER 1
24	19	18	12	DAVE MATTHEWS BAND ▲	RCA 67988 (11.98/18.98)	EVERYDAY 1
25	14	16	53	DIDO ▲	ARISTA 19025 (11.98/17.98) HS	NO ANGEL 4
26	25	22	42	SOUNDTRACK ▲	CURB 78703 (11.98/17.98)	COYOTE UGLY 10
27	22	10	4	CASE	DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER 5
28	29	27	32	JA RULE ▲	MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36 1
29	16	47	52	LEE ANN WOMACK ▲	MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE 16
30	28	28	21	NELLY FURTADO ●	DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY! 26
31	23	—	2	SUM 41	ISLAND 548662/IDJMG (12.98 CD)	ALL KILLER NO FILLER 23
32	27	24	21	SOUNDTRACK ▲	MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU? 13
33	35	26	17	DREAM ▲	BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM 6
34	33	30	31	LUDACRIS ▲	DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME 4
35	32	35	29	OUTKAST ▲	LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA 2
36	24	38	27	THE BEATLES ▲	APPLE 29325/CAPITOL (11.98/18.98)	1 1
37	36	25	8	INDIA.ARIE ●	MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL 10
38	30	36	26	ENYA ▲	REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN 17
39	31	32	5	BROOKS & DUNN	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES 4
40	39	31	9	TRICK DADDY ●	SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US 4
41	42	29	34	AARON CARTER ▲	JIVE 41708/ZOMBA (11.98/17.98)	AARON'S PARTY (COME GET IT) 4
				◀ GREATEST GAINER ▶		
42	100	—	2	SOUNDTRACK	COLUMBIA 85648/CRG (12.98 EQ/18.98)	A KNIGHT'S TALE 42
43	38	—	2	SOUNDTRACK	PLAY-TONE/COLUMBIA 85453/CRG (24.98 EQ CD)	THE SOPRANOS: PEPPERS & EGGS 38
44	40	21	5	SUNSHINE ANDERSON ●	SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN 5
45	37	34	4	SOUNDTRACK	EPIC 85195 (12.98 EQ/18.98)	ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD 34
46	26	6	3	EDEN'S CRUSH	143 31164/LONDON-SIRE (11.98/17.98)	POPSTARS 6
47	43	23	7	GINUWINE ●	EPIC 69622* (12.98 EQ/18.98)	THE LIFE 3
48	52	41	17	O-TOWN ▲	J 20000 (11.98/17.98)	O-TOWN 5
49	46	39	17	JENNIFER LOPEZ ▲	EPIC 63786 (12.98 EQ/18.98)	J.LO 1
50	48	50	29	U2 ▲	INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND 3
51	44	37	30	LENNY KRAVITZ ▲	VIRGIN 50316 (12.98/18.98)	GREATEST HITS 2
52	68	63	10	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE] 9
53	60	53	77	INCUBUS ▲	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF 47
54	20	—	2	THE BLACK CROWES	V2 27091 (18.98 CD)	LIONS 20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	NEW	1	1	OLIVIA	J 20001 (11.98/17.98)	OLIVIA 55
56	63	60	8	SALIVA	ISLAND 542959/IDJMG (12.98 CD)	EVERY SIX SECONDS 56
57	NEW	1	1	GO-GO'S	GO-GO'S 578182/BYOND (11.98/17.98)	GOD BLESS THE GO-GO'S 57
58	61	45	28	R. KELLY ▲	JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM 1
59	55	69	32	SARA EVANS ●	RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY 55
60	47	43	6	SOUNDTRACK	ISLAND 548797/IDJMG (12.98/18.98)	BRIDGET JONES'S DIARY 36
61	49	57	27	SADE ▲	EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK 3
62	54	40	10	TANK ●	BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE 7
63	62	42	12	PROJECT PAT ●	HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN 4
64	65	46	27	MUSIQ SOULCHILD ▲	DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING) 24
65	51	52	86	CREED ▲	WIND-UP 13053* (11.98/18.98)	HUMAN CLAY 1
66	64	54	44	JILL SCOTT ▲	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 17
67	53	76	34	KENNY CHESNEY ●	BNA 67976/RLG (11.98/17.98)	GREATEST HITS 13
68	50	51	11	AEROSMITH ▲	COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY 2
69	69	66	40	DAVID GRAY ▲	ATO 69351/RCA (16.98 CD) HS	WHITE LADDER 35
70	70	61	34	LIL BOW WOW ▲	SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG 8
71	80	59	24	3LW ▲	NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW 29
72	67	62	35	FUEL ▲	550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN 17
73	57	79	90	DIXIE CHICKS ▲	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY 1
74	59	65	26	TIM MCGRAW ▲	CURB 77978 (12.98/18.98)	GREATEST HITS 4
75	34	20	3	POINT OF GRACE	WORD 85414/EPIC (11.98 EQ/17.98)	FREE TO FLY 20
76	75	55	22	SNOOP DOGG ▲	NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL 4
77	73	77	52	MATCHBOX TWENTY ▲	LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON 3
78	81	73	29	GODSMACK ▲	REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE 5
79	72	56	26	CRAZY TOWN ▲	COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME 9
80	71	44	8	SOUNDTRACK ●	PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS 16
81	82	71	23	COLDPLAY ●	NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES 51
82	66	—	2	HI-TEK	RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY 66
83	87	89	14	TANTRIC	MAVERICK 47978/WARNER BROS. (17.98 CD) HS	TANTRIC 83
84	58	86	80	FAITH HILL ▲	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE 1
85	56	135	72	TOBY KEITH ▲	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?! 56
86	78	74	33	DONNIE MCCLURKIN ●	VERITY 43150/ZOMBA (10.98/16.98) HS	LIVE IN LONDON AND MORE... 69
87	45	—	2	BILLY GILMAN	EPIC (NASHVILLE) 62087/SONY (NASHVILLE) (11.98 EQ/17.98)	DARE TO DREAM 45
88	41	33	4	BEE GEES	UNIVERSAL 549626 (12.98/18.98)	THIS IS WHERE I CAME IN 16
89	84	88	35	MADONNA ▲	MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC 1
90	76	75	21	SOUNDTRACK ●	WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS 49
91	92	78	93	MOBY ▲	V2 27049* (10.98/17.98) HS	PLAY 38
92	85	83	13	VARIOUS ARTISTS ▲	INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD 58
93	89	81	17	VARIOUS ARTISTS ●	RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH 28
94	83	84	12	JESSICA ANDREWS ●	DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM 22
95	94	90	56	DISTURBED ▲	GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS 29
96	74	48	3	JT MONEY	FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS 48
97	77	49	3	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98)	CARRYING ON 49
98	96	68	5	ANGIE MARTINEZ	ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL 32
99	79	58	9	SOUNDTRACK	BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM 8
100	86	80	10	ERIC CLAPTON	DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE 5
101	NEW	1	1	SYLEENA JOHNSON	JIVE 41700 (11.98/17.98) HS	CHAPTER 1: LOVE, PAIN & FORGIVENESS 101
102	NEW	1	1	SOUNDTRACK	DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	SHREK 102
103	88	106	16	LEANN RIMES ●	CURB 77979 (11.98/17.98)	I NEED YOU 10
104	93	96	32	TRAVIS TRITT ●	COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO 51
105	98	72	12	DJ CLUE ●	ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2 3
106	95	67	9	JON B	EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE 6
107	NEW	1	1	COWBOY JUNKIES	LATENT/ZOE 431020/ROUNDER (17.98 CD)	OPEN 107
108	99	64	4	KRS-ONE	FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK 43

Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	103	93	18	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50	85
110	119	94	8	BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	74
111	109	95	27	VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
112	110	100	12	AMERICAN HI-FI ISLAND 542871/DJMG (12.98 CD) HS	AMERICAN HI-FI	81
113	107	116	37	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
114	115	112	26	BACKSTREET BOYS ▲ JIVE 41743/ZOMBA (12.98/18.98)	BLACK & BLUE	1
115	108	103	67	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
116	129	133	13	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) HS	13 WAYS TO BLEED ON STAGE	116
117	113	102	53	BRITNEY SPEARS ▲ JIVE 41704/ZOMBA (11.98/18.98)	OOPS!...I DID IT AGAIN	1
118	101	70	7	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	7
119	114	110	61	'N SYNC ◆ JIVE 41702/ZOMBA (11.98/18.98)	NO STRINGS ATTACHED	1
120	104	104	21	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
121	106	87	24	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)		X 20
122	102	107	36	THE CORRS ▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
123	127	109	10	DAFT PUNK VIRGIN 49606* (12.98/18.98)	DISCOVERY	44
124	158	—	15	PAUSE PAUSE SOUNDTRACK ● COLUMBIA 61595*/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
125	116	99	32	VARIOUS ARTISTS ● FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
126	122	98	22	QB FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	53
127	132	130	30	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
128	123	114	52	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
129	124	—	2	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI	124
130	RE-ENTRY	21	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60	
131	136	126	23	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
132	91	—	2	BLUES TRAVELER A&M 490895/INTERSCOPE (12.98/18.98)	BRIDGE	91
133	121	108	29	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
134	111	91	7	SOUNDTRACK GOSPO CENTRIC 70035/JIVE (11.98/17.98)	KINGDOM COME	61
135	125	85	4	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL	32
136	147	132	46	PLUS ONE ● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
137	97	101	9	VARIOUS ARTISTS INTEGRITY/MARANATHA/VINEYARD/WOR 85354/EPIC (19.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
138	139	129	12	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
139	NEW ►	1	VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — BE GLORIFIED	139	
140	131	111	18	SAMANTHA MUMBA WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU	67
141	NEW ►	1	BEBO NORMAN WATERSHED/ESSENTIAL 10550/PROVIDENT (11.98/17.98) HS	BIG BLUE SKY	141	
142	138	118	12	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
143	117	—	2	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	117
144	128	82	9	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	32
145	90	97	5	RUSSELL WATSON DECCA 468695 (17.98 CD) HS	THE VOICE	90
146	120	—	2	DAVID BYRNE LUAKA BOP 50924/VIRGIN (18.98 CD)	LOOK INTO THE EYEBALL	120
147	NEW ►	1	THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD) HS	OUTSIDE INSIDE	147	
148	130	140	3	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE	130
149	154	131	7	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	71
150	140	144	49	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
151	153	145	12	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) HS	NEW FOUND GLORY	107
152	149	136	79	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
153	143	120	57	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
154	118	121	86	STING ▲ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9

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
155	105	92	7	BRUCE SPRINGSTEEN & THE E STREET BAND ▲ COLUMBIA 85490*/CRG (17.98 EQ/24.98)	LIVE IN NEW YORK CITY	5
156	134	113	21	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
157	142	122	34	MYSTIKAL ▲ JIVE 41696*/ZOMBA (12.98/18.98)	LET'S GET READY	1
158	144	115	95	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
159	135	117	6	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING	50
160	141	127	27	S CLUB 7 ● POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)		7 69
161	133	148	9	LIONEL RICHIE ISLAND 548085/DJMG (12.98/18.98)	RENAISSANCE	62
162	NEW ►	1	BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD) HS	SWEET TEA	162	
163	126	159	15	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
164	183	195	27	RICKY MARTIN ▲ COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
165	162	149	100	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
166	NEW ►	1	NONPOINT MCA 112364 (8.98/12.98) HS	STATEMENT	166	
167	RE-ENTRY	51	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4	
168	167	154	11	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY	105
169	148	123	13	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
170	152	—	24	KEITH URBAN ● CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN	145
171	112	—	2	JIMI HENDRIX HENDRIX 112603/MCA (24.98 CD)	VOODOO CHILD: THE JIMI HENDRIX COLLECTION	112
172	189	171	6	POE FEI/ATLANTIC 83362/AG (7.98/11.98)	HAUNTED	115
173	137	139	29	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
174	155	119	7	VARIOUS ARTISTS RAZOR & TIE 89034 (12.98/18.98)	MONSTER BOOTY	95
175	145	163	5	ORIGINAL BROADWAY CAST SONY CLASSICAL 89646 (18.98 EQ CD)	THE PRODUCERS	145
176	160	141	56	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
177	166	—	23	SOUNDTRACK ● PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
178	NEW ►	1	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98) HS	TRUE VIBE	178	
179	RE-ENTRY	13	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)	DUETS	102	
180	176	150	41	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
181	156	155	8	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 10079* (22.98 CD)	LIVE FROM MARS	70
182	169	152	26	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
183	179	185	5	VARIOUS ARTISTS ● INTEGRITY 61002/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — HOLY GROUND	179
184	198	174	12	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	SHHH!	92
185	165	—	25	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	122
186	168	146	70	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
187	150	189	7	BOND MBO 467091/DECCA (17.98 CD) HS	BORN	108
188	151	147	31	THIRD DAY ● ESSENTIAL 10670/ZOMBA (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
189	196	158	11	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
190	157	—	21	ALAN JACKSON ● ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
191	177	—	14	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98) HS	SHIVER	125
192	170	—	96	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
193	NEW ►	1	CHUCK BROWN RAW VENTURE 9LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.	193	
194	172	137	6	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001	124
195	RE-ENTRY	7	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	71	
196	182	164	101	SANTANA ◆ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
197	184	166	74	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
198	161	161	9	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	63
199	164	—	39	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
200	146	183	48	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 17 2Pac 13 3 Doors Down 115 3LW 71	Kenny Chesney 67 Eric Clapton 100 Cold 116 Coldplay 81 The Corrs 122 Cowboy Junkies 107 Crazy Town 79 Creed 65	Sara Evans 59 Eve 22 Fear Factory 135 Fuel 72 Nelly Furtado 30	Joe 153 Syleena Johnson 101 Jim Johnston 169 Jon B 106 JT Money 96	Donnie McClurkin 86 Tim McGraw 11, 74 Megadeth 16 Jo Dee Messina 199 Moby 91 Montgomery Gentry 97 Mudvayne 109 Samantha Mumba 140 Musiq Soulchild 64 Mystikal 157	Point Of Grace 75 Jesse Powell 195 Project Pat 63	Coyote Ugly 26 Duets 179 Exit Wounds — The Album 99 Josie & The Pussycats 80 Kingdom Come 134 A Knight's Tale 42 Moulin Rouge 10 O Brother, Where Art Thou? 32 Remember The Titans 90 Save The Last Dance 156 Shrek 102	True Vibe 178 U2 50 Uncle Kracker 12 Keith Urban 170
Yolanda Adams 198 Aerosmith 68 Alien Ant Farm 168 Gary Allan 113 American Hi-Fi 112 Sunshine Anderson 44 Jessica Andrews 94 A*Teens 138	Dalt Punk 123 Depeche Mode 8 Destiny's Child 3, 158 Diamond Rio 163 Dido 25 Ani DiFranco 159 Dirty 142 Disurbed 95 Dixie Chicks 73 DJ Clue 105 DJ Skribble 194 DMX 197 D.P.G. 129 Dr. Dre 152 Dream 33	Billy Gilman 87, 200 Ginuwine 47 Go-Gos 57 Godsmack 78 David Gray 69 Buddy Guy 162	K-Ci & JoJo 121 Toby Keith 85 R. Kelly 58 Mark Knopfler 130 Koffee Brown 189 Lenny Kravitz 51 KRS-One 108	R.E.M. 6 Rascal Flatts 185 Remedy 148 Lionel Richie 161 LeAnn Rimes 103 Ja Rule 28	QB Finest 126 A.B. Quintanilla Y Los Kumbia Kings 184	The Sopranos 177 The Sopranos: Peppers & Eggs 43 What Women Want 124	VARIOUS ARTISTS The Family Values Tour 1999 125 Goin' South 93 Remember The Titans 174 Now 5 111 Now 6 7 Songs 4 Worship — Be Glorified 139 Songs 4 Worship — Holy Ground 183 Songs 4 Worship — Shout To The Lord 92 Sting 154 The String Cheese Incident 147 Sum 41 31
Backstreet Boys 114 Baha Men 180 The Beatles 36 Bee Gees 88 Big Pun 118 The Black Crowes 54 Blues Traveler 132 Bon Jovi 150 Bond 187 Brooks & Dunn 39 Chuck Brown 193 David Byrne 146	Ben Harper And The Innocent Criminals 181 Jimi Hendrix 171 Hi-Tek 82 Faith Hill 84 Lonestar 192 Jennifer Lopez 49 Ludacris 34	Ben Harper And The Innocent Criminals 181 Jimi Hendrix 171 Hi-Tek 82 Faith Hill 84 Lonestar 192 Jennifer Lopez 49 Ludacris 34	Lifehouse 18 Lil Bow Wow 70 Limp Bizkit 23, 165 Linkin Park 21 Lonestar 192 Jennifer Lopez 49 Ludacris 34	S Club 7 160 Sade 61 Saliva 56 Santana 196 Jill Scott 66 Shaggy 15 Snoop Dogg 76	Olivia 55 Jamie O'Neal 191	BRITNEY SPEARS Britney Spears 117 Bruce Springsteen & The E Street Band 155 Sting 154 The String Cheese Incident 147 Sum 41 31	Russell Watson 145 Weezer 4 Lee Ann Womack 29 Tool 1 Train 14 Trick Daddy 40 Travis Tritt 104
Aaron Carter 41 Case 27	Eden's Crush 46 Missy "Misdemeanor" Elliott 2 Eminem 128 Enya 38	Billy Idol 110 Incubus 53 India.Arie 37	Madonna 89 Mark McGuinn 143 Angie Martinez 98 Ricky Martin 164 matchbox twenty 77 Dave Matthews Band 24 Paul McCartney 9	Papa Roach 176 A Perfect Circle 167 Plus One 136 Poe 172	ORIGINAL CAST RECORDINGS The Producers 175	Ally McBeal: For Once In My Life Featuring Vonda Shepard 45 Almost Famous 120 Bridget Jones's Diary 60 The Brothers 144 Charlie's Angels 127	Tank 62 Tanic 83 Third Day 188 Tool 1 Train 14 Trick Daddy 40 Travis Tritt 104

PUBLISHERS PUSH FOR HIGHER SHARE OF ROYALTIES

(Continued from page 5)

keting, production—are much less. And, of course, distribution in the new world is global.”

How to achieve a higher compensation rate, of course, is at question, with publishers and labels, which have teamed against Napster and other music Web sites, at odds over the quality and quantity of payments to songwriters and publishers for licensed digital distribution.

“We believe that the marketplace should be left to negotiate these issues,” Murphy says, “but the labels say there should be a compulsory rate for digital downloads and streaming. Yet they’re opposed to any compulsory system that would effect their masters—which doesn’t sound fair: We’re faced with compulsory licenses and the labels aren’t, and we have controlled composition clauses which in the last 15 years have lowered the compulsory rate to very low levels. So it’s come to the point, where the songwriters and publishers are sharing a very small level of income in an industry that’s grown phenomenally in the last two decades.

“Publishers and songwriters, then, have not shared in the industry’s growth in an equal manner. Again, if you place the value on music, you understand where we’re coming from. But if you think the greater emphasis should be placed on artist presentation and manipulation rather than the song itself, then you’ll abide by the rules they have today.”

Murphy further blames much of the current predicament on the mechanical royalty rate. (The NMPA’s licensing arm, the Harry Fox Agency, collects and distrib-

utes the mechanical royalties paid by the record companies to music publishers, which then shares them with their writers.)

“For many years the mechanical royalty rate was frozen at the 2-cent level—and we never recovered from that,” he says. “Inflation moved it up to where it is now, to 7.5 cents, but again, that’s



MURPHY

prescribed—and not what we receive. It’s the ceiling, and not the floor. The actual rates are considerably lower.”

It is now incumbent upon the publishing side to make the public aware that the value of music in the digital world, as it relates to songwriters’ and publishers’ rights, is equal to that of record companies’ rights, says Murphy.

But as Digital Media Assn executive director Jonathan Potter notes, copyright compensation to publishers and songwriters for digital music is contingent upon the type of use.

“It’s a fact that the copyright act focuses on the existence of technical copies,” Potter says. “And it’s a fact that the copyright owners’ representatives are leveraging every single opportunity to find a copy and impose a royalty with respect to that copy—even when a copy is incidental or

ephemeral or partial or temporary or promotional, and even when that reproduction is associated with a fully compensated performance.”

Specifying the Harry Fox Agency, Potter says that the administrators of reproduction rights “are petrified that a performance model of Webcasting will win over consumers and that all the royalties to songwriters will therefore go through the performing rights societies—who are similarly petrified that a download model tied perhaps to digital music lockers, for example, will win over the consumers, and therefore all songwriter royalties will flow through Harry Fox. So each of them is trying to impose or interject the behavior that they can claim a royalty on into the others’ activities.

“But let it be said, clearly: Webcasters believe that songwriters need to be paid full-value royalty whenever that royalty is obligated,” Potter adds. “But a performance is a performance and implicates only a performance royalty, and a download is a reproduction and implicates only mechanical royalties. So nobody here is treating songwriters gratuitously or badly or taking advantage of songwriters.”

The only question, Potter adds, is “which pocket the songwriters are getting paid in: If it’s a download, it’s the ‘reproduction rights’ pocket, and if it’s a performance, it’s the ‘performing rights’ pocket. You just have to decide which pocket! But the reality is that the songwriter should get more money over time, because of greater efficiency in tracking—and less tasks for administrators.”

YEARWOOD GOES ALL ‘OUT’

(Continued from page 18)

that affects how they treat their relationship.’ It was said in a way it hadn’t been said before. ‘Harmless Heart’ is saying that you wouldn’t allow yourself to really be in love because of whatever happened to you in your past, but I wasn’t the enemy. I think it’s a great, great statement and a beautiful song.”

The album’s first single, “I Would’ve Loved You Anyway,” is currently No. 30 on the Hot Country Singles & Tracks chart, buoyed by a cinematic video that was shot on location in Spain. “It’s such a big song, and it needed a big video,” Yearwood says. “Nobody will think we made this video in Nashville, that’s for sure.”

KZLA Los Angeles operations manager R.J. Curtis is impressed with Yearwood’s new album. “Whenever you listen to Trisha Yearwood’s albums, it’s always a pleasure. She’s an amazing vocalist.”

Dave Weigand, MCA Nashville senior VP of sales and marketing, says this is his favorite Yearwood album, and others in the Universal system share his assessment. Universal Music and Video Distribution president Jim Urie is including a personal note in advance copies sent to 5,000 retailers.

“I Would’ve Loved You Anyway” is such a big song; it needed a big video. Nobody will think we made this video in Nashville, that’s for sure.

—TRISHA YEARWOOD

MCA’s advertising campaign will target core country consumers with a radio special and “win it before you can buy it” contests. It will also target listeners of other formats. “We’re doing advertising in *People*, *Vanity Fair*, *Rolling Stone*, *Elle*, and *US Weekly*,” Weigand says. “A lot of Trisha fans listen to not only country music but other formats too, and we want to make sure we’re reaching everybody possible.”

A broad base of consumers will be exposed through a promotion with Procter & Gamble in the fall. Yearwood will be the spokeswoman for a campaign called “Bring Out the

Beautiful You,” which will emphasize women’s health and well-being. There’s also a charity tie-in with the Society for Women’s Health.

Consumers purchasing such Procter & Gamble products as Pantene Pro-V shampoo and Secret deodorant can send in proofs of purchase for two items and receive a four-song sampler of Yearwood’s music featuring three previous hits and one new tune. Yearwood’s new album will be tagged in Procter & Gamble advertising, as well as in store point-of-purchase materials.

FOR THE RECORD

“Velásquez Gets Personal on Song Set” (Billboard, May 12) misquoted a statement made by Jaci Velásquez. It should have read: “But it was important to say life is not perfect. As humans, we’re going to fail. And that’s the way it is.”

In the May 12 salute to the 100th anniversary of RCA Records, ZZ Top was inadvertently omitted from the profiles of key artists.

BETWEEN THE BULLETS™



by Geoff Mayfield

SONIC BOOMS: Five albums debut in the top 10. Three of those five start within The Billboard 200’s top five slots with opening weeks in excess of 200,000 units, and each of those three represents an act’s career-high sales week. I guess this is what you call an exciting chart. The biggest flash comes from the hard-working **Tool**, which starts with 555,000 units, the fourth-largest opening total of 2001 and the third album to surpass half a million units in the past four weeks.

In a way, you could argue that Tool has been building to this peak since its first album dropped on the erstwhile Zoo label in 1993. That album eventually rose to No. 50 during a 62-week tenure on the big chart. The next album, 1996’s *Aenima*, started big, with 148,000 units in its first week. Had it not been for **Kurt Cobain’s** posthumous *Nirvana* album, *From the Muddy Banks of the Wishkah*, Tool’s sophomore album would have opened at No. 1. It had a nonstop tenure for two years on The Billboard 200 and went on to log another 78 weeks on the Top Pop Catalog Albums chart.

As handsomely as the first two albums sold, with the first going platinum and the second going double-platinum, Tool’s best omen of big things to come occurred last year. Its pricey box, *Salival*, poured through 95,000 copies in its first week, bowing at No. 19. That video/audio combo has sold 273,000 units to date; sell that many copies of a package with a \$29.97 list price and you have proof of an avid fan base.

The new Tool album, *Lateralus*, has drilled into radio audiences with the track “Schism.” The song bullets at No. 2 on Mainstream Rock Tracks, the band’s first appearance on that chart since 1997, and at No. 8 on Modern Rock Tracks, only the second track in its career to place with the latter format.

This ranks as 2001’s fourth-largest opening week, behind **Dave Matthews Band** (738,000 units) and the recent starts by **Destiny’s Child** (663,000 units) and **Janet Jackson** (605,000 units).

Tool, however, is just the tallest explosion in this week’s fireworks display, as **Missy “Misdemeanor” Elliott** and **Weezer** also rattle career-best weeks in the top five, vets **R.E.M.** and **Depeche Mode** return to the top 10, and another blast from the past, **Megadeth**, follows closely with a bow at No. 16.

ROCKETS’ RED GLARE: At No. 2, **Missy “Misdemeanor” Elliott** not only grabs the highest Billboard 200 rank of her career, she also practically doubles the first-week sum of either of her first two albums with 251,000 units. Her first one began with 130,000 in 1997, while her sophomore set ticked in 131,000 opening-week sales.

At No. 4, **Weezer** tops its best week by almost 100,000 copies, with a splash of 215,000 units. Its first album exceeded 100,000 twice during the holiday season of 1994, ringing up 118,000 units during that Christmas week. The new total more than quadruples the 1996 opening mark of its second album, which started with 47,000 units.

Elliott and Weezer prove that an airplay hit is the best antidote for an act recovering from a sophomore slump. “Get Ur Freak On” is Elliott’s first No. 1 on Hot R&B/Hip-Hop Airplay and is the sixth most-played video on MTV, according to Broadcast Data Systems, right behind Weezer’s “Hash Pipe,” which is No. 5 at MTV and bullets at No. 2 on Modern Rock Tracks.

R.E.M. wrings out 127,000 units at No. 6. This is admittedly shy of its SoundScan-best opener of 343,500 units with 1994’s *Monster* or the 200,000-plus starts of its 1992 and 1996 outings, but it’s bigger than the 117,500 units pulled by its last album, *Up*, which opened at No. 3 in 1998. **Depeche Mode**, at No. 8, has its second-best SoundScan mark. Its *Songs of Faith and Devotion* debuted at No. 1 with 153,000 units in 1993; only one of its last four albums, 1997’s *Ultra*, reached the top 10. **Megadeth** contributes to the big chart’s ’80s flavor with its No. 16 bow, matching the peak of 1999’s *Risk*. Of the seven albums the band has released since *Billboard* began using SoundScan data in 1991, three have reached the top 10.

STAINING THE PAGE: If a freshman album peaked at No. 74 two years ago, could that band possibly exceed **Tool’s** big week when its second set hits the street? In the case of **Staind**, the answer is an emphatic yes. Lead single “It’s Been Awhile” maintains six-week runs at No. 1 on both Mainstream Rock Tracks and Modern Rock Tracks, while another track from the album, “Outside,” bullets at No. 15 on the former and No. 19 on the latter.

Staind’s first album moved to Top Pop Catalog Albums six weeks ago and has since staged a five-week stay in that chart’s top slot. I guess we should get used to seeing the band at the top of the page, because first-day sales on the new album are huge. I’m told the opening-day numbers at both Best Buy and Target stores exceeded the handsome numbers achieved a week earlier by Tool. Project the new Staind at 600,000-plus, with a shot at 650,000 units, which would mark the big chart’s fourth half-million-plus frame in five weeks.

GERMANY'S FOUR MUSIC BUILDS ON BAND'S HIP-HOP REVOLUTION

(Continued from page 5)

ket, according to trade paper *Der Musikmarkt*, and the group's reach and influence extend beyond the albums they make for Columbia/Sony.

The quartet's business interests include a label (Four Music, affiliated with Sony) as well as a publishing arm (also named Four Music) and an agency, Four Artists, which books domestic and international acts in Germany. This agency is responsible for upcoming gigs by domestic stars Echt and Söhne Mannheims, supporting Robbie Williams and U2, respectively.

Sony Music is not the only major-label beneficiary of the Fantastic Four's connections. Group manager Andreas "Bär" Läscher serves as chief executive consultant to Universal's Def Jam imprint, which last year opened its own German operation in Berlin (*Billboard*, June 17, 2000). Läscher's other management clients include Fury in the Slaughterhouse, signed to EMI.

The Four signature is stamped on several other successful ventures, including Germany's second-largest genre-related festival, the Hip Hop Open, and Beatz 4 Life, an annual charity concert that raises funds for a local AIDS foundation. This year, the Hip Hop Open, scheduled for June 30 in Stuttgart, is expected to draw as many as 15,000 concertgoers to see an extensive lineup of German talent. Acts confirmed for this year's event include Jan Delay (of platinum-selling hip-hop act Absolute Beginner) and LL Cool J, who will headline.

"Four Music has had a substantial impact on the development of hip-hop

in Germany," affirms Martin Schneider, catalog manager at HMV Germany's headquarters, noting that die Fantastischen Vier itself was the first act in the genre to achieve success. "Along with its main competitors—3P, Söhne Mannheims, Kopfnicker Records, and Fila Records—Four ignited a trend of homegrown hip-hop and R&B. These labels have become very significant and a guarantee of high sales."

Schneider also points out that many U.S. artists now maintain close contact with German artists and cooperate on projects, as KRS-One has done with Fila's DJ Tomekk.

For Sony, the affiliation with Four has obviously paid off. Says Stefan Ultsch, Columbia marketing director for local repertoire: "It has made [the company] more attractive to young German bands from all music genres, because die Fantastischen Vier are widely considered to be heroes."

Those "heroes" are rappers Smudo and Thomas D, DJ Hausmarke (Michi Beck), and producer/remixer AndYpsilon (all in their early 30s). The group originally signed to Columbia in 1990, and most of its eight albums since then have achieved gold (150,000 units) or platinum (300,000) status in Germany, including last year's *MTV Unplugged* release—the first such album by a German hip-hop act.

Faced with the challenge of having to generate acoustically sounds otherwise produced by turntables, drum machines, and synthesizers, the Four performed the MTV set with an 18-member orchestra and employed a gas-operated chainsaw and Germany's largest flute. The venue was exotic, too—a natural limestone cave in the country's Sauerland region (*Billboard*, Dec. 9, 2000).

FOUR MUSIC

Not everyone is a fan of the Four. The quartet is disparaged within Germany's more dogmatic underground hip-hop scene for being "too pop," according to Chris Maruhn, editor in chief of the foremost domestic hip-hop magazine, *Juice*. Nonetheless, he concedes, "Four Music has done a great deal by giving unknown acts such as Afrob and Blumentopf a forum. The label excels at establishing artists, and there aren't many doing that these days."

Four Music managing director Fitz Braum agrees: "Breaking artists is our strength." The company reckons to offer its acts all the advantages of an independent label along with the clout of a major partner. The imprint was formed five years ago, and its alignment with Sony Music for Germany, Switzerland, and Austria made sense in light of its owners' Columbia deal. Sony has guaranteed distribution rights to the label's output, plus a 30% share in the profits of all releases, according to Braum.

Four Music took off within a year; when sales of the debut album by Stuttgart hip-hoppers Freundeskreis reached an unexpected 150,000, almost unheard-of for newcomers in Germany. That was followed by best-selling solo albums by die Fantastischen Vier's Thomas D (*Solo*, 206,000 copies) and Haus-

marke (*Weltweit*, 67,000 copies), which generated enough income for the company to broaden its groove attack. Of the current roster of 15 acts, more than half were signed as newcomers.

Thomas D's follow-up set, *Lektionen in Demut* (Lessons in Humility), debuted at No. 3 on the German

'Our artists decide nearly everything themselves, down to who shoots their videos and who designs their booklets. It doesn't pass through one person's hands.'

— FITZ BRAUM, FOUR MUSIC

charts for the week ending May 19, with first-week sales of 78,525.

Today, Four Music has 16 employees and offices in Stuttgart, Hamburg, Cologne, and Berlin. "We conduct our own A&R, marketing, and promotion," Braum explains. "We've created a whole infrastructure for our artists. That's something the conventional industry can't offer."

Last year, the Four Music label generated revenue of more than 7 million deutsche marks (\$3.2 million). With the publishing and booking operations,



total sales exceeded 10.5 million deutsche marks (\$4.8 million) in 2000. Braum estimates that will almost double to 20 million deutsche marks (\$9.1 million) within the next two to three years, with a profit rate of 15%.

Die Fantastischen Vier co-owns all the Four companies, and they see their business as reinvesting in the market from which they originated. Their commitment is to "anything that grooves," they say.

Four's groove orientation extends to Swiss formation Sens Unik, whose members rap in French, English, and Spanish; Munich freestylers Blumentopf; French-singing soul performer Déborah; Berlin girl guitar band the Lemonbabies; and a whole slew of German-language DJs and rappers, such as Clueso, who hails from the former East Germany, and reggae and dancehall toaster Gentleman, from Cologne. Prominent international figures such as Wyclef Jean, Dave Wyndorf (Monster Magnet), and Melle Mel (Grandmaster Flash) have also guest-starred on various Four Music productions.

If it sounds like an eclectic mix, that's because it is. "Our repertoire is very much a reflection of our musical tastes," says the group's Michi Beck. "It's not fixated on any one segment, such as German hip-hop. But there is a common thread throughout, because it's all groove music. We're widening our profile into the dance and club genres as well, but that doesn't mean we're

turning into a techno label. We'll maintain the musical character."

Musical integrity is regarded as a Four watchword, so it's no wonder that A&R reps Beck and Smudo take a unique approach to their work. "I've never signed a band on the basis of a demo tape," Beck says. "There was always much more involved, because it's too easy for certain key qualities to get lost in a demo. Maybe I'd heard about them through friends or worked with them in the past."

The other members of die Fantastischen Vier—Thomas D and AndYpsilon—are busily courting their musical muses, so it's mainly Beck and Smudo who get involved in the daily grind of business. But they keep a calculated distance from their protégés. "In principle," says Braum, "die Fantastischen Vier are artists, and they bring their know-how to the business."

Braum, 43, who worked from 1982 to 1993 for Sony Music, was the A&R executive who signed Die Ärzte, Rio Reiser, and Die Fantastischen Vier to Columbia. He has a knack for developing artists by showering them with patience and giving them plenty of leeway. It's a policy he continues as head of Four Music. "Our artists decide nearly everything themselves, right down to who they want to shoot their videos and which graphic artists they want to design their booklets. It doesn't go through any one person's hands."

The Four label's philosophy of being a "platform" is one that the management takes seriously. "We don't manage or produce any [individual artist]," Braum says, "or in any way try to bind them to us. We simply get the acts into the studio so that they can produce their own stuff." That creates long-term trust, according to Braum. "It's why no artist has left us. On the contrary, we're being swamped."

FOUR ARTISTS

The same is true for Four Artists. Managing director Alex Richter, 35, oversees the company's offices in Stuttgart and Berlin. The agency manages about 700-800 concerts a year, although not exclusively for acts signed to the Four label. Founded in 1998, the company has doubled its revenue every year, ringing up 3 million deutsche marks (\$1.3 million) in 2000. The bookers have branched out, too, handling such international business as last fall's European dates for Jamaican ragga DJ Red Rat (signed to Greensleeves Records U.K.) and this summer's

European trek for Washington crossover act Dog Eat Dog.

Yet Richter says he is often frustrated by the complications involved in arranging German gigs for U.S. hip-hop performers. "Ticket sales for [these acts] have been astoundingly poor here in the last three years, especially considering the artists' steep performance fees." He hopes to see a more positive trend this year, saying, "One of the problems is the high ticket prices: They're often twice as expensive as tickets for German acts."



BRAUM

"There's also a greater risk that the artist will cancel, and that has happened repeatedly, which means the kids don't take them seriously anymore," he adds. "When the artists do end up coming, they only play four cities—Munich, Berlin, Hamburg, Cologne—whereas German acts typically tour for 20 to 30 days and go where the fans are. That inevitably produces better results."

Four Artists regularly collaborates with Def Jam on a series of jam sessions and DJ sets known as Deffour Lounging. The parties take place in Berlin on the first weekend of every month, alternately featuring acts signed to the Def Jam label and those affiliated with Four Artists. The Deffour parties have established themselves as a forum for Berlin's hip-hop community and included a surprise guest performance by LL Cool J last fall.

Meanwhile, Four Music, with about a dozen albums planned for release this year, has plenty to fan the flames in its market niche, both at home and abroad. Two national acts, Turntablerocker and Tiefschwarz, have material scheduled to be made available across Europe. The label also acquired the back catalog of California crew the Pharcyde and issued its latest album, *Plain Rap*, last October.

"Once you have your contacts and partners and know the DJs and clubs, you can release specialized music because you're not tied down to one market," says Four Music co-president Michi Beck. "It's not necessarily chart-topping fare, but it will certainly fall on open ears all around the world. That's great, because I still find it incredibly important to understand music as an international language."

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Morissette, Billboard Panel Among Plug.In Attractions

Alanis Morissette will deliver the artist spotlight address at the sixth annual Plug.In conference, to be held July 23-24 at the Sheraton Hotel & Towers in New York. Morissette will take a break from her summer tour to speak at the conference, in a session to be introduced by *Billboard* editor in chief Timothy White.

Plug.In, which is presented by Jupiter Media Metrix and sponsored in part by *Billboard*, annually attracts key industry players to discuss and debate the critical issues affecting the digital music industry.

Among the highlights will be a *Billboard* round table on "Legislation and Digital Rights," moderated by *Billboard's* Washington, D.C., bureau chief Bill Holland. Already confirmed to participate in the round table are Manus Cooney, VP of corporate and policy development for Napster; Ed Murphy, president/CEO of the National Music Publishers' Assn.; Jonathan Potter, executive director of the Digital Media Assn.; and attorney Neil J. Rosini of Franklin, Weimrib, Rudell & Vassallo.



MORISSETTE

Other sessions will cover topics such as distribution and retailing, label/artist relationships, and the latest in portable media. Among confirmed panelists are Steve Gottlieb, founder/president, TVT Records; Ann Chaitovitz, national director of sound recordings, the American Federation of Television and Radio Artists; Jonathan Zavin, partner, Richards & O'Neil LLP; Ted Cohen, VP, new media, EMI Recorded Music; Marc Geiger, chairman/CEO, ArtistDirect; Andrew Nibley, president/CEO, GetMusic; Kevin Conroy, senior VP, AOL Music; David Kang, senior VP, new technology and strategic development, BMG Entertainment; Nicholas Butterworth, president/CEO, MTVi; Jim Long, president/CEO, RioPort; Gerry Kearby, CEO/co-founder, Liquid Audio; and Jeff Camp, GM, MSN Music.

Early-bird registration through July 1 is \$1,390, a savings of \$300 off the regular registration fee. For further information, contact Jupiter at 800-414-6627, ext. 6424, or log on to jupiterevents.com/plugin.

PERSONNEL DIRECTIONS

Erik Gruenwedel is joining the staff of *Billboard Bulletin* in Los Angeles as news editor, effective Tuesday (29). Gruenwedel will report to *Bulletin* managing editor Carolyn Horwitz and will work with her on coordinating *Bulletin's* daily news coverage, particularly focusing on stories being developed on the West Coast.

For Gruenwedel, the job marks a return to BPI Communications Inc. He joined BPI in January 2000 as a reporter for *Adweek* magazine. He moved to *Adweek's* IQ section, where he covered interactive media and entertainment. Later, he switched to *Mediaweek*, where he covered TV syndication.



GRUENWEDEL

Gruenwedel has a history of holding key positions at trade and consumer publications, mainly in sports and fitness. He was senior editor of the consumer magazines *Bicycle Guide* and *Winning Bicycle Illustrated*, associate editor of the Primedia trade magazine *HomeCare*, business editor of trade publication *Pool & Spa News*, and editorial consultant to the Web site 24hourfitness.com.

In addition to his career accomplishments, Gruenwedel has an MBA in marketing and finance from Pepperdine University and a bachelor's degree in journalism from California State University, Northridge.

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Voulez-Vous Chardez Avec Moi?

THE LAST TIME a song from a movie titled *Moulin Rouge* was No. 1 on the Billboard pop singles chart was 48 years ago this issue, when Percy Faith's "The Song from Moulin Rouge (Where Is Your Heart)" was in the middle of a 10-week reign. Five decades later, the legendary Toulouse Lautrec strikes again, as a song from the Baz Luhrmann-directed *Moulin Rouge* moves into pole position on the Billboard Hot 100.

"Lady Marmalade" (Interscope) is the fourth chart-topper for Christina Aguilera and the first for her partners in song Lil' Kim, Mya, and Pink. This is the second go-round at No. 1 for the Bob Crewe/Kenny Nolan composition, which first hit the top the issue of March 29, 1975, when it was recorded by LaBelle.

That makes "Lady Marmalade" the ninth song of the rock era to be No. 1 twice by different artists—and the first in nine years. In June 1992, Mariah Carey was on top for two weeks with a remake of Jackson 5's "I'll Be There."

The first song to be No. 1 twice by different artists was "Go Away Little Girl," originally a chart-topper for Steve Lawrence in 1963. Donny Osmond took the song back to the summit the issue of Sept. 11, 1971. The next song to be No. 1 twice was penned, like "Go Away Little Girl," by Carole King and Gerry Goffin. "The Loco-Motion," a 1962 chart-topper by Little Eva, and another Goffin/King tune, was No. 1 again in 1974 by Grand Funk.

Eight months later, "Please Mr. Postman" became the third song to repeat at No. 1, when the Carpenters remade the 1961 Motown classic by the Marvelettes. It would take 11 years and eight months before the next twice-told tune hit the top: in September 1986, Bana-

narama went to No. 1 with a remake of Shocking Blue's "Venus," which had also been incorporated into a No. 1 medley by Stars on 45 in 1981.

The next two repeating No. 1's occurred quickly: Club Nouveau's update of Bill Withers' 1972 opus "Lean on Me" went to No. 1 in March 1987, and Kim Wilde's take on the Supremes' "You Keep Me Hangin' On" reached the pinnacle two months later.

The seventh song to be No. 1 twice was "When a Man Loves a Woman," a 1966 hit for Percy Sledge that was covered by Michael Bolton in 1991.

With nine candidates eligible, it's inevitable that one day there will be a song that will be No. 1 for the third time. It almost happened in 1988, when Kylie Minogue's spin on "The Loco-Motion" topped Hot 100 Singles Sales—but it only went to No. 3 on the Hot 100.

As predicted, "Lady Marmalade" gives songwriter Crewe the longest span of No. 1 hits in the rock era. His first song to achieve pole position was the Four Seasons' "Big Girls Don't Cry," back on Nov. 17, 1962. That gives him a No. 1 span of 38 years, six months, and two weeks, besting the record set just a few weeks ago by Chip Taylor, who penned the 1966 hit "Wild Thing" as well as "Angel of the Morning," which formed the basis of "Angel" by Shaggy Featuring Rayvon.

HOW SWEET IT IS: Just as he did on the R&B chart, Marvin Gaye returns to the Hot 100 as featured artist on "Music" by Erick Sermon. It's Gaye's first appearance in more than 18 years, and his chart span expands to 38 years, seven months, and two weeks.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001
TOTAL	294,541,000	279,140,000 (DN 5.2%)
ALBUMS	270,401,000	264,514,000 (DN 2.2%)
SINGLES	24,140,000	14,626,000 (DN 39.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001
CD	238,549,000	244,381,000 (UP 2.4%)
CASSETTE	31,238,000	19,619,000 (DN 37.2%)
OTHER	614,000	514,000 (DN 16.3%)

OVERALL UNIT SALES THIS WEEK

13,341,000

LAST WEEK

13,483,000

CHANGE

DOWN 1.1%

THIS WEEK 2000

15,003,000

CHANGE

DOWN 11.1%

ALBUM SALES THIS WEEK

12,732,000

LAST WEEK

12,873,000

CHANGE

DOWN 1.1%

THIS WEEK 2000

14,084,000

CHANGE

DOWN 9.6%

SINGLES SALES THIS WEEK

609,000

LAST WEEK

610,000

CHANGE

DOWN 0.2%

THIS WEEK 2000

919,000

CHANGE

DOWN 33.7%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2000	2001	CHANGE
CHAIN	148,649,000	144,951,000	DN 2.5%
INDEPENDENT	42,768,000	37,322,000	DN 12.7%
MASS MERCHANT	73,978,000	73,382,000	DN 0.8%
NONTRADITIONAL	5,006,000	8,859,000	UP 77%

ROUNDED FIGURES

FOR WEEK ENDING 5/20/01

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

Billboard

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