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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JUNE 9, 2001

Cuba Gets Down To Business

BY HOWELL LLEWELLYN
HAVANA—Frequent visitors to Cuba who check out its formidable—yet often untapped—reserve of musical maestros can't



believe their ears. Cuban music industry managers are, often for the first time, peppering their speech with such terms as "marketing" and "industry initiatives."

New awareness of the practical requirements—and the lan-
(Continued on page 10)

Country Acts Thrive Without Airplay

Video, Print Outlets Help Sell CDs

BY DEBORAH EVANS PRICE and PHYLLIS STARK
NASHVILLE—When Keith Urban picked up his Academy of Country Music award for best new male vocalist in May, he thanked country radio and God, quipping that he thought he had them in the right order.

Radio has long been acknowledged as the gatekeeper in the country music industry, the mighty Oz that artists and labels had to appease in order to reach the masses. But there are some these days who are finding a way to bypass the wizard—most notably, some of the independent labels.

A look at the *Billboard* Top Country Albums chart in recent months shows records that are selling without the benefit of much mainstream country radio support, including Capitol's Chris LeDoux, New West Records' Delbert McClinton, and
(Continued on page 86)

Ignored By Radio, BR5-49 Grows

BY RAY WADDELL

NASHVILLE—With a new label deal at Sony/Lucky Dog and a new release of originals and choice covers on the horizon, BR5-49 stands poised to make another run at mainstream country success—something that has eluded the group thus far.

This Is BR5-49, due June 26, effectively showcases how far this band has come since it was signed by Arista Nashville in 1995. The group has been critically acclaimed but largely ignored by radio. It has built enough of a fan base that its three full-length albums and one EP have sold a combined 327,000 units, according to SoundScan, yet BR5-49 has placed only three songs on the Hot Country Singles & Tracks chart, the most successful of which, 1996's "Cherokee Boogie," peaked at No. 44. The others peaked in the 60s.

Mike Peterson, PD of KSKS Fresno, Calif., thinks the
(Continued on page 89)

BMG To Share MP3 Money

BY BILL HOLLAND

BMG North America plans to share money it received as a result of the settlement of its copyright infringement lawsuit against MP3.com with

its infringed-upon artists, "even if not stipulated by their agreements," president/CEO Bob Jamieson said in a statement released May 29.

"We value our relationships with our artists," the statement read, "and we feel this is the best course to take to fos-
(Continued on page 89)



Music Club Profits From Compilation Creativity

BY CHUCK TAYLOR

Imagine a dinner party with place cards for South African jazz giant Abdullah Ibrahim, pop icon Tom Jones, punk innovator Richard Hell, '50s teen idol Jimmy Clanton, Sufi singer Nusrat Fateh Ali Khan, and a conductor for the Royal Philharmonic Orchestra.



Such a gathering represents a typical smorgasbord for Watford, England-based reissue label Music Club, which has made it business as usual to serve up a roster as diverse as nearly all the musical cultures of the world. The company's specialties

range from reggae, tango, and musette to jazz, blues, and R&B, as well as from country, Tex Mex, and Cajun to easy listening, symphonic rock, and even dance.

"The idea has always been to go across the board musically," explains veteran music journalist Jeff Tamarkin, who serves as editorial and A&R consultant for Music Club's U.S. arm. "I can't think of any-
(Continued on page 16)

Sam Phillips Offers Gentle Touch On Nonesuch Return

BY JILL PESSELNICK

Although Sam Phillips' new album, *Fan Dance*, clocks in at just

over half an hour, the set packs a considerable punch with intelligent, thought-provoking lyrics and subtle, uniquely musical backdrops.

Due July 31 from Nonesuch, *Fan Dance* also marks a turning point in Phillips' career. The project's dozen tracks were recorded live with few overdubs, reflecting a focus on performance rather than production.



PHILLIPS

This recording process differs dramatically from Phillips' previous studio album, 1996's *Omnipop*, her fourth for Virgin (and a top 30 album on the *Billboard* Heatseekers chart).

"I think lyrically and musically what I brought to *Omnipop*, was a little too miserable, except for a few things like 'Zero Zero Zero' and 'Animals on Wheels,'" Phillips says. "We did this big pop-produced record. I felt that it was something I would never
(Continued on page 93)

Satellite Radio Facing Time, Money Concerns

BY FRANK SAXE

NEW YORK—Sales trainers from the largest automotive manufacturers and electronic retailers have begun visiting the headquarters of the two satellite radio companies in preparation for the consumer rollout of their 100-channel in-car radio system.

Yet despite spending more than \$1 billion apiece, both Sirius Satellite Radio and XM Satellite Radio



face several hurdles that could slow their launch. And even if those hurdles are overcome, the companies will still need to persuade millions of Americans fed up with the current state of radio to pay about \$10 a month for the new service.

Analysts and others are split on whether the companies will be able to reach the critical mass needed to create a successful business model—and, more impor-
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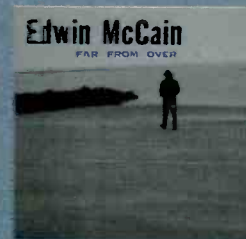
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Joey Ramone Finds The Road Back Home

Love is the ability to forget oneself in the aid and comfort of another, and what's magical in romance also holds true for daily toil, because love of one's work makes limitations invisible or irrelevant. Joey Ramone loved being a Ramone, even if his band's fame brought recurring bouts of isolation.

"Our friends hated us because we were successful," Joey told this writer in 1978, recalling how associates from his old Forest Hills neighborhood in Queens, N.Y., shunned the Ramones' lead singer and his musical brothers as the band garnered widening acclaim at the Bowery club called CBGB.

"Musicians and friends from Forest Hills would *not* come down to the Bowery to see us," said Ramones bassist Dee Dee Ramone (aka Douglas Colvin), seated across from Joey in his ultra-cluttered Lower East Side loft.

"They weren't our friends anymore because they were musicians and were trying to be in groups for so long," added lead guitarist Johnny Ramone (born John Cummings), pensively parting the sculpted bangs of his sheepdog haircut. "And then all of a sudden we go out, buy guitars, and have a group—they didn't want to talk to us anymore."

Johnny glanced around the room, with its harsh lighting, bare brick walls, and ankle-deep rubble of old magazines, dirty clothes, and scuffed vinyl records. "But *we* are all best friends from the time we were in Russell Sage Junior High School," noted Johnny, brightening a bit. "We all lived on the same block—which was Yellowstone Boulevard and 66th Road—and went to Forest Hills High. The only drawback is that Marky [Bell], our drummer now [replacing Tommy Erdelyi], is from *Brooklyn*. The rest of us knew each other from ninth grade on."

"We used to drink Bali Hai together!" Joey exulted. "We don't have many friends," said Johnny. "Just us, really. We're introverted. Joey hangs out, but we don't."

The extended silence that ensued after this short exchange, taking place at twilight on a cold November day, will always seem to this observer to be as much a part of the Ramones' proto-punk sound as the head-splitting din at the core of their two- and three-minute doses of elemental rock.

That silence—a dull quiet leavened only by the steady hum of street traffic—was what Joey heard most when he wasn't on stage, wasn't recording, wasn't away from home and himself. It was a sound that provoked him to leave his 1978 apartment (on loan from the band's longtime artistic director, Arturo Vega) to front his band, function on a budget of \$150 per week, and hang out in the wider world made possible for him by the Ramones.

It has been almost 23 years since that downtown encounter at dusk and two months since Joey Ramone's death April 15 in New York's Presbyterian Hospital from lymphatic cancer. All those who didn't attend the CBGB shows or seek the public or private company of Joey and his cohorts will get another chance to grab the brassy ring the Ramones left in one's ears. On June 19, Warner Archives/Rhino will reissue expanded and remastered versions of their seminal albums from the Sire label: *Ramones* (April 1976), *Leave Home* (February 1977), *Rocket to Russia* (November 1977), and *Road to Ruin* (October 1978).

From "Blitzkrieg Bop" on the first record to "I Wanna Be Sedated" on the fourth, Joey sang on his finest performances as if he were the group's main percussionist, his throaty bray the rhythmic anchor of the act, while the actual drums served as an accent instrument of a minimalist stripe. Rock groups of greater compositional prowess or technical grasp might harbor a lingering jealousy of the Ramones for the impact they had, their "level of ability" bravado transcending the punk movement

they both spearheaded and validated. Yet the personal accomplishments of Joey Ramone elude such pettiness and approach the profound. He found something to love that enabled him and his fans to shed their skins and share the freedom of their better selves, however perplexed or concerned such influential impulses may have caused parents to feel.

"Aw, I can't keep up with the guy, where is he now—traveling?" asked his father, Noel, with a nervous laugh in '78 of the boy he never called Joey. "He was born on 110th Street in Forest Hills [on May 19, 1951]," his dad detailed of Jeffrey Hyman, the first of two sons (the second being Mitch, two years younger) by Hyman and his wife, Charlotte, a painter/art dealer from whom he was divorced in 1961. Talking in his office at the Hyman Trucking Corp. at 432 Washington St. in the Meat Packing District of Manhattan, Noel (who died in October 2000) recalled that his eldest kid's first instruments were an accordion and later a double-bass set of white-pearl Ludwig drums. "He was fairly good at the drums but he'd play 'em in the basement, and it got so I had a hard time standing the racket," his father said, noting with a conciliatory sigh that "Jeff used to work in the office here, just part time, until music rehearsals interfered."

"I was always carting the band around in my Chevy station wagon," explained Charlotte on the next day in the East Village apartment she shared with her second husband, a psychologist. "Jeff was in his early teens when he got into music. Before that, he was a cub scout; he had a very sweet little uniform. He was the tallest cub scout, and he dug it when he was a kid. The group formed when I had an art gallery on Queens Boulevard in Forest Hills, and they used to practice there at night. I bugged him about getting a job. I threw Jeff out a few times after he left school, and he wound up sleeping in the art gallery."

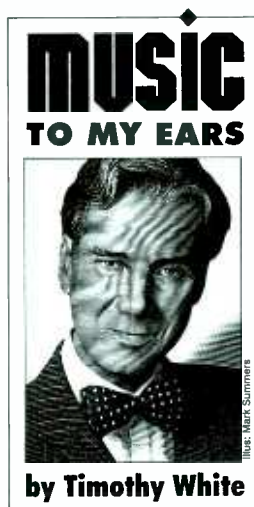
"He could have been a better student," she mused. "And he painted, as a matter of fact. He had one chosen for an exhibit of children's paintings at Lever House when he was in second or third grade. Now he's into more abstract things like toothbrushes with blood on them."

He's got an imagination—you have to admit that. But he was indifferent about school; he only cared about writing his songs. He would say, 'Hey Ma, how does this one sound?' 'Great!' I'd say, 'What's it called?' He [once] said, 'It's called, 'I'm Gonna Kill That Girl.' I never thought anything would ever come of it. *But*, when I went to see them," Charlotte advised, raising a finger for emphasis, "and I watched the audience reaction, I was astounded, thinking, 'This can become a fever.'" Joey's early stab at song-writing landed on the Ramones' second album, recast in a tenderly mournful Beatles-cum-Ronettes vein, as "You're Gonna Kill That Girl."

According to Johnny and Joey, the dawning of their band was a one-off duo of drums and guitar they hatched to play a party thrown by Noel Hyman. The Ramones were formally conceived as a trio early in '74, with Johnny and Dee Dee on guitars and Joey drumming. "At the time," said Joey, "I was driving a cab in Manhattan and moonlighting at night on the telephone—I sold a lot of land in the Poconos [as a telemarketer]."

Between 1976 and 1995, when they proclaimed their impending dissolution with their *Adios Amigos* set, the Ramones placed 15 albums on the Billboard Top 200 Albums chart—although only one (*Ramones Mania*, Sire, 1988) went gold. Yet unlike most punk bands, they penned Hot 100 hits ("Sheena Is a Punk Rocker," "Rockaway Beach") as well as rock perennials like "Blitzkrieg Bop" and "I Wanna Be Your Boyfriend."

"Yeah, I went far," Joey reflected in '78, just after the release of *Road to Ruin*, but he lamented the cash-poor need to sell his boyhood drums "to a guy named Limpy." He frowned for an instant, admitting he'd "loved them," then laughed at himself. "My title," he confessed in a wry whisper, "used to be 'the King of Rhythm.'"



Bertelsmann Gets Myplay, Completes Digital Picture

BY BRIAN GARRITY

NEW YORK—The acquisition by Bertelsmann eCommerce Group (BeCG) of digital locker service Myplay.com marks the latest move in an escalating arms race among media conglomerates trying to build digital music delivery platforms by snapping up the assets of floundering online start-ups.

The deal, said to be valued at roughly \$30 million, comes on the heels of Vivendi Universal's May acquisition of Myplay's chief rival, MP3.com. BeCG plans to use Myplay's technology to develop a "subscription" locker service similar to the controversial My.MP3.com service offered by MP3.com. BeCG hopes to launch the service in the fall.

But while Bertelsmann acquired Myplay for what BeCG president/CEO Andreas Schmidt calls "a fraction of the price" of the MP3.com deal—Vivendi Universal is pay-

ing more than \$300 million—the company it bought doesn't have the locker licenses with the major labels that are required to offer such a service. BeCG will have to negotiate deals for them.

Myplay was deliberately avoiding the subscription-locker business, with its eye on acquiring the rights to offer download and on-demand streaming services. Currently, Myplay users must "rip" tracks from their CDs and manually upload the content into their lockers. That's in contrast to a subscription service that automatically transfers digital content into the locker with the sale of a physical album. MP3.com spent almost \$200 million for locker rights and now charges subscribers \$50 per year for the service.

But BeCG says that with Myplay in the fold, it now has all the pieces in place for a comprehensive slate of next-generation

music distribution offerings. Bertelsmann's Internet music roster now includes online/offline record clubs with BMG Direct, Internet retail in the form of CDnow, locker services through Myplay, digital rights management via Digital World Services, and file sharing through its Napster alliance.

In fact, BeCG plans to use the locker offering as a unifying element in the previously announced merger of BMG Direct and CDnow. The combination will go into effect July 1, and those businesses—as well as Myplay—will operate as a separate unit, known as BeMusic.

Schmidt says the Myplay deal was in place when Vivendi Universal and MP3.com arranged their transaction. "We were not looking for the brand here—we were looking for the missing link in the locker and digital-subscription management system."

November 1894

July 1904

January 1938

February 1947

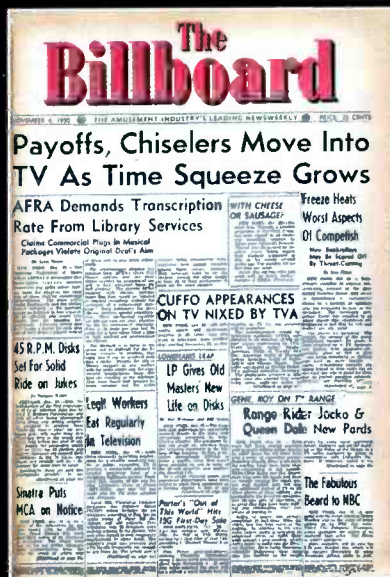
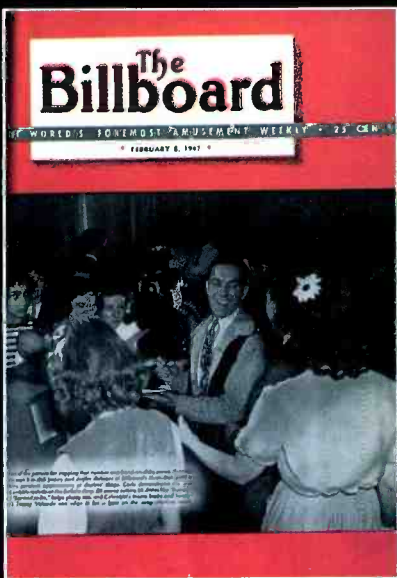
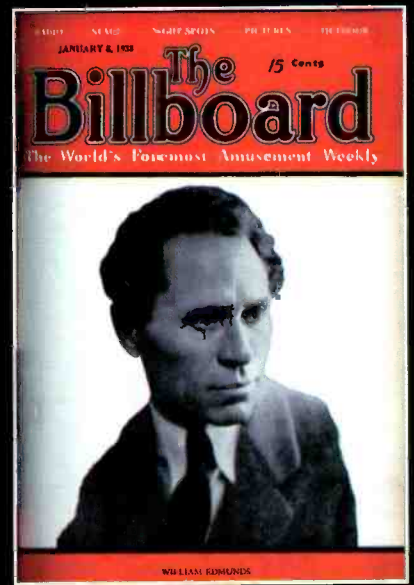
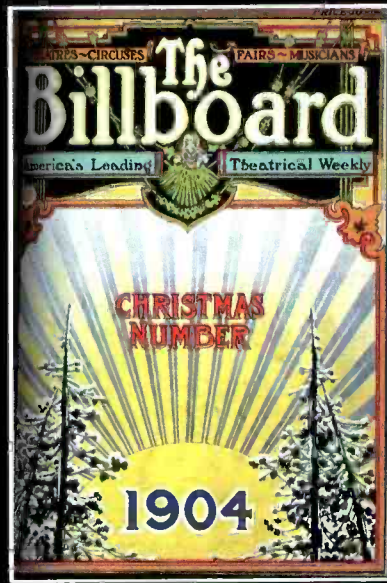
November 1950

January 1963

January 1967

January 1985

July 2001



The Billboard Redesign

July 28

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TOP OF THE NEWS

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14 Doyle Bramhall II & Smokestack hit the road this summer with Eric Clapton in support of the RCA release *Welcome*.

14 The Beat: Savage Garden's Darren Hayes takes time off from the hitmaking duo to record a solo set for Columbia.

18 Boxscore: U2 and PJ Harvey gross more than \$2 million in Toronto.

19 Continental Drift: Ernie Lijoi employs a smoother sound on his latest independent release.

ARTISTS & MUSIC



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Copeland, King Lead W.C. Handy Winners

BY CHRIS MORRIS

Young vocalist Shemekia Copeland and eminent guitarist B.B. King scored two honors apiece to lead the winners at the 22nd W.C. Handy Awards presentation, held May 24 at the Orpheum Theatre in Memphis.

The awards are mounted annually by the nonprofit Memphis-based Blues Foundation; 30,000 blues fans vote on nominations made by a panel of blues industry experts.

Copeland—whose father was the late Texas bluesman Johnny Clyde Copeland—collected the blues album of the year award for her Alligator Records set *Wicked*, and she was also named contemporary female artist of the year. A Rick Vito-penned track from Copeland's album—"It's 2 a.m."—was also honored, as song of the year.

King won the prestigious entertainer of the year award. *Riding With the King*, his Duck/Reprise/Warner Bros. collabo-

ration with Eric Clapton, was selected as contemporary blues album of the year.

Taj Mahal & the Phantom Blues Band were selected as band of the year. Memphis favorites the North Mississippi All Stars' Tone-Cool debut *Shake Hands With Shorty* won best new artist of the year. Other winners announced at the ceremony hosted by pianist Dr. John included:

Acoustic album of the year: Robert Lockwood Jr., *Delta Crossroads* (Telarc).

Acoustic artist of the year: Keb' Mo'.

Soul blues album of the year: Irma Thomas, *My Heart is in Memphis* (Rounder).

Soul blues male artist of the year: Little Milton.

Soul blues female artist of the year: Etta James.

Contemporary male artist: Eddie Clearwater.

Historical blues album of the year: Otis Spann, *Last Call* (Mr. Cat Music).

Comeback album of the year: Mel Brown, *Neck Bones & Caviar* (Electro-fi).

Traditional album of the year: Son Seals, *Letting Go* (Telarc).

Traditional male artist of the year: James Cotton.

Traditional female artist of the year: Koko Taylor.

Instrumentalist of the year, guitar: Duke Robillard.

Instrumentalist of the year, harmonica: Charlie Musselwhite.

Instrumentalist of the year, bass: Willie Kent.

Instrumentalist of the year, drums: Chris Layton.

Instrumentalist of the year, horns: Roomful of Blues.

Instrumentalist of the year, keyboards: Pinetop Perkins.

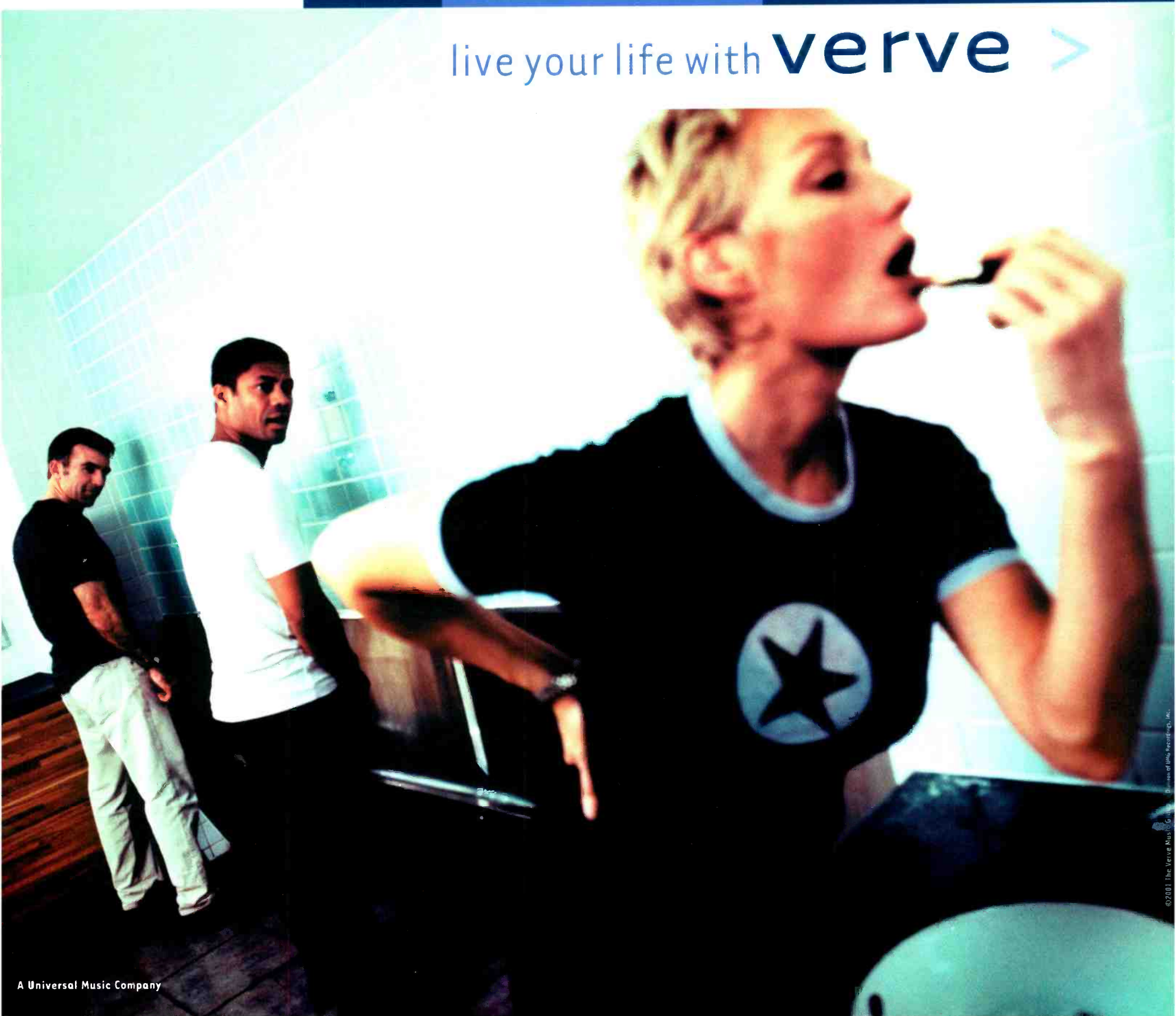
Instrumentalist of the year, other: Clarence "Gatemouth" Brown, fiddle.

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MuchMusic Launching Web-Heavy Makeover

BY CARLA HAY

NEW YORK—MuchMusic USA is introducing the most comprehensive interactive platform ever developed by a music video network. Set to launch June 25, the channel's new programming will emphasize viewer participation via the Internet.

MuchMusic USA—owned by Cablevision Systems Corp. and its subsidiary, Rainbow Media Holdings—was launched in 1996 as a spin-off of MuchMusic in Canada. With headquarters in Jericho, N.Y., and a bureau in New York, it is expected that MuchMusic USA will be available to more than 40 million U.S. cable and satellite subscribers by the end of the year, according to the network.

MuchMusic USA's makeover, which includes a new logo, is part of the network's plan to strengthen its identity. The network—whose core audience consists of 12- to 34-year-olds—has also introduced a new slogan: "Get a camera. Get online. Get involved. You are the network."

Many of MuchMusic USA's programs are imported from MuchMusic in Canada, but MuchMusic USA's interactive shows will be unique to the network. MuchMusic USA's recently upgraded Web site (mmusa.tv) will be the crucial convergence link for the new content.

"We're really trying to develop a new format for television," MuchMusic USA GM Nora Ryan tells *Billboard*. "It's designed to take advantage of the technology that is now emerging to create a unique relationship with our viewers."

The four new programs each run for a half-hour. *Tastemaker* gives viewers the opportunity to talk about what music they like or dislike.

Viewers will upload video footage of themselves talking about their taste in music, and a certain number of people will be chosen each week as the network's appropriately dubbed "tastemakers." Viewers will be able to send messages and respond online to the tastemakers, as well as vote to keep or reject certain tastemakers every week. An interactive twist is that the tastemakers can also respond to feedback through video online messages. A one-hour *Best of Tastemaker* program will air Fridays and Saturdays.

Oven Fresh presents a selection of new videos to viewers, who are asked to vote for each ("choose it" or "lose it") online. Voting will be open Mondays through Thursdays. The weekly results will be posted on Fridays, with the winning videos showcased in a program called *Oven Fresh Keepers*, airing Fridays through Sundays.

Mixtape Masterpiece is a show centered on a new question or theme posted online. An example of an episode's theme is: "What music do you play while getting ready for a first date?" Viewers can then upload

video footage of themselves explaining their song selections. Viewer footage and a video mix of their song choices will be shown on the air.

Random Intelligence will focus entirely on viewers using their own video footage to report on their local music scene and other music news that they consider important.

The new programs will initially air daily, except for *Mixtape Masterpiece*, which is scheduled for weekdays.

In addition, MuchMusic USA is introducing a feature called "Viewer Made Videos" on its Web site, which invites people to make their own music video for a selected artist's song that does not have a video. With the participation of the artists and their record companies, some basic graphics can be provided to be used in the video, or the viewers can make their own videos from scratch.

People will vote online for their favorite viewer-made version, and the winning video will go into on-air rotation on the network. MuchMusic USA says that the Viewer Made Videos promotion will be mainly for new and developing artists. Viewers who cannot upload videos online can send the videos by regular mail.

Ryan says, "MuchMusic USA's approach is more viewer-driven than MTV's, and we will stay focused on music. Our research indicates that people coming out of their teens are more interested in what their peers have to say instead of what network executives are telling them [is] cool. We're taking what's exciting about the peer-to-peer community experience and putting it into music television."

Rusty Garner, president of independent video promotion company Endless Music, says, "If I had a client that was looking to break a new artist on TV, I'd tell them that MuchMusic USA should be one of the first places to go. MuchMusic USA is filling a void, and they're more likely to step out and take a chance on new artists before other networks."

MuchMusic USA VP of programming Norm Schoenfeld says, "We're asking the viewers to take the role of personalities for our network and to be our eyes, ears, and voice. We're going to have a virtual studio, which will be inclusive to everyone around the world, not just people who can be at a TV studio in New York." He adds that MuchMusic USA plans to include artists as participants in such programs as *Tastemakers* and *Mixtape Masterpiece*.

Garner concludes, "MuchMusic USA's 'virtual studio' concept is brilliant. Getting an immediate reaction from your audience—that's what the future of programming is about. It couldn't be more exciting that the music industry has this new avenue of exposure."



BILLBOARD EXCLUSIVE

New York Harbor Getting Funky

Levon Helm, NRBQ, Others Taking Part In Blues Cruises

BY JIM BESSMAN

New York City Blues Cruise—a Tuesday night summer series of blues concerts held in the Lower Manhattan harbor on Seaport Music Cruises boats—launches its sixth year June 26 with "Cruisin' for a Cure," a benefit concert for the Leukemia and Lymphoma Society. The evening will star a pair of regional acts, the Fins and Dana Fuchs.

Each subsequent weekly cruise will feature a different line-up. Bill Perry and Christine Santelli are up July 3, with Levon Helm and the Barnburners, the Iguanas, Acoustic Hot Tuna, James Cotton, Popa Chubby, NRBQ, and Buckwheat Zydeco scheduled to play

later in the series, which runs through Aug. 28.

The cruises depart from Pier 16 at the South Street Seaport at 7 and 9:30 p.m. They feature 90-minute concert sets while the boat sails the harbor, offering up-close views of the Statue of Liberty and Ellis Island.

"It's basically a floating party," says John Hoffman, producer/director of the cruises through his Bluewater Music Productions. "We're starting with regional faves the first two weeks to allow it to grow momentum; then, [we'll] bring on the national acts."

Hoffman adds that though the performers "are a little less bluesy this year," there will still

be plenty "rock'n'river fun. They're all blues-influenced and roots-oriented—rhythm'n'roots party bands."

While Seaport cruises generally favor a tourist crowd, Hoffman notes that the Blues Cruises draw 85% New Yorkers, many of whom come back three or four times a season. "We've found that it's really a New York City crowd that supports it."

The kick-off cruise's charity tie-in, meanwhile, has a personal link for Hoffman. "I just donated bone marrow for my brother," he says. "He beat cancer five years ago but it returned in a different form. Luckily, the procedure we had done was available this time."

Australian Record Labels, Radio Networks, And Artist Managers Seek Common Ground

BY CHRISTIE ELIEZER

SYDNEY—Sparks flew when Australia's record companies, radio networks, and artist managers met for the first time in five years May 1 to air grievances and find common ground.

The occasion was the first Switch forum, organized by the Australian Music Development Committee (AMDC)—a joint initiative set up last year by the Australian Record Industry Assn. (ARIA) and the Federation of Australian Record Broadcasters (FARB)—which represents 235 members (or 98%) of the Australian commercial broadcaster sector.



GORDON

At the meeting, a few contentious issues were aired—including lack of airplay for mature artists, the increasing role of radio in determining the sound of new acts, and the inability of labels to appreciate the nature of radio playlists. But the exercise was deemed successful enough for the AMDC to plan a second event for late June in Melbourne.

Complaints by managers and labels about radio's tight playlists—caused by the fact that 82% of stations are owned by 12 networks—have led to frosty relationships over the past decade.

But when ARIA and FARB met for a series of discussions that started in October 1999 about radio quotas for Australian music, radio executives indicated a willingness to work together.

According to chairman Tim Prescott, the AMDC has discussed greater access to playlist decision-makers, better-produced records for radio, and radio's role in organizing concerts by emerging talent. The AMDC discovered that label

executives showed little understanding of how playlists and charts are compiled, while radio remained ignorant about the role of label marketing and priority meetings.

The Switch forums were set up to "understand each others' point of view and create more opportunities for Australian artists," says Prescott, who is also outgoing managing director of BMG Australia.

The forum, held at the Quay restaurant in Sydney, was attended by 100 invited guests. Moderated by Keith Welsh, GM of *The Music Network* magazine, the panel included DMG network group managing director Dean Buchanan, Transistor Music director of marketing and A&R Vicki Gordon, Warner Music A&R manager Dan Hennessy, easy listening MIX FM managing director Adam Johnstone, 2DAY FM managing director Rob Logan, contemporary 2MMM managing director Simon Mumford, Festival Mushroom Records A&R manager Peter Karpin, Sony Music GM of marketing John Parker, 2GO FM managing director Graham Smith, and talent manager Grant Thomas.

The time was ripe for the gathering. Australian acts Madison Avenue, Human Nature, the Avalanches, Hi Fi Chillis, Keith Urban, Kasey Chambers, Killing Heidi, Powderfinger, and Jamie O'Neal are all currently making their presence felt in the global market. But, as Prescott pointed out in his welcome address, "we aren't breaking enough acts domestically, and we're certainly not breaking enough internationally to justify the huge investments to make world-class music."

Panelists concurred that radio remains the key to breaking acts in the Australian market. Karpin emphasized, "Strong radio exposure leads to strong chart success—and that is very influential in securing overseas releases." He added that labels down under spend \$50 million Australian (\$26.2 million) each year on promotions. "It is very

disheartening when the majority of our records are ignored by [commercial] radio."

Thomas, whose clients include Neil Finn, Alex Lloyd, and Bardot, added, "The more domestic success we get, the more international markets will respond to our music. We'll never be able to convince radio to play poor-quality music, and that is not what I'm suggesting. But will taking a punt on a new local act really upset advertisers?"

It is a time of great change for radio. The sale of the first commercial FM licenses since the format arrived in Australia 20 years ago has seen new players trying to gain a share of radio's annual \$700 million Australian (\$364 million) advertising revenue, according to FARB. The dominance of Austereo and the Australian Radio Network faces a challenge from the DMG network, which is 75%-owned by London-based Daily Mail group. DMG has already paid a total of \$250 million Australian (\$131 million) for licenses in Sydney and Melbourne and is a determined bidder for new licenses auctioned in Brisbane (held May 30) and Perth later in the year.

DMG's Nova 96.9 FM, which launched April 1 in Sydney with a more adventurous format (*Billboard*, April 7), will not register on the official AC Nielsen radio ratings until midyear, but it is already making its presence felt. Macquarie Research estimates that \$15.6 million Australian (\$8.2 million) of Austereo's pretax earnings could flow to DMG if it sets up a four-city network by 2003.

The panel's radio component encouraged labels and managers to



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Roskilde Festival Recalls Tragedy, Boosts Safety

BY CHARLES FERRO

COPENHAGEN—Perhaps indicative of its origins in 1970, the annual Roskilde Festival—held on a vast, green field outside the city—has always maintained an air of peaceful contemplation. But this year, the gathering will possess an extra dose of realism.

Nine people died during Pearl Jam's set at last year's show (Billboard, July 15, 2000), and festival organizers are trying to ensure that the 70,000 people who attend this year's event, June 28-July 1, remember that incident—and stay safe.

Nine birch trees have been planted in a circle, with stones between them and a large stone in the middle, as a memorial to last year's dead. According to festival organizers, "the nine trees carry life further, and the stones provide a place for people to sit and contemplate."

Official festival T-shirts will carry the sentence: "How fragile we are . . . Take care," while a pamphlet titled "You and the Festival Crowd" will help provide guidelines on acceptable audience behavior.

"All parties must make it safe," festival founder and principal executive Leif Skov tells *Billboard*. "We remember last year and, from this, we learned that the difference between ecstasy and catastrophe is [only] minutes. And it can change instantly."

Festival management has been hesitant about taking too

much responsibility for last year's incident. While it has also been reluctant to speak with the press about the tragedy—awaiting the outcome of a police investigation ordered by Denmark's Ministry of Justice—it has been more willing to do so now that the next event is approaching.

Although Skov claims that security measures were not the reason for last year's tragedy, he admits that steps have been taken to improve them. "We took a comprehensive look at every single element of the

Roskilde Festival and made a sweeping range of improvements in staff qualifications, lines of communication, and chains of command."

In the past 12 months, Roskilde and other Danish and international festival organizers have gathered and shared information on all aspects of crowd security. In particular, a two-day seminar arranged by European festival organization Yourope and Roskilde, dealing with staff training, was held last month in Denmark for 12 of

Scandinavia's primary festivals. The seminar focused on crowd management and risk assessment, which, starting next year, will be compulsory as part of festival license requirements issued by the Danish government.

This year's bill includes Robbie Williams, Bob Dylan, Tool, Nick Cave and the Bad Seeds, Neil Young, Beck, and P.J. Harvey. Most of the 70,000 tickets had been sold by press time.



Festival organizers commemorate nine who died in a crowd rush at last year's event.

Promoters Combat Argentine Tax

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Performers and promoters of all musical styles have joined forces in urging Argentine Economic Minister Domingo Cavallo to reconsider a new tax on music concerts, announced unexpectedly May 1.

Fearful of the effects of a new tax on the music industry, major players—including managers, musicians, and top promoters Fernando Moya, Lucio Alfiz, and Héctor Caballero—convened a press conference in May at Buenos Aires' Gran Rex Theater. Singer/songwriter Víctor Heredia

argued that the new tax "will assassinate our culture." Chizzo, front man of major rock band La Renga, explained, "We are protesting because they are trying to take the happiness from people."

Meanwhile, in the state of Córdoba, tropical and *cuarteto* bands—led by popular star Carlitos "La Mona" Jiménez—staged a protest in front of the local tax-collecting offices.

During the following weeks, Cavallo and National Secretary of Culture Darío Lopérfido held a series of meetings about the measure, which also applies to movies and theater. But the only exception they

made to the tax was for theatrical productions—thanks to a forgotten law that declares new taxes on plays to be unconstitutional.

A month later, the battle seems lost. A 21% tax is being excised on movie exhibitions and concerts, including those organized before the measure was announced.

Moya, GM of concert promotion company CIE-Rock & Pop, says negotiations are still taking place. "The 21% tax is a fact, and it will surely reflect on higher ticket prices. The government will not back [down], and now our main con-

(Continued on page 81)

CUBA GETS DOWN TO BUSINESS

(Continued from page 1)

guage—of the international music industry was evident at Cuba's fifth annual music trade fair, Cubadisco, held May 16-20 in Havana.

Among the many meetings taking place around the event, EMI Spain president Miguel Angel Gómez and Cuban ministry of culture officials held talks about setting up the first stand-alone Cuban imprint of any multinational label, provisionally named EMI Cuba. "Our idea is to spread Cuban music internationally and to take part in the learning process that is understanding how things work here," Gómez says. "We are close to an agreement with the Cuban government."

The previous lack of commercial savvy on the island has long frustrated industry executives from Spain, the U.K., France, Germany, other Latin American countries, and the handful of U.S. indies that have dabbled in Cuba, such as North Hollywood's Ahí Nomá or the now-defunct New York-based Havana Caliente.

It was simply not in the nature of Cuba's bands, their managers, or the local labels to appreciate the need to shorten their complex, 15-minute songs into radio-friendly, four-minute tunes that had perhaps one strong hook instead of four of five.

The fiery, frenetic brand of salsa known as *timba* that has developed here in the post-Soviet-aid era has never exported well, regardless of

its musical quality—although it was well-represented during Cubadisco among the 500 concerts taking place almost 24 hours a day in the capital and in 13 other provinces.

As in the past, those concerts were a vibrant part of Cubadisco, which otherwise bore little semblance to last year's event. "And," predicts trade fair president Ciro Benemelis, "the 10th Cubadisco, in five years, will be unrecognizable to Cubadisco 2001."

This year's event was notable for a new, digital presence. At January's MIDEM trade fair in Cannes, Cubadisco organizers and SDAE—the digital arm of SGAE, the Spanish authors' and publishers' society that organizes the trade fair in tandem with the Cuban Institute of Music—discussed setting up a Cubadisco Web site. Cubadisco.org was launched May 15 to turn Cubadisco into a "virtual trade fair," says SDAE president José Neri, where companies interested in the Cuban music industry can find out more about what is going on in the country.

Another Cuban music industry Web site, alocubano.com, was also launched May 15 to provide the latest information on Cuban artists, releases, and labels. Admittedly, both Web sites have been created with considerable help from SDAE in Madrid, but Benemelis says that

the information on the Cuban music industry will be maintained by a Cuban team.

Two years ago, SDAE launched what it claims is the world's biggest Latino music industry Web site, Madrid-based portallatino.com. Neri says, "The thinking behind the move was that for many people it costs too much to travel to Cubadisco, but anybody can travel to the virtual Cubadisco."

Benemelis says Cubadisco's increased digital presence is an integral part of the event's increasing focus on business in general. "Cubadisco is taking on a greater business dimension, and we are delighted with SDAE's commitment to helping us get on board the train of new technologies."

Benemelis says that among future plans being discussed are the creation of individual labels for each of Cuba's provinces and the staging of a parallel event for children, Cubadisco Juvenil.

"Not long ago," notes Benemelis, "there was one recording studio in Cuba [the former RCA Victor studio owned by state label Egrem] and one or two labels. Now we have nine state-of-the-art studios and eight labels in Cuba."

Neri adds, "This year's fair was much more animated. For the first time, you notice that people have come here to do business."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Joseph P. Salvo is named VP/senior counsel for Sony Music Entertainment in New York. He was senior director, business and legal affairs for Arista Records.

Provident Music promotes Darren Elrod to VP of finance, Scott Knight to VP of business affairs, and Lauren Pareigis to VP of information technology in Franklin, Tenn. They were, respectively, corporate controller, director of business affairs, and director of information technology.

Axel Nierhoff is named senior director, IS&T applications for BMG Entertainment in New York. He was VP of Bertelsmann's BmS e-commerce group.

Laura Chiarelli is named national promotion director, NAC for the Verve Music Group in New York. She was national promotion



SALVO



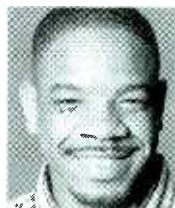
ELROD



CHIARELLI



DOUGHERTY



AYERS



CONRAD



STUVE



LEVETT

manager, NAC for the GRP Recording Company.

Ark 21 Records names Christine Wrightsman national director of radio promotions; Catie Monck national media manager; Lisa Pardini national media manager; and Danny Gipsman new media manager in New York. They were, respectively, director of radio promotions for Mojo/Universal Records; senior publicist for d. baron media relations; national publicist for Green Lin-

net/Xenophile Records; and field marketing representative for Universal Music and Video Distribution.

Ted Dougherty is promoted to associate director of alternative radio promotion for Columbia Records in New York. Previously, he worked in the label's college and metal radio department.

Breck "Cash" Ayers is named mix show coordinator for MCA Records in Santa Monica, Calif. He was head of Lock Down Marketing.

PUBLISHERS. BMG Songs promotes Karen Conrad to senior VP, country music; Ron Stuve to VP, repertoire department; Chris Oglesby to senior director, repertoire department; and Michelle Berlin to creative director, repertoire department in Nashville. They were, respectively, VP, country music; senior director; senior creative director; and professional manager.

Gregory Curtis is named creative director of music publishing for Fox

Music in Los Angeles. He was president/CEO of Apollo Music Group.

RELATED FIELDS. TAL Entertainment Group promotes Todd Levett to president/chief talent officer; Josh Koplewicz to senior VP of TAL Music, and John "Tripp" Munro to account executive for TAL Music in Cleveland. They were, respectively, president of TAL Music, executive VP, and account assistant.

Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Joshua Bell Fiddles With 'West Side Story'

Sony Classical Violinist Ventures New Suite Of Leonard Bernstein Classic

BY STEVE SMITH

NEW YORK—Violinist Joshua Bell has a difficult time recalling when he first heard the music of Leonard Bernstein. "It's funny—*West Side Story* is something you feel like you've known your whole life," he says. "It's part of the culture in America. I always loved the music and actually thought it would work well on the violin."

Bell gets the chance to test his theory with the June 19 release of *West Side Story Suite*, his latest recording for Sony Classical. Per the title, the album's centerpiece is a finely wrought tapestry of themes from the perennial 1957 musical-theater favorite. The violinist is accompanied by the Philharmonia Orchestra, led by David Zinman. The disc also includes newly commissioned settings for violin and orchestra of three songs from other Bernstein shows: "Lonely Town" and "New York, New York" from *On the Town* and "Make Our Garden Grow" from *Candide*. The composer's sole concert work for violin and orchestra, *Serenade*, completes the disc.

The project heightened Bell's appreciation for one of America's best-loved musical figures. "Looking into the music deeply, I fell in love with it even more," he says. "It's so inventive. I hate to label *West Side Story* a musical; along with *Porgy and Bess*, it's one of America's great operas."

Bell holds the often underrated *Serenade* in equally high regard. "It's one of the great violin concertos of this century, along with the Barber, Shostakovich, and Prokofiev. It's got luscious melodies, rhythms almost like Stravinsky, and the sort of fun that you associate with Bernstein."

Although Bell had the honor of seeing *West Side Story Suite* to fruition recently, the idea germinated more than a decade ago. Tony Award-winning arranger William David Brohn, who created the new suite, credits producer Thomas Z. Sheppard and composer/conductor John Williams with

the concept. They took the idea to Sid Ramin, artistic adviser to the Bernstein estate and orchestrator of the original Broadway *West Side Story*. Bernstein gave the project his blessing, and although Ramin withdrew from the project after the composer's death, he handed it over to Brohn.

When Bell signed with Sony Classical, he made his label debut with an all-Gershwin project that included a *Fantasy for Violin and Orchestra on Porgy and Bess* arranged by Brohn.



BELL

The arranger thought the time was right to revisit *West Side Story Suite*, and both Bell and executive producer Laraine Perri agreed. They approached Sony head Peter Gelb, who not only gave the go-ahead for completion of the suite but also commissioned Brohn to create arrangements of "Lonely Town" and "New York, New York." Gelb also commissioned the Oscar- and Pulitzer Prize-winning composer John Corigliano, with whom Bell worked on the soundtrack for *The Red Violin*, to fashion a luminous arrangement of "Make Our Garden Grow."

According to Brohn, the model for *West Side Story Suite* was Pablo de Sarasate's well-known *Carmen Fantasy*, based on music from Bizet's opera. "Bernstein's melodies are the basis of the whole thing, of course," he says. "The hardest part is know-

ing what to leave out."

Bernstein's daughter, Jamie Bernstein Thomas, who supplied the liner notes for the new release, views *West Side Story Suite* as a means by which her father's music and message can reach new audiences. "It does what my father did his whole life, which was to build bridges between one genre of music and another," she says. "He brought the sophistication of the concert hall into the Broadway pit and took the excitement and contemporary sounds of Broadway and put them into his concert music."

That combination of popular appeal and musical quality in *West Side Story* made the project attractive to Gelb. "What interests me the most, as the head of a classical record label," he says, "are projects that are both artistically rewarding and that can have a real impact in terms of sales—which means lots of people are hearing the music and [that] makes classical music more a part of mainstream life."

Bell says, "We talk a lot these days about crossover. It comes up often, and I can't stand the word. But if you're going to talk about someone who crosses into different areas, Bernstein was it." The violinist's own activities with Sony have demonstrated a similar diversity, from his role in Edgar Meyer's classical/bluegrass fusion project *Short Trip Home* to his world-premiere recording of Nicholas Maw's *Violin Concerto*, which won the Grammy for best contemporary composition this year.

Bell will perform *West Side Story Suite* and *Serenade* numerous times over the next year, including the suite with the New York Philharmonic during the annual AOL Time Warner Concerts in the Park series. The U.S. Postal Service will use the occasion of the July 10 Central Park event to unveil a new postage stamp commemorating Bernstein's life and career. Sony will film the performance for an upcoming documentary.

Guitarist Navarro Reveals Life Lessons On Capitol Bow

BY LARRY FLICK

Dave Navarro is clearly not used to facing the press. Settling down in a chilly Los Angeles conference room at Capitol Records to discuss *Trust No One* (June 19), his first solo recording, he initially fidgets as if he's about to be interrogated by the police.

"I'm not a rock star. I play guitar," he firmly asserts. After years in the relative background as a member of Jane's Addiction and Red Hot Chili Peppers, he adds that being the one who is shaking hands and schmoozing "feels totally weird. I'm not sure it's my bag. But here I go, diving in head first."

Indeed. *Trust No One* thrusts Navarro front-and-center of the proverbial rock'n'roll stage, effectively showcasing him as a tunesmith of remarkable depth—not to mention as a formidable vocalist. "Most people don't believe it's really me singing at first," he says, laughing. "I guess that's a compliment." Navarro started putting together songs for the album in 1998, while the Chili Peppers were on hiatus. With just piano and acoustic guitar, he began to delve into memories and experiences from what he describes as "one of the darker periods" of his life. "Putting things into words and music was like an exorcism at times. Once it's out of your mind and body, the pain of the experience lessens."

After a while, *Trust No One* became as much an act of personal catharsis and therapy for Navarro

as it was a musical statement. "Each song brought me closer to the light; closer to the emotional state I wanted to be in."

Many of the songs on *Trust No One* deal with what the artist calls his "misperceptions regarding love and relationships. Through the exploration of those misconceptions, I've come out on the other side with a whole different outlook."



NAVARRO

One of the key tracks is "Rexall," which is also the album's first single. Named after the Los Angeles pharmacy where Navarro's parents met, the track is a hypnotic, ultimately shattering rocker wherein the artist paints a heartbreaking portrait of a man at the threshold of a nervous breakdown.

Equally intense is "Mourning Son," which, Navarro explains, is "me dealing with the loss of my mother, which is a pivotal part of where my initial issues involving trust come from. She was killed by someone I trusted, and that led me to believe that even people close to you are capable of the most inconceivable things."

Writing the songs of *Trust No One* (which are published by Navarro Songs, BMI) was only the first step of Navarro's journey. Handling bass and keyboard duties—in addition to the requisite guitar work—Navarro says that the recording process was fairly isolated until he invited fellow musicians Jon Brion and Matt Chamberlain (Fiona Apple) to join him in the studio. Chili Peppers drummer Chad

(Continued on page 81)

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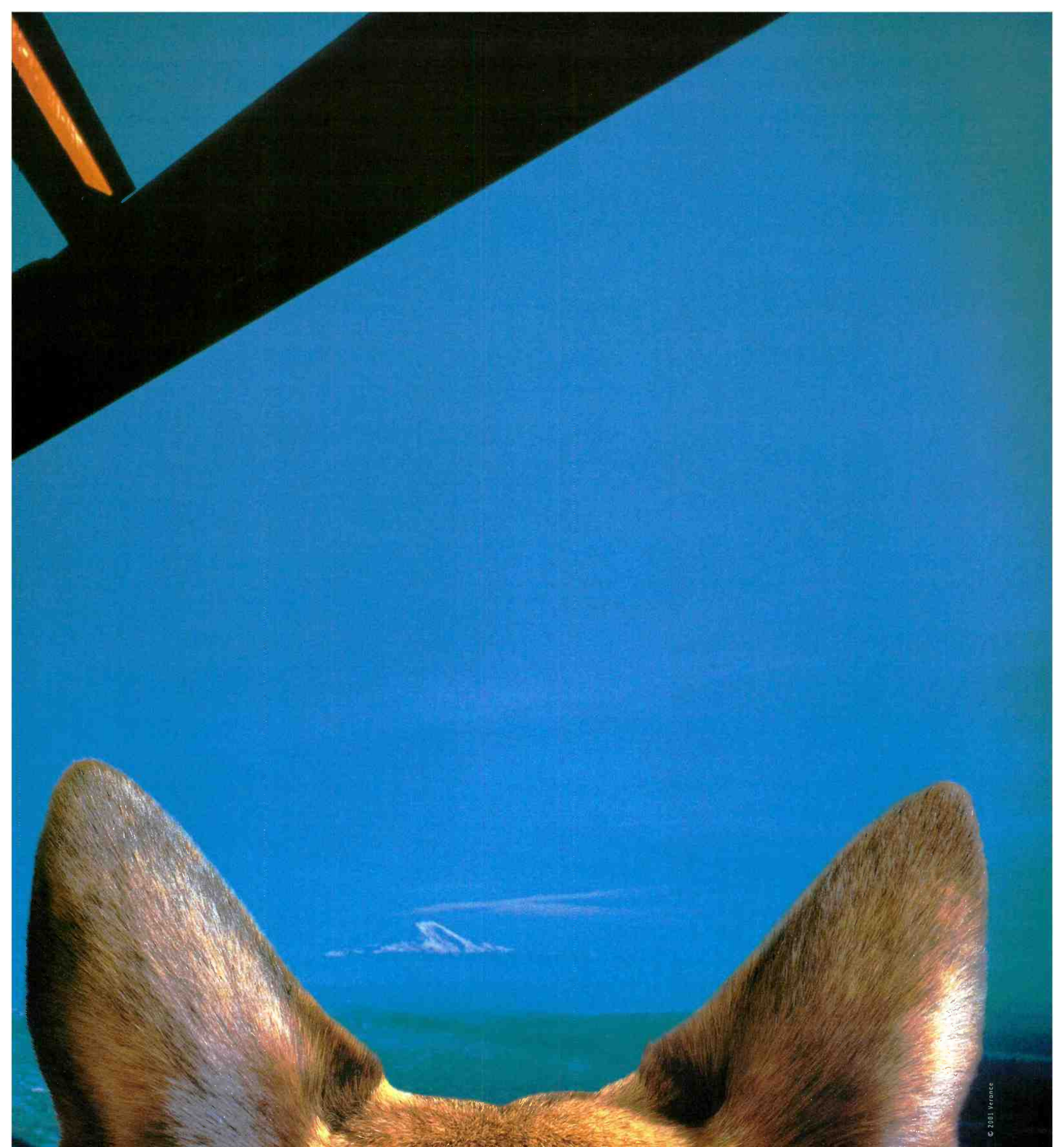
"Where the stars buy their cars."

An aerial photograph of a city at night, viewed from a high angle. In the upper right corner, a traffic light is visible, with a white car stopped at the intersection. The city lights are visible in the lower half of the image, creating a bokeh effect. The sky is a deep blue.

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Clapton, Waters Rub Off On Bramhall

Singer/Guitarist Has Second RCA Set, Doubles Up On Clapton Tour

BY CHRIS MORRIS

LOS ANGELES—RCA Records sees bright possibilities for its new album by Doyle Bramhall II & Smokestack, *Welcome*, due Tuesday (5), thanks in large measure to Bramhall's recent work with such luminaries as B.B. King, Eric Clapton, and Roger Waters.

The Texas-born singer/guitarist is continuing his association with Clapton this summer, as both the opening act on the

guitar legend's U.S. tour and as a featured guest during Clapton's own sets.

Though Bramhall had already made his mark as a phenom on the Austin, Texas, club scene and as a member of the '90s DGC act Arc Angels (which also featured fellow guitar ace Charlie Sexton, now with Bob Dylan's band), his profile rose dramatically during 1999 and 2000 tours with ex-Pink Floyd member Waters.

Bramhall says he was recom-

mended by producer Patrick Leonard, who helmed Waters' 1992 album *Amused to Death*.

"Roger was looking for someone to play guitar and sing and do a lot of the Pink Floyd songs in his set for a large show," Bramhall recalls. "He asked Patrick, and he said he only knew of one person, and he thought it was me. He heard my [self-titled 1996] record [for DGC], and he thought I'd be really great for playing that part.

"He basically called me up and said, 'Make a demo of 'Comfortably Numb' and send it to Roger,' which I did. I ended up making a really fantastic demo. I pretty much got the job as soon as he heard it. He called me personally and said, 'All right, you're the guy. Let's do this thing.'"

Clapton—whose guitarist Andy Fairweather-Low was also in Waters' touring group—became interested in Bramhall after receiving a copy of

Bramhall's 1999 RCA debut *Jellycream* from the musician's manager, Scooter Weintraub of W Management.

Bramhall recalls, "He called me and said he loved the record and he wanted to possibly get together and work on his record together or possibly cover a couple of my songs from the *Jellycream* record. So when I got back off tour with Roger, I went over to his house and played a little guitar, and talked for a while. He invited me to the studio and I pretty much

(Continued on page 19)



DOYLE BRAMHALL II & SMOKESTACK

Wainwright Strikes 'Poses' On Second DreamWorks Set

BY LARRY FLICK

NEW YORK—Rufus Wainwright is not ashamed of the fact that he likes to be noticed.

"It's a minor addiction," he admits with a soft chuckle. "It's probably one of the many reasons why I make music. I have a need to be heard."

To that end, he's crafted *Poses* (DreamWorks, June 5), an album on which he deftly walks the line between the quirky, Tin Pan Alley-esque flavor of his self-titled 1998 debut and more mainstream pop concepts. Published by DreamWorks (ASCAP), Wainwright continues to be far more literate than your average tunesmith; he's just couching his tales in more concise and contagious musical environments.

"There wasn't a conscious effort to be more user-friendly," he says. "Rather, anything that felt too much like it could've fit on the last album was tossed out. The ultimate goal was to be fresh."

Among those more accessible songs is "Shadows," an uptempo collaboration with Alex Gifford of the electronic duo Propellerheads that's spiced with rock-edged guitars and a forceful funk backbeat.

"Working on that song was one of the more amazing recording experiences I've ever had in the studio," enthuses Wainwright. "Alex has this wonderfully inquisi-

tive nature. For him, part of the fun in making music are the acts of exploration and experimentation. He's always trying to take a song one step further."

In addition to Gifford, the artist also re-teamed with Pierre Marchand, who helmed his debut. "He was incredibly helpful with the process of sorting through which songs worked—and which ones didn't."

One song that was a fast-lock for the set was the title cut, a cautionary tale about an innocent young man's descent into life-altering decadence.

"When I started writing that song, I was living in the Chelsea Hotel, and life was crazy. I'd step out of the hotel, and it was like stepping into a universe where beautiful boys reign supreme and are coveted by everyone who sees them. [Living in that world] can ruin you if you let it."

With the music in place, Wainwright (the son of folk legend Loudon Wainwright) is looking forward to "the best part of making a record"—getting on the road. The next six months will see him touring, playing gigs that range from intimate venues to mid-size halls. Wainwright, managed by Ron Stone at Gold Mountain Management, is booked by Marsha Vlasic at VMO Entertainment in New York.



WAINWRIGHT

Darren Hayes Works Outside Of Garden; Desmond Child: Deston Future Is Unclear

SAVAGE GARDEN GOES SOLO: *Savage Garden's Darren Hayes* has just entered a San Francisco studio to begin work on a solo album.

He says that he and his bandmate, **Daniel Jones**, are not broken up, despite rumors to the contrary. "We're on a hiatus," he says. "Daniel and I finished an 87-city tour and have sold 20 million albums in three or four years. It was a big run for us."

Hayes says his solo album, which is slated to come out on Columbia during the first quarter of 2002, affords him a chance "to grow, to learn... I've written 40 songs for the record. I've written with **Rick Nowels** and **Walter AfanasiEFF**, as well as a new writer called **Greg Beick**. It's just an amazing team of people that's pushed me and challenged me. And I've been able to take [songs] to places that I've never really been before in terms of *Savage Garden*. This music has a slightly more R&B slant."

Savage Garden's song, "I Knew I Loved You," was named song of the year at ASCAP's annual Pop Awards ceremony, held May 22 in Los Angeles. The song's appeal is its simplicity, says Hayes, who co-wrote the song with Jones. "It's one of the most innocent songs that I think I've ever written," he says. "It came to us in about 20 minutes. I think that, like most good things in life, like good wine or good food, there isn't that much going on there. I've had so many people say that 'I Knew I Loved You' could have been a song about the first time they saw their child. I think it has such a universal appeal. And that's why so many people latched onto it."

As is often the case, the song was an afterthought for the band's *Affirmation* CD. "I have to tell you the honest to God truth: When I wrote that song I was post-heartbreak. I had delivered the album to [Columbia Records president] **Donnie Ienner**, who loved the album, but said there's no 'Truly, Madly, Deeply' on there. I was so angry that I went away, and we wrote about six love songs that you'll never hear because they're so corny, and this song came out of nowhere. It healed my broken heart. It still makes me smile when I sing it."

UNCOUPLED: Songwriter/producer **Desmond Child** no longer has "label head" as one of his titles. Child says he doesn't plan to seek a new distribution deal for his Deston Entertainment label, which recently ended its distribution pact with Universal Records. The label previously had a deal through RCA in 1991.

"I don't really know if I want to have a label," he says. "You know something? When you lose a record, it's devastating. When you lose a song, someone else can record the same song or you can write another song. But, when

you spend six months or longer, or a year, like we did with **Jason Raize**, and you didn't get the right set-up or promotion for whatever reasons, that's heartbreaking. I love [Universal Music Group chairman/CEO] **Doug Morris** and everybody at Universal, but it's a very big company, and when I'm in Miami, it's hard to be on the outside. I think I'll sign artists individually to different labels and just have a production company. It's so much pressure [to have a label]." Universal declined comment.

Up next for Child, whose publishing company, Deston Songs, had a great year with such copyrights as "Who Let the Dogs Out" by **Baha Men** and "Nobody Wants to Be Lonely," by **Ricky Martin** and **Christina Aguilera**, is a track written with **Bif Naked** and **Eric Bazilian** for Naked's forthcoming *Lava*/Atlantic album. The track is called "I Love Myself Today."

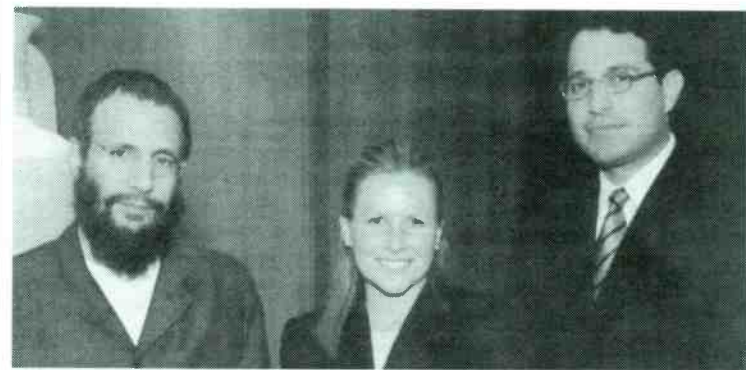
WORTH THE WAIT: The highlight of ASCAP's Pop Awards was an acceptance speech by **Tom Waits**, who was presented with the organization's Founders

Award for his tremendous body of work. In a disjointed yet inspirational speech, Waits kept the audience riveted with his non-sequiturs, spinning from the notion that dishwasher was his favorite job because "no one bothers you" to comparing songs to "vessels. When people migrate, they take with them their seeds and their songs. And I think essentially that's all you'll need when you get there. Well, I should amend that. There are other things you're going to need when you get there; a shaving kit [and] a change of clothes would be important. You get the point.

"Murder ballads, field hollers, reels, cautionary tales, lullabies, braggadocios, bar songs... this is what I love. And I like the whole act of songwriting," he continued. "At a very young age, I made unintelligible sounds, and later I made faces that were only for my own amusement. Somehow, I put it all together in the hopes that it would take me somewhere. It takes a certain amount of faith to do that."

Waits is now in a studio near Santa Rosa, Calif., recording his two street operas, "Woyzeck" and "Alice," both of which have been staged by **Robert Wilson** in Europe. The two works, co-written with Waits' wife, **Kathleen Brennan**, will be released on Epitaph's Anti imprint in first-quarter 2002. It's unclear at this point whether they will be released together or individually.

STUFF: LIFEbeat, a music industry organization that fights AIDS, will honor **Kevin Weatherly**, VP of programming for KROQ, Los Angeles, at a breakfast June 14. Past breakfast honorees include **Russell Simmons** and **Frankie Blue**.



Behind the Honors. VH1's *Behind the Music* was honored with the 2001 Entertainment Media Award from the Muslim Public Affairs Council for the series' episode on the life of Yusuf Islam, the artist formerly known as Cat Stevens. Pictured, from left, are Islam; Allie Brown, producer of *Behind the Music*; and Ramsey Hakim, chairman of the Muslim Public Affairs Council.



by Melinda Newman

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Artists & Music

MUSIC CLUB PROFITS FROM COMPILATION CREATIVITY

(Continued from page 1)

thing we've shied from. If we find ourselves leaning toward one thing, it's time to head in another direction. It keeps things as interesting for us as it does for the buyer."

In its decade-long history, Music Club has issued more than 600 albums—450 in the U.K. and 160 in the U.S.—with total sales exceeding 30 million units. Revenue from worldwide sales in 2000 surpassed 9 million pounds (\$12.8 million).

MUSIC CLUB CREDO

The company's philosophy is sim-



TAMARKIN

ple: release albums at a price point between specialty reissues and super-budget lines—5.99 pounds (\$9.98)—and package them with all the trimmings of a full-price product. Music Club collections contain up to 18 tracks and are always a minimum of 60 minutes in length, with loving mindfulness paid to artwork, liner notes, and cover design.

At the beginning of this year, the label aligned with Woodland, Calif.-based DNA for its

U.S. distribution; it maintains a relationship with former North American distributor Koch International in Canada. European distribution is handled by Disc.

"We're not coming at the world with anything you could term rocket science, but we try to find areas in the market that other midprice specialists aren't covering with the same kind of quality," explains Tony Rounce, head of Music Club operations for North America. "It's always been a point of pride in the organization to put together packages that look and sound nice and that will find appeal not only with the lady or gentleman that pops into the record store to just browse but also with the collector."

Upcoming U.S. releases illustrate the label's eclectic ambitions: On June 12, Music Club issues *The Best of the Ethiopians*, *Caffe Italia*, *The Best of Dillinger*, and *Ravi Shankar: Collected*. Following on July 10 are *John Lee Hooker... Is Hip: His Greatest Hits*, *The Staple Singers: Good News—The Collection*, *Amazing Gospel*,

and *The Prime of Sly & Robbie: Good Dubs*.

Among its all-time best sellers in the U.S. are Clannad's *An Diolain*; albums of songs by such artists as Madonna, Oasis, and R.E.M. as interpreted by the Royal Philharmonic Orchestra; an anthology of Jimmy Cliff, *You Can Get It If You Really Want*; and a reggae collection from Toots & the Maytals. According to Music Club, each of these sets has moved between 12,000 and 18,000 copies over the past three years.

IN THE BEGINNING

Music Club was launched in 1991 as part of Music Collection International (MCI), an umbrella organization for a number of labels, some of which sell product at budget and front-line prices. MCI is a unit of Demon Music, which in turn is owned by VCI, a public company that markets and distributes video titles worldwide; it also has a book and software publishing arm. In 1998, VCI was purchased by U.K. retail giant Kingfisher Group.

The Music Club division entered a bustling midline-priced marketplace in England to a flood of criticism that their chances for success were on the slim side.

"When we entered the [U.K.] market, the two major players, Pickwick and DMI, held 70% of the budget market share," says Music Club marketing director Danny Keene. "In three or four years, we had taken 10% of the midline market from them.

We offered some strange things, for sure, like Buddhist and Gregorian chants—things that previously were only seen at full

price. We gave them a price that wasn't intimidating."

A compilation covering '70s glam-rock favorite T. Rex became one of Music Club's first hits, selling more than 125,000 copies, while the company firming its reputation as a highly eclectic emblem with anthologies surveying such disparate artists as *tango nuevo* master Astor Piazzolla and punk pioneers that included the Damned and the Buzzcocks.

"Our success came from being creative," Keene asserts. "We just made sure we did it better than the others by taking the full-price packaging concept and applying it to budget CDs. In the eight years I've been here, we've remained profitable by following that idea."

According to Simon Coe, a roots and world music product manager for the Virgin Megastores in London, Music Club's elegant packaging, intriguing product line, and competitive pricing have led his chain to promote many of the label's titles in the front of its stores.

Regarding price, Music Club was a pioneer in making "these partic-

ular kinds of music accessible to everyone, from collectors to browsers—the floating-voter type of customer," Coe says. "They really were the first to introduce top-class packaging at a low price, along with a great deal of attention paid to their sleeve notes. They're certainly one of the top companies."

AN AMERICAN DREAM

Music Club decided to expand to the U.S. market in November 1996 with the initial release of 16 compilations, including sets devoted to '60s rock act the Troggs, jazz iconoclast Charles Mingus,



ROUNCE

and blues-rock savant Peter Green, along with compilations of Irish folk music, classic tangos, dance-oriented dub tracks, and French musette. That last compilation, *Café de Paris*, is one of the label's best sellers to date, selling some 10,000 copies, the company reports.

The follow-up to the first musette set, *The Sound of Paris*, is out this year. Other recent or upcoming sets include anthologies dedicated to New Orleans R&B singer Lee Dorsey, Gypsy jazz guitarist Django Reinhardt, and reggae rebel Peter Tosh, as well as the surveys *Preservation Jazz* (Louis Armstrong, King Oliver, Clarence Williams) and *United States of Punk* (live Johnny Thunders, Ramones and Devo demos).

Although the majority of Music Club's U.S. output comprises original compilations, Music Club has also issued the occasional concert collection, as with its 1999 release *Stan Getz Is Jazz*, a rare live set by the saxophonist recorded in 1980 in Cannes, France. "We were looking to expand our horizons, and our licenses were only for the U.K. and Europe," Keene explains. "So, we created a range of titles that were right for the American market."

Music Club's reputation soon surpassed that of many of the label's budget-oriented competitors; its product is an established staple at all major retail accounts, from Sam Goody and Circuit City to Tower Records and Virgin Megastores, as well as specialty and boutique shops.

"They're just one of those labels that enjoys a magical relationship with both retail and consumers," insists John Ruch, director of marketing and label relations for distributor DNA.

"[Retailers] have had good experience with this label—they know that the records tend to sell well and that they are consistent in the quality of their packaging and content," Ruch says. "And part of the beauty of the label is that it's all over the place. These guys are filling a great niche for collectors, and I think they get a lot of repeat customers."

Eclecticism can still present a challenge, with DNA still strategizing the best way to promote Music Club's line. Reaching out with label-oriented listening posts is an obvious option, Ruch says, as well as increasing visibility via such retail Web sites as CDnow.com and amazon.com.

LEAN AND MEAN

In many ways, Music Club's profitability stems from maintaining a lean-and-mean operation. Rather than turning to majors or amassing its own catalog of tracks, the company's anthologies are 100% licensed through other indie labels—more than 150 of them in the U.S. and Europe—which helps keep compilation/production costs low.

A compilation case in point can be found in the label's pair of Tom Jones titles, *Tom Sings the Sixties* and *Tom Sings the Ballads*. Tamarkin was presented with 400 random tracks originally licensed by a U.K.-based publishing company, including a box full of cassettes with recordings from any number of sources—and told to have at them.

"I happen to be a big Tom Jones fan," Tamarkin says, "and I wanted to come up with some ideas of compilations that hadn't already been

done over the years." After spending months pouring through the recordings, he found the inspiration for a pair of concrete ideas.

"Tom is such a great interpreter, and he's done so many great cover songs," Tamarkin adds. "No one had ever put together a collection of his '60s covers—so bingo! There was one idea." The album contains Jones' melodramatic stamp across 15 tracks, including such vintage numbers as "Ain't No Sunshine," "Venus," "Proud Mary," and "Bridge Over Troubled Water."

For Music Club's second Jones set, Tamarkin assembled an all-ballads collection, with its 15 tracks including "My Way," "The Impossible Dream," and "You've Got a Friend." Tamarkin, a former editor of collectible periodical *Goldmine*, wrote the liner notes himself. Released in 1999, the Jones collections have sold about 7,000 copies in the U.S., according to SoundScan.

Typically, it takes only a few months for a Music Club anthology idea to move from the hatching

stage to a finished product, thanks to the company's bureaucracy-free atmosphere, says Rounce. "First, there's never a shortage of product ideas from the staff. And we have a good-enough relationship with most of the people that we license from that they'll turn around permission very quickly, and we're up and rolling."

If Music Club estimates that it will sell even as few as 5,000 copies of a compilation, it usually sees a green light. The company views sales success over a period of three years for each release, with the goal of selling a mini-



KEENE

um of 10,000 copies per title. "For us, a platinum record is 25,000 copies," Tamarkin says. He adds with a laugh, "The majors would be handing out pink slips for sales like that."

For the future, Music Club has no intention of tinkering with its successful business model. Says Tamarkin,

"I'd like to see us continue in the same direction, focusing on the variety, the quality, and keeping

the price down. Those are the three things that we're all about."

One way to step forward, the executives say, is to further the label's efforts on the Internet. Musicclub.com currently offers a listing of the company's catalog, but it isn't an actual retail portal (although it does provide links to CDnow.com, amazon.com and Tower Records).

Music Club's Web site "has become an essential part of the business," Rounce says, "and day by day, the amount of Internet inquiries is increasing. I can see a time when it will become a significant means of getting the message across, but we still have a ways to go."

One thing that isn't likely to change is the persistent flow of ideas for new collections. Tamarkin says, "In the course of the day, I might listen to blues from the '20s, some old rock'n'roll, and some African music... Part of the fun for me is never being quite sure what our next four records might be."



Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	40	EVA CASSIDY BLIX STREET 10045 (11.98/16.98)	SONGBIRD 1 week at No. 1	10
2	1	STAIND ▲ FLIP/ELEKTRA 62356/EEG (11.98/17.98) HS	DYSFUNCTION	63
3	19	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	548
4	2	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	622
5	4	WEEZER ▲ ³ DGC 424629/INTERSCOPE (10.98/11.98) HS	WEEZER	84
6	3	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	511
7	—	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW 63002* (11.98/17.98)	DOGGY STYLE	73
8	11	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	495
9	7	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	174
10	6	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	186
11	9	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON	191
12	16	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	126
13	18	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	234
14	17	ENYA ▲ ² REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	63
15	30	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	110
16	14	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	125
17	15	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	344
18	8	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	97
19	12	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	67
20	13	BEE GEES ● POLYDOR 559220/UNIVERSAL (12.98/18.98)	ONE NIGHT ONLY	48
21	5	TOOL ▲ ³ TOOL DISSECTIONAL/VOLCANO 31087*/ZOMBA (11.98/17.98)	AENIMA	183
22	—	DR. DRE ▲ ³ DEATH ROW 63000* (11.98/17.98)	THE CHRONIC	108
23	—	EVA CASSIDY BLIX STREET 10046 (16.98 CD)	LIVE AT BLUES ALLEY	1
24	—	MAKAVELI ▲ ⁴ DEATH ROW 63012* (11.98/17.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	64
25	20	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	354
26	21	PINK FLOYD ◆ ¹⁸ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1260
27	—	2PAC ▲ ⁹ DEATH ROW 63008* (18.98/24.98)	ALL EYEZ ON ME	141
28	26	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	407
29	23	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	98
30	25	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	233
31	24	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	135
32	32	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	366
33	28	SADE ▲ ⁴ EPIC 85287 (12.98 EQ/18.98)	THE BEST OF SADE	175
34	29	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	156
35	—	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	THE BEST OF JIMI HENDRIX	56
36	27	AEROSMITH ▲ ⁴ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	163
37	33	ABBA ▲ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	213
38	36	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	423
39	31	SUBLIME ▲ GASOLINE ALLEY 111474/MCA (12.98/18.98) HS	40 OZ. TO FREEDOM	133
40	10	TOOL ▲ ³ TOOL DISSECTIONAL/VOLCANO 31052*/ZOMBA (11.98/17.98) HS	UNDERTOW	66
41	37	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	340
42	34	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	158
43	22	JANET JACKSON ▲ ² A&M 540399*/INTERSCOPE (12.98/18.98)	DESIGN OF A DECADE 1986/1996	40
44	35	WEEZER DGC/Geffen 425007/INTERSCOPE (6.98/11.98)	PINKERTON	18
45	38	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	383
46	—	LINDA RONSTADT ▲ ⁵ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	100
47	—	JIMMY BUFFETT ▲ ³ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	486
48	46	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	255
49	43	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	181
50	50	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	330

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

SpinART Aims To Seduce With New Sexsmith

BY WES ORSHOSKI

NEW YORK—As soon as he chose fellow singer/songwriter Steve Earle as co-producer, Ron Sexsmith knew that his new album, *Blue Boy* (Cooking Vinyl/ spin-ART, June 5), was going to be a significant departure from his previous recordings.

In 1988, Earle caught one of Sexsmith's early shows in his native Toronto, where he was playing more uptempo, rock-influenced material. Over the past decade, as the folksy Sexsmith recorded three rather winsome, sometimes lavish albums with pro-



SEXSMITH

ducer Mitchell Froom (Suzanne Vega, Crowded House), Earle wondered what happened to the rock'n'roll side of Sexsmith.

When the two artists met to discuss which of the many songs written for *Blue Boy* would make the album, Earle seemed determined to resurrect the Buddy Holly/Kinks side of Sexsmith that he remembered from that gig at Toronto's El Mocambo.

"I had this idea that we were gonna make a country-ish, *Car Wheels on a Gravel Road*-type record," Sexsmith says. "But when I got to Nashville and we started comparing notes and looking at the songs that we were kind of gravitating toward, Steve had it in his head that the ones that were the most interesting were the more rockin' songs."

Though certainly aware that Earle, who co-produced the set with Ray Kennedy, was favoring a rock approach, the 37-year-old Sexsmith says he couldn't have foreseen the directions he would be pulled in under their leadership. Together, the songs on *Blue Boy* form what is undoubtedly Sexsmith's most uptempo, guitar-driven effort. But, more interestingly, the album skips from genre to genre and boasts some fairly brow-raising experiments, including the jazz ballad "Fool Proof" and even a ska song, "Never Been Done."

"Just by nature, Steve is a rougher individual—he's more in-your-face," Sexsmith says. "I think the record has those aspects. It is a bit rougher and loser."

Recording *Blue Boy*, taped over six days in Nashville about a year ago, was also quite a different experience for Sexsmith, who is accustomed to a good deal of pre-production from working on his Froom-produced sets, especially 1999's *Whereabouts*, which features strings and woodwinds.

While *Whereabouts* was made according to a highly defined game plan, things were obviously more spontaneous on *Blue Boy*.

Sexsmith explains, "When we were discussing 'Never Been Done,' Steve said, 'I don't know how you're going to feel about this, but I have this idea that I'd like to try.' He put

on a couple of old ska records, like Desmond Decker and people like that. It was music [that] I was only vaguely familiar with. I thought, 'How's this gonna work exactly, because I don't sound anything like a ska singer.' In all these cases, Steve felt that I worried too much.

(Continued on next page)

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Artists & Music

SPINART AIMS TO SEDUCE WITH NEW SEXSMITH

(Continued from preceding page)

He would say, 'Well, look at Paul Simon on "Mother and Child Reunion." He doesn't sound like a ska singer either.'

Overall, Sexsmith—who is backed by drummer Don Kerr and bassist Brad Jones on the album—says he's pleased with the result. "It's a fun sequence. I definitely didn't want to make another record that sounded like a Mitchell Froom album. [This record is] kind of a stepping stone or a bridge to whatever else I'm going to do. After the last record, it was nice to do something that was a little more free-wheeling. We just set up and played. It was very spontaneous."

While *Blue Boy*—a one-off project for Cooking Vinyl/spinART that will be issued by Linus Records in Canada—sees Sexsmith exploring new musical frontiers, it also marks the end of his eight-year relationship with Interscope, a union that he says was often frustrating.

Though his stark, haunting eponymous 1995 debut was revered by critics and musicians alike—Elvis Costello was so enamored with the album that he was photographed holding a copy of the record for U.K. music magazine *Mojo*, and Rod Stewart and Irish singer Mary Black have since covered songs from that album—Sexsmith claims that Interscope disapproved of his work with Froom and pressed him to rerecord the album with Daniel Lanois. The artist agreed to work with Lanois, but the collaboration only yielded an alternate version of the song "There's a Rhythm," which was eventually tacked onto the end of *Ron Sexsmith*.

"It was really stressful because I was trying to protect this record that Mitchell and I made," Sexsmith explains. "It wasn't until Elvis started talking about the record and held it up in *Mojo* that all of a sudden I felt that I wasn't the only one in the world that liked this record. It kind of gave me a leg to stand on in a way."

Thanks largely to the interest generated by his debut, Sexsmith's 1997 album, *Other Songs*, went off

without a hitch, he says. Again, Froom produced. It was around this time that Interscope Geffen A&M president Tom Whalley took over A&R duties, and Sexsmith says he began to feel more optimistic about his relationship with the label.

Froom and Sexsmith reunited once more for *Whereabouts*, on which they again tried to deliver a hit. But, like its predecessors, *Whereabouts* failed to yield any substantial radio airplay or sales.

Though Interscope picked up its option for a fourth Sexsmith album, he says their relationship had gotten increasingly strained. Still,

'This album is kind of a stepping stone or a bridge to whatever else I'm going to do.'

—RON SEXSMITH

work began on *Blue Boy*. But when word spread that Whalley was planning to leave Interscope for Warner Bros., Sexsmith and manager Michael Dixon began working on getting the singer out of his contract with the label. At press time, representatives for Interscope could not be reached for comment.

After shopping the album, *Blue Boy* was picked up by U.K. label Cooking Vinyl for an international release. SpinART then licensed the disc for a U.S. release. "I wish I could say I worked my ass off to get the record, but we were just really lucky," says spinART GM/owner Jeff Price, who had worked with Cooking Vinyl chief Martin Goldschmidt on other such licensing pacts.

With ample press interest and plans for Sexsmith to appear on *Late Night With Conan O'Brien* (June 15) and NPR, Price says the album is likely to be a success for the label, noting that success for spinART is a relative term. "If we were to SoundScan 20,000 copies of this record, it would be a complete and utter success, whereas at Interscope, that

would be considered a failure."

Although spinART lacks the promotional muscle of a major, Price says that Sexsmith will benefit from simply releasing the album on the indie: "It changes the way people look at the record and people's expectations of it."

Terry Currier, owner of the two Music Millennium stores in Portland, Ore., adds that there's a good chance that spinART could "fill in the nooks and crannies," thus capturing some of the could-be fans Sexsmith's past releases missed. "They probably have a better understanding of what Ron's all about. While I don't see him going up to a big next level, I see a label like spinART being able to build him a little bit at a time."

Another byproduct of Sexsmith's being with Interscope is that he is now free to issue his first album, *Grand Opera Lane*, previously available only on cassette. Originally, he pressed just 2,000 copies of the set, which was sold at gigs and at a handful of record stores in Canada. Mastered for the first time and carrying new liner notes from Sexsmith, it's now available on CD at maplemusic.com.

Sexsmith, whose material is published by Ron Boy Rhymes/BMI, says he has written a slew of new songs for his next record. But, before embarking on another studio project, he's set to begin a month of U.S. dates June 11 at New York's Bowery Ballroom. Sexsmith, who is booked by Marty Diamond at Little Big Man, also recorded last year "This Is Where I Belong," the title track to an upcoming tribute to the songs of Ray Davies and the Kinks.

Sexsmith says he feels as though he's embarking on a new phase of his career "in every way, really . . . I spent what seems like my whole life trying to get off the ground and get that big major-label deal. But now, it seems to be changing where there are other possibilities of getting the music out there. It is kind of exciting because nobody really knows what's going to happen."



On the Go. The members of MCA act H₂O take a break from their ongoing promotional tour in support of the band's label debut, *Go!*, issued May 15. The set shows the New York-rooted band combining classic punk sounds with modern-pop elements. Produced by Matt Wallace (Faith No More, the Replacements), the album's highlights include the anthemic "Role Model," as well as a riotous revision of Madonna's "Like a Prayer." In addition to a series of club dates around the U.S., H₂O are set to appear on the Warped tour this summer. Pictured, from left, are band members Toby Morse, Todd Friend, Adam Blake, Todd Morse, and Rusty Pistachio.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2, PJ HARVEY	Air Canada Centre, Toronto	May 24-25	\$2,096,034 (\$3,250,320 Canadian) \$83.83/\$29.02	39,048 two sellouts	SFX Music Group
U2, PJ HARVEY	Molson Centre, Montreal	May 27-28	\$2,090,423 (\$3,224,270 Canadian) \$84.28/\$29.18	42,198 two sellouts	SFX Music Group
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	Gaylord Entertainment Center, Nashville	May 24	\$654,120 \$65/\$50	11,518 13,000	Beaver Prods.
JULIO IGLESIAS	Auditorio Nacional, Mexico City	April 5-6	\$621,048 (5,713,640 pesos) \$130/\$16	17,996 19,812 two shows	RAC Producciones/ CIE Events
STING	Philips Arena, Atlanta	May 9	\$470,452 \$77/\$47	8,208 15,200	SFX Music Group
AC/DC, WIDE MOUTH MASON	Kohl Center Arena, Madison, Wis.	May 11	\$466,905 \$45/\$35	11,262 11,577	SFX Music Group
OUR BIG CONCERT 4: BLINK-182, PAPA ROACH, STATIC-X, MONSTER MAGNET, FEAR FACTORY, RUN-DMC, NEW FOUND GLORY, TAPROOT, NONPOINT, SYSTEMATIC	Sam Boyd Stadium, Las Vegas	May 12	\$426,939 \$31/\$26	16,744 36,000	KXTE 107.5, Big Picture Promotions
BON JOVI, SR-71	Bi-Lo Center, Greenville, S.C.	May 15	\$425,245 \$45/\$35	11,541 sellout	SFX Music Group
STING, DOMINIC MILLER	The Mark of the Quad Cities, Moline, Ill.	May 12	\$417,220 \$65/\$45	7,173 9,817	in-house, SFX Music Group
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Philips Arena, Atlanta	April 18	\$416,640 \$32	13,420 15,256	SFX Music Group

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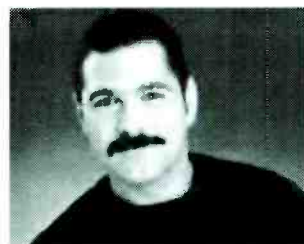
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UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

THE SWEET SIDE OF ERNIE: Ernie Lijoi has finally chosen a creative side. On his fine 1999 disc, *Bliss*, he darted back and forth between old-fashioned, piano-driven ballads and aggressive acoustic-rock. It was a solid set of well-crafted songs that might have confused A&R executives who aren't used to such confident diversity from a young artist.

Learning the important lesson that clear, simple lines of creative intention are the best line of attack for an artist just starting his career, Lijoi has since opted to fashion himself into the



LJIOI

crooning, modern-day equivalent to **Frank Sinatra** and **Tony Bennett**—a musical persona that suits him extremely well. His pitch-perfect tenor range, his smooth phrasing, and his videogenic image beg for him to be cast as a suave, Romeo-like figure for mature men and women to swoon over. Yet, there's nothing arcane or quaint about Lijoi; his music is wrapped current, empathetic themes that

are arranged with contemporary instrumentation.

He has currently assembled a demo of sharply drawn tunes that combine unusually smart lyrics with taut melodies and charming traditional jazz elements. Although Lijoi is cutting tracks for another self-made disc that he plans to release commercially later this year, these songs would be far better served if he were signed to a label that could put him within the plush studio confines that make this style of music truly come to life. It's easy to imagine the gentle and romantic "As Long As I Live" wrapped in delicate, orchestral strings, while the more fiery and dramatic "Wonderful" begs for layers of horns beneath Lijoi's deliciously bombastic vocal. Both songs proudly wear the influence of musical theater legend **Stephen Sondheim**.

"[Sondheim] is a master of combining lyrics, timing, and texture in such a manner that a performer cannot help but be emotionally involved while performing his material," the Boston-based artist notes, adding that his material also carries the influence of **Cole Porter** and **Irving Berlin**. "The drama queen in me also likes to put a gardenia in my hair and lip-synch to **Billie Holiday**. But that might be more information than you want to know!"

Besides crafting material for his own album, Lijoi has also begun assembling material to shop to other artists. So far, he's sticking to ballads that are equally at home on an AC-radio playlist or on a musical theater stage. Among his stronger tunes are "The Sweet Side of Goodbye" and "I Hope Your Dreams Come True," a pair of gems that are fondly reminiscent of **Frank Wildhorn** and **David Foster**'s work. They are ripe for the immediate picking by a powerhouse diva like **Celine Dion** or **Whitney Houston**—or any artist who warmly embraces the melodrama of a great power ballad.

For more information on Lijoi, visit his Web site (lijoi.com). You can contact him at either 617-312-8440 or at booking@lijoi.com.

HELPFUL INFORMATION: The 16th edition of *Billboard's Musician's Guide to Touring and Promotion* (summer/fall 2001) is now available at newsstands, bookstores, and music retailers. Published twice a year, this guide has been an extremely useful tool for touring bands and musicians for a decade.

This new edition has been updated with nearly 4,500 industry contacts. It's user-friendly and contains a city-by-city directory of clubs, radio stations, record stores, and local press.

Additional information includes a list of booking agents, managers, major and indie label A&R personnel, attorneys, tour managers, music industry publications and Web sites, tape and disc services, conferences and showcases, and bus/van rental companies. This edition also includes a special feature on resources for health, sanity, sobriety, cash-flow problems, and other touring tips.

To purchase a copy, send a check or money order for \$13.95 per copy (\$15.95 in Canada, \$16.95 overseas) to *Musician's Guide to Touring and Promotion*, 49 Music Square West, Nashville, Tenn., 37203. You can also order online at musiciansguide.com.

CLAPTON, WATERS RUB OFF ON BRAMHALL

(Continued from page 14)

jumped right into the studio."

Bramhall ended up contributing two songs (published by Wirzma Publishing, administered by Bug Music, BMI) to last year's Clapton-B.B. King collaboration *Riding With the King* (Duck/Reprise/Warner Bros.) and also appeared on that best-selling set.

The guitarist subsequently became a core member of the studio band that cut Clapton's recent Reprise solo set *Reptile*. "Superman Inside," co-authored by Clapton, Bramhall, and Bramhall's wife/bandmate, Susannah Melvoin, appears on the latter album and became its first single.

Off the road, Bramhall co-produced his muscular sophomore set with Benmont Tench, keyboardist of Tom Petty's Heartbreakers, and Jim Scott, whose recent production and engineering credits include work with Red Hot Chili Peppers and Rage Against the Machine.

His *Jellycream* touring unit—Melvoin, bassist Chris Bruce, and drummer J.J. Johnson—solidified into the recording unit for *Welcome*.

"I'd been trying to do it as a solo artist for a long time, since I broke up with the Arc Angels," says Bramhall (who is booked by Monterey, Calif.-based Chip Hooper at Monterey Peninsula Artists). "When I did get back with the Arc Angels to do a reunion show, I remembered how

much fun it was just being in a band."

Bramhall credits his extensive recent touring work with established stars as a major contributor to the vitality of *Welcome*. He says, "There were a lot of elements that were key in making this record sound as good as it does, and I'm sure that having

I'm sure that the influences of Eric Clapton and Roger Waters just rubbed off.'

—DOYLE BRAMHALL

the influence of Eric Clapton, playing with him so much over the past year-and-a-half, and also playing with Roger, and being around great songwriters and great musicians of that caliber—it just rubbed off."

New parenthood will not stand in the way of Smokestack's upcoming activities. Though Melvoin gave birth to the couple's first child, daughter India Willa Bramhall, April 21, she'll still be taking to the stage.

The new father says, "Our plan is to have her rest for about five or six weeks, get her bearings together, and then get [her] on the road on the second leg of the Eric Clapton tour."

Bramhall's upcoming roadwork includes a May 10 gig in Dallas, with the trek wrapping up June 22 in Madison Square Garden. A second leg kicks off July 17 in St. Paul/Minneapolis and goes through Aug. 17 at the Staples Center in L.A.

The album's leadoff track, "Green Light Girl," has been selected as the first single. "We're taking a straight-up shot at album rock radio," says Hugh Surratt, senior VP of artist development/creative at RCA.

"We've shot a video that we will target initially for MTV 2 for 'Green Light Girl,'" he continues. "The sound of 'Green Light Girl' is certainly not a blues or older-sounding piece of music. It's an aggressive track that we think lays the groundwork to build upon in a younger demographic."

TV and press will also be part of the promotional picture, Surratt says. "You'll see some really good television shots on Doyle, performing on some of the late-night shows. As the picture builds, you're going to see a really wide range of press ranging from *GQ*, because of his looks, to the usual suspects, such as the guitar magazines, and even *Rolling Stone*. We want to paint a broad perspective on Doyle that doesn't just isolate him in the classic rock world."

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LEE KONITZ, ART FARMER, PHIL WOODS,
CLARKE-BOLAND BIG BAND,
GIOVANNI TOMMASO, ENRICO RAVA,
ROBERTO GATTO, STEFANO BOLLANI,
ENRICO PIERANUNZI, GABRIELE MIRABASSI,
ROSARIO GIULIANI, GIANLUCA PETRELLA,
CLAUDIO CORVINI, LUCA BULGARELLI,
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	25	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	No. 1 13 WAYS TO BLEED ON STAGE
2	NEW		STELLA SOLEIL CHERRY 013991/UNIVERSAL (12.98/18.98)	DIRTY LITTLE SECRET
3	NEW		NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
4	1	2	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
5	NEW		STEREOMUD LOUD/COLUMBIA 85483/CRG (12.98 EQ CD)	PERFECT SELF
6	NEW		SYSTEMATIC TMC/ELEKTRA 62595/EEG (11.98 CD)	SOMEWHERE IN BETWEEN
7	8	26	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
8	3	3	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
9	NEW		WHISKEYTOWN LOST HIGHWAY 170199 (17.98 CD)	PNEUMONIA
10	RE-ENTRY		OLD FRIENDS QUARTET SPRING HOUSE 42321 (11.98/16.98)	ENCORE
11	7	4	REMEDY FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
12	18	17	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
13	11	12	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
14	5	3	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
15	14	51	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
16	16	30	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
17	NEW		ROY D. MERCER CAPITOL (NASHVILLE) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
18	12	56	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
19	13	2	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	TRUE VIBE
20	17	7	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK SUMMER 2001
21	9	2	BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA
22	6	2	THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD)	OUTSIDE INSIDE
23	19	22	PAULINA RUBIO UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
24	NEW		JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD)	COME DREAM WITH ME
25	41	2	RAY MUNNS KINETIC 54679 (17.98 CD)	RAY'S HOUSE

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	23	7	SONICFLOOD GOTEE 72827 (15.98 CD)	SONICPRAISE
27	15	8	BOND MBO 467091/DECCA (17.98 CD)	BORN
28	10	11	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
29	NEW		THE BOUNCING SOULS EPITAPH 86606* (16.98 CD)	HOW I SPENT MY SUMMER VACATION
30	NEW		SARINA PARIS PLAYLAND 50175/PRIORITY (11.98/17.98)	SARINA PARIS
31	20	15	AZUL AZUL SONY DISCOS 84180 (10.98 EQ/16.98)	EL SAPO
32	26	8	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHEMORNINGAFTER
33	29	15	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
34	28	21	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
35	32	94	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
36	27	27	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
37	31	26	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
38	33	39	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
39	25	5	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD)	WEBSTER HALL TRANZWORLD 4
40	NEW		JAMES HALL & WORSHIP AND PRAISE DESTINY 7707 (10.98/16.98)	WE ARE AT WAR
41	4	2	BEBO NORMAN WATERSHED/ESSENTIAL 10550/ZOMBA (11.98/17.98)	BIG BLUE SKY
42	24	7	MARK LOWRY SPRING HOUSE 42270 (11.98/15.98)	ON BROADWAY
43	36	2	JOE HENRY MAMMOTH 165507/HOLLYWOOD (12.98 CD)	SCAR
44	NEW		STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD)	STRETCH ARMSTRONG PRESENTS SPIT
45	39	3	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
46	45	3	THE KATINAS GOTEE 72830 (15.98 CD)	DESTINY
47	RE-ENTRY		5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98)	GHETTO PLATINUM
48	42	12	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
49	43	39	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
50	38	29	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU

POPULAR UPRIISINGS

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

SET ADRIFT: The critically acclaimed **Continental Drifters** have been praised for their eclectic style, which encompasses rock, country, R&B, and pop. The group consists of veteran musicians



Royal Treatment. U.K. dance act **Mint Royale** consists of producers/remixers **Neil Claxton** and **Chris Baker**, who first got together in 1997 under the name the **Mint Gun Club**. Claxton says that the duo decided to make music together because "we didn't do house music." Mint Royale's U.S. debut album, *On The Ropes* (MCA Records), features the U.K. hit "Don't Falter."

Vicki Peterson (of the **Bangles** fame), **Susan Cowsill**, and **Peter Holsapple**, **Russ Broussard**, **Robert Maché**, and **Mark Walton**. The New Orleans-based band returns with its new album, *Better Day*, Tuesday (5) on **Razor & Tie Records**. The set is the

follow-up to 1999's *Vermilion*, which ended up on many critics' lists of top albums for that year.

Continental Drifters launch a U.S. tour Monday (4) in New Orleans. Other tour dates include June 13 in Seattle, June 21 in San Diego, and July 4 and July 6 in New York.

REGGAE MAN: **Alpha Blondy** is a well-known name in reggae, having established a respected recording career that spans more than 20 years. His new live double album, *Paris Bercy* (Shanachie Entertainment), was recorded last year at the Bercy in Paris.

Blondy, who was born in the African country of Ivory Coast, has reached *Billboard's* charts before. His 1998 set, *Yitzhak Rabin*, was a No. 9 hit on the Top Reggae Albums chart, while 1995's *Dieu* reached No. 15.

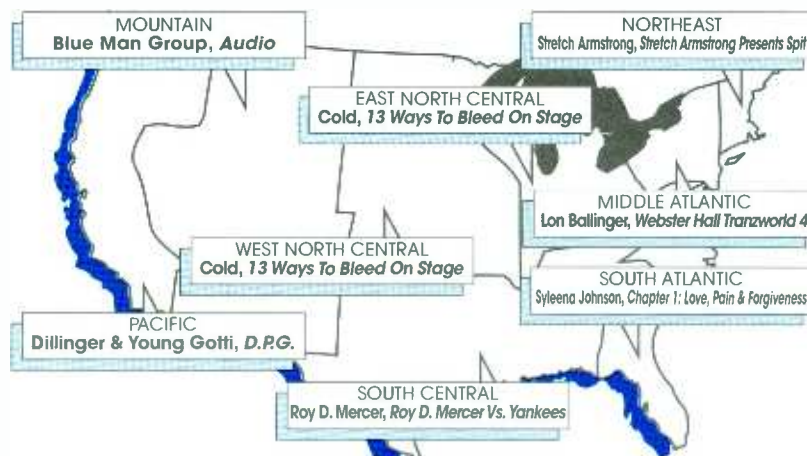
Also, his *The Best of Alpha Blondy* set was a No. 12 hit on the Top World Music Albums chart in 1990.

MAYFIELD TOUR: Hard rock band **the Mayfield Four** has pared down from a quartet to a trio since its 1998



Branching Out. Contemporary Christian group **By the Tree** has sold more than 30,000 records independently, according to the act's label, **Fervent Records**. By the Tree's new album, *Invade My Soul*, is due July 3. Group member **Chuck Dennie** says that the album track "Invade" is his favorite because "it was written so fast."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. D.P.G. Dillinger & Young Gotti	1. Roy D. Mercer Roy D. Mercer Vs. Yankees
2. Nikka Costa Everybody Got Their Something	2. Cold 13 Ways To Bleed On Stage
3. Whiskeytown Pneumonia	3. Syleena Johnson Chapter 1: Love, Pain & Forgiveness
4. Lupillo Rivera Despreciado	4. Lil' Flip The Leprechaun
5. New Found Glory New Found Glory	5. Nickel Creek Nickel Creek
6. Paulina Rubio Paulina	6. Stella Soleil Dirty Little Secret
7. Mr. Short Khop Da Khop Shop	7. Rascal Flatts Rascal Flatts
8. Cold 13 Ways To Bleed On Stage	8. Systematic Somewhere In Between
9. Stella Soleil Dirty Little Secret	9. Da Wreckshop Family Ack n A Azz
10. Remedy The Genuine Article	10. Keith Urban Keith Urban

debut album *Fallout*. The band's former guitarist, **Craig Johnson**, has left, and the group's lineup now consists of lead singer **Myles Kennedy**, bassist **Marty Meisner**, and drummer **Zia Uddin**.

The **Mayfield Four's** new album, *Second Skin*, is due June 19 on **Epic Records**. The band—which has previously shared concert bills with **Creed**, **Everclear**, and **Fuel**—will embark on a U.S. tour, starting June 29 in Phoenix.

Other tour dates include July 2 in Salt Lake City; July 12 in Pittsburgh; July 18 in Hartford, Conn.; July 24 in Oklahoma City; Aug. 1 in San Francisco; and Aug. 4 in Spokane, Wash.

Lead singer **Kennedy** will be featured in *Rock God*, the film starring **Mark Wahlberg**, which will be released later this year.

UN-CAGED: R&B singer **Athena Cage** has gone solo after a stint in the group **Kut Kloze**, whose 1994 album, *Surrender*, reached No. 12 on the Top R&B/Hip-Hop Albums chart in 1995. She was also featured on the 1997

Keith Sweat No. 1 R&B hit "Nobody." More recently, **Cage** has gained attention for her version of "All or Nothing," which was featured on this year's *Save the Last Dance* soundtrack.

Cage's solo debut album, *The Art of a Woman*, is due later this summer on **Pure Entertainment/Priority Records**. The first single from



Hip-Hop Symphony. L.A. **Symphony's** album *Call It What You Want* (Squint Entertainment) features first single "Broken Tape Decks," which is getting airplay on hip-hop radio. The album includes appearances by **Black Eyed Peas** and former **Pharcyde** member **Fatlip**. L.A. **Symphony** member **Pigeon John** says that the group's music is for "every-one to relate to."

the album is "Hey Hey," which is scheduled for a commercial release July 3.

Reviews & Previews

ARTISTS & MUSIC

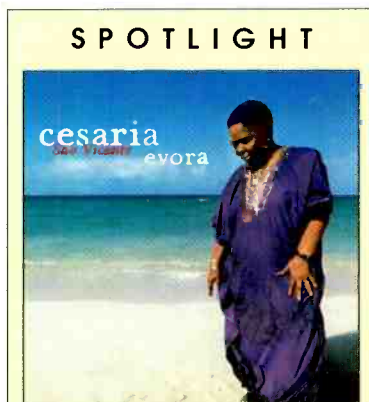
ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ AIR
10,000 Hz. Legend
PRODUCER: Air
Source/Astralwerks 10332
Those expecting *10,000 Hz. Legend* to sound something like this French duo's 3-year-old debut, *Moon Safari*, may be surprised. Less buoyant and kitschy than its predecessor, *10,000 Hz. Legend* is more like a follow-up to Air's original score for the Sofia Coppola film *The Virgin Suicides*, with hazy, almost drug-like moodswings competing with decidedly austere slices of electronica. Deeper, darker, and in the end more delicious than the act's previous recordings, *10,000 Hz. Legend* sounds something like Pink Floyd (*Dark Side of the Moon* perhaps) as re-tweaked for today's post-Kraftwerk rave generation. Recorded in Paris and Los Angeles, the new disc finds Air masterminds Nicolas Godin and Jean-Benoit Dunckel collaborating with classical musicians, a choir, and such guest artists as Beck, Buffalo Daughter's Sugar and Yumiko, and Redd Kross drummer Brian Reitzell. Sadly, Beck's delivery on "The Vagabond" is a tad misguided; his spoken words on "Don't Be Light" are slightly better, but one wishes that he would simply go with the flow and not try so damn hard. Thankfully, such gorgeous tracks as "How Does It Make You Feel," "Radio #1," and "Radian" more than make up for such missteps.—MP

KHAN
No Comprendo
PRODUCERS: Jammin' Unit and Can "Khan" Oral
Matador Records OLE 497
A man of many aliases and trades (DJ, retail owner, producer, some-time phone-sex operator), Khan's previous album of original material, *1-900-GET-KHAN*, was both a reaction to the crackdown on New York's skin trade and a commen-



CESARIA EVORA
São Vicente
PRODUCER: José da Silva
Windham Hill 11590
The queen of the Cape Verdean song form known as *morina*, 60-year-old Cesaria Evora has been a darling of the global music circuit for nearly a decade, thanks to such irresistibly melancholy albums as *Café Atlantico* and *Miss Perfumado*. On *São Vicente*, her first release on BMG's Windham Hill imprint, Evora animates her mournful voice with lively arrangements accented by strings, piano, horns, and percussion. The result is a gorgeous, uplifting album made all the lovelier by guest performances from Brazilian giant Caetano Veloso (who sings in Spanish on the beautiful "Tiempo y Silencio"), Cuban piano great Chucho Valdes ("Negue"), and the Cuban ensemble Orquesta Aragon. Another duet—and a most surprisingly effective one—is the pairing of Evora and Bonnie Raitt on "Crepuscular Solidao," which features Raitt singing persuasively in Portuguese and playing a deliciously languid slide guitar solo. Sorrow never sounded so sweet.—PV

tary on the line musicians walk between artistry and prostitution. The musically diverse *No Comprendo* finds Khan returning to the theme of sex. The absurdly dramatic "Why Hurt Flesh" is driven by a shout-out chorus and outer space-hued sounds that could have been lifted from a '50s-era science fiction flick; the noir-ish "Fantômes" and "Vaseline" also recall banal movie soundtracks. "Aman" features a fly-like droning provided by Diamanda Galas, whereas "Mercy Mama" fits bluesy guitar and harmonica against futuristic synth vibes. "The Bee," with Hanin Elias' Shirley Manson-esque singing, has the best possibilities as a track for getting the



SONEROS DE VERDAD
A Buena Vista: Barrio de la Habana
PRODUCER: Dettel Engelhard
Narada World 15331
Cuban singer Luis Frank, best-known for his roles in Afro-Cuban All-Stars and Tradicional Habana, gathers a venerable cast of musicians and vocalists to pay tribute to Juan de Marcos Gonzalez, the driving force behind the Afro-Cuban All-Stars and the Buena Vista Social Club. Joined by living legends Pio Leyva, Manuel Licea, Rudy Calzado, José Castañeda, and Manuel de la

dancefloor party started, especially if followed by "Guitar King."—CLT
CHRIS WHITLEY
Rocket House
PRODUCER: Tony Mangurian
ATO Records 0002
Chris Whitley emerged as a haunting, post-modern bluesman with 1991's *Living With the Law*. His next move was the image-shattering sonic barrage of 1995's *Din of Ecstasy* and 1997's *Terra Incognita*. Since then, he's left Columbia, gone indie, and is now plying his trade acoustically (as on the stripped-down *Dirt Floor*), as well as covering his blues and rock influences (the covers



TRISHA YEARWOOD
Inside Out
PRODUCERS: Mark Wright and Trisha Yearwood
MCA 088170
Few contemporary country artists have so successfully balanced artistic integrity and commercial viability as Trisha Yearwood has—and on her 11th MCA release, she manages to take that mastery a step further: Potential radio smashes are plentiful and obvious, including the soaring debut single, "I Would Have Loved You Anyway," and the softly percolating midtempo cut "For a While." But, thankfully, Yearwood continues to take chances, be it with the slightly swampy "Love Alone," a pleasing take on Roseanne Cash's "Seven Year Ache," or the brooding "Love Let Go." Yearwood's voice is a treasure, alternating between jaw-dropping heights and ideal understatement. She simply tees off on "I Don't Paint Myself in Corners," as pure a country powerhouse ballad as she has ever laid down. And the title cut is a cool, R&B-tinged pop exercise with Don Henley that's loaded with personality. Yearwood not only remains at the top of her game, but she also continues to top herself.—RW

set *Perfect Day*). Now, he's found the tools to indulge both his organic influences and his rebellious streak in an imaginative, alluring way. With help from DJ Logic and others, Whitley turns in a record of his individualist blues that swirls and swooshes with electronic processing. Yet the sounds are supported by solid songs that are as close to pop as he's ever come. The spliced loops, jagged rhythms, and vocals that swoop from dusky to falsetto to make for an intoxicating brew. In this age of post-everything experimentation, these electronic abstractions could seem contrived—fortunately, they never do. *Rocket House* shows once

again that Whitley is that rare artist who manages to meet his fans halfway while breaking free of any expectations.—SA

R & B / HIP-HOP

► ORIGINAL SOUNDTRACK
What's the Worst That Could Happen?
PRODUCERS: various
NY.LA/Interscope 3069
Like most soundtracks, *What's the Worst That Could Happen?* has its peaks and valleys. The combination of newcomers and veteran acts creates an uneven set that is kept afloat by a few stellar turns. Singer/rapper Sara Jane is impressive on "Everywhere You Go." Employing the standard paint-by-numbers staccato track, Jane's ability to rhyme and sing capably is no small feat. Former Bad Boy star Craig Mack makes his return on an interesting duet of sorts. "Wooden Horse" merges Mack's skills with a Frank Sinatra sample. The song, which began making its rounds at radio last year, is a reminder of just how charismatic a lyricist Mack is. The crown jewel here is the "pairing" of Erick Sermon and Marvin Gaye on "Music." Sermon, known for his superb productions, has crafted another hit—this time lifting a rare sample from the legendary Gaye that perfectly expresses the duo's shared love of the art form.—RH

★ CITY HIGH
PRODUCERS: various
Booga Basement/Interscope 0890
Take three twentysomethings from New Jersey, toss in deft R&B and hip-hop rhythms and thought-provoking lyrics, and *voilà*, City High is born. Discovered by Jerry "Wonder" Duplessis and Wyclef Jean for Duplessis' Booga Basement imprint, the trio of Robby Pardo, Claudette Ortiz, and Ryan Toby makes a strong statement with its eponymous debut. First single "What Would You Do?" has already put City High into heavy rotation at R&B radio and video outlets. In addition to tackling such real-life issues as statutory rape on "15 Will Get You 20," City High tends to matters of the heart with such tracks as "Best Friends" and "Sista." The dramatic "Why" tells the tale of a couple that remains intimate despite their relationship being over. Unafraid of challenges, City High covers the Donnie Hathaway classic "Song for You" with zeal. Vocalist Pardo pays Hathaway just the right amount of respect without trying to make the song his own.—RH

BRIAN CULBERTSON
Nice & Slow
PRODUCER: Brian Culbertson
Atlantic 83444
If you're looking for smooth and easy with some R&B thrown in, well, look no further: On his sixth album, keyboardist Brian Culbertson delivers a feel-good set powered by a core group of session players and guests that include Ricky Peterson, Lenny Castro, Tony Maiden, Paul Jackson Jr., and Dave Koz. Yes, there's a little something for everyone. Opening track "Just Another Day" gets things off to a rhythmic start with featured guests Herb Alpert and Jeff Lorber, followed by the playful, let's-get-away title tune with vocal interplay between singers Sherree and Trey Lorenz. Sax master Kirk Whalum adds poignancy to the Joe hit "I Wanna Know," while R&B heartthrob Kenny Lattimore casts his subtle shadings on "Someone." But Culbertson really shines on the simple, straightforward love song, "Together Tonight," a languorous journey sweetened by Peterson's Hammond B3 organ.—GM

(Continued on next page)

VITAL REISSUES

MILDRED BAILEY
The Complete Columbia Recordings
REISSUE PRODUCERS: Charles Lourie and Michael Cuscuna
ORIGINAL PRODUCERS: various
Mosaic MD10-204
For generations of musicians and historians, Mildred Bailey remains the most important female jazz singer of the pre-Billie Holiday/Ella Fitzgerald swing era. Sadly, Bailey has been overlooked in recent years; happily, this remarkable 10-disc, 214-performance compendium of her 1929-42 work for Columbia rectifies the situation. In addition to recording with such giants as Benny Goodman, Paul Whiteman, and xylophone king (and one-time husband) Red Norvo, Bailey surrounded herself with such top session players as Mary Lou Williams, Roy Eldridge, and Teddy Wil-



son. While Bailey was sometimes saddled with those creepy, "dear old Southland" tunes of the era, she also recorded fistfuls of such now-standards as "Ghost

of a Chance," "Georgia on My Mind," "All of Me," and "Old Rockin' Chair." Frankly, Bailey could sing along to the phone book and still touch hearts. The remastering here is ideal, and alternate takes abound. Will Friedwald's liner notes omit nothing.—BH
CHARLIE MINGUS
A Modern Jazz Symposium of Music and Poetry
REISSUE PRODUCER: Eddie Levine
ORIGINAL PRODUCER: not listed
Bethlehem Archives/Avenue Jazz/Rhino 76678
This 1958 Bethlehem recording—along with the revived label's Mingus offering from last year, *East Coasting*—shows steps toward the brilliant, temperate bassist/composer/bandleader's late-'50s/early-'60s masterpieces, such as *Blues and Roots* (Atlantic) and *Mingus-Ah-Um* (Columbia). The music here

largely shows the "gentle side" of Mingus as a modern-jazz aural sculptor. He learned his lessons well from his hero, Duke Ellington, whose compositional palette always drew from the strengths of his band members. There are glorious contributions here from trombonist Jimmy Knepper and pianist Horace Parlan, as well as the relentlessly resourceful Danny Richmond on drums. Mingus' 20-minute, four-section suite is the atmospheric scene-stealer here, along with the 11-minute opening piece, "Scenes of the City." The latter includes a few minutes of spoken narrative (penned by Langston Hughes and Lonnie Elder III) by a fictional Harlemite in distressed circumstances who praises jazz music as a soul saver. The music confirms the words. Highly recommended to old and new fans alike.—BH

CONTRIBUTORS: Scott Aiges, Bradley Bamberger, Leila Cobo, John Diliberto, Gordon Ely, Rashaun Hall, Bill Holland, Gail Mitchell, Michael Paoletta, Christa L. Titus, Philip Van Vleck, Paul Verna, Ray Wadell. **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.

Reviews & Previews

(Continued from preceding page)

COUNTRY

LUCINDA WILLIAMS

Essence
PRODUCERS: Charlie Sexton and Lucinda Williams
Lost Highway 088170
Lucinda Williams' debut on Lost Highway and first release since her 1998 breakthrough *Car Wheels on a Gravel Road* is an introspective affair that mixes religious imagery and drug references in equal doses. Subtlety is one thing, but at times Williams makes the Cowboy Junkies seem downright rambunctious. "Lonely Girls" comes off as a self-indulgent, albeit lovely bit of noodling, and as romantic as it is, "I Envy the Wind" sorely needs a little breeze behind it. More effectively, Williams is sexily aggressive on the smoldering "Steal Your Love" and she paints a convincing, gloomy picture on "Bus to Baton Rouge." The title cut is easily the album's high point, a pulsing slow-rocker that nails the "love as drug" concept in chilling, knowing fashion. Thematically, Williams has never been warm and fuzzy, and she dwells repeatedly here on failed relationships with such well-written downers as "Out of Touch," "Are You Down," and the beautifully country "Reason to Cry." Moments of brilliance aren't hard to find, but a party record this ain't.—RW

LATIN

► CRISTIAN

Azul
PRODUCER: Kike Santander
BMG U.S. Latin 74321-85324
Mexican balladeer Cristian's bid for superstardom continues with *Azul*, an album where no song is spared of his vocal pyrotechnics. Cristian has a remarkable, multi-octave vocal register, equally at ease in his natural tenor as in high, effortless falsettos. An accompaniment of huge, sweeping strings and the occasional guitar solo provide the perfect backdrop for this grandiosity—in fact, too much so. *Azul* is overstated in its arrangements, lyrics, and intent. The end result is an album too crafted to really flow with joy. When Cristian lets go, though, like he does on the title track—a catchy, exuberant slice of '80s-etched rock—he achieves a perfect balance, uplifted by his vocal improvisation in the upper registers. But the tracks leading to this, although beautiful, are too overwrought, too reliant on one big chorus after another. Although simplicity is not found here, the occasional variation in sound—as on "Llorar por Dentro," with its stylized trio feel—does bring respite.—LC

★ BERSUIT VERGARABAT

Hijos del Culo
PRODUCER: Gustavo Santaolalla
Surco/Universal 012-159-830
Argentine band Bersuit Vergarabat—more commonly referred to simply as Bersuit—offers a follow-up to 1998's fabulous *Libertinaje* that somehow manages to top one of Latin rock's most memorable releases. *Hijo del Culo* (which loosely translates to Sons of the Rear End)—an ode to society's misfits—is long, fun, and excellent. The tricky balance of blending folk with rock is achieved seamlessly here, thanks to outstanding musicianship (bolstered by the fat sound of a nine-piece band, encompassing horns, strings, and *bandoneon*), along with lush vocal harmonies and consistently good songs, each their own tale. Bersuit dips freely into Argentine folklore ("La Vida Boba" is a *milonga*, "Negra Murguera" is obviously a *murga*, "La Petisita Culon" is a *cuarteta*), mixing it with ska, reggae, Brazilian rhythms, and even flamenco. Throughout, and this is where many other *roqueros* should take note, Bersuit's quirkiness never overshadows the stronger elements of melody and lyric.—LC

WORLD MUSIC

★ BOBBY MATOS AND JOHN SANTOS

Mambo Jazz
PRODUCERS: Bobby Matos and John Santos
CuBop/Ubiquity 035
For this recording, Latin band leaders Bobby Matos (Los Angeles) and John Santos (Bay Area) fused their groups for a one-day super-session in Los Angeles. The spontaneity and energy that pervades this album is essentially a welcome accident of birth. A couple of the tunes are a bit ragged around the edges, but this is more than acceptable, given that the majority of the songs were new to the musicians (most are even first takes). Afro-Latin jazz and the rhythms never fail. "I Don't Speak Spanish (But I Understand Everything When I'm Dancing)" is a wonderful mambo groove coupled with a cool poetry reading by Denise Cook. "Mambo Moña Mix X" is an original by reed man Michael Turre that provides several horn players with a chance to swing in earnest. The *son montuno* "Oye mi Querida," one of Matos' offerings, is a classy Cuban tune.—PVV

★ OMAR SOSA

Prietos
PRODUCER: Omar Sosa
Ota Records 1008
Pianist/composer Omar Sosa titled his latest album *Prietos* (idiomatic Spanish for black) because it was his intent to bring together a good deal of the music spawned by Mother Africa. Guest artists from Ecuador, Cuba, Morocco, Burkina Faso, Venezuela, Ivory Coast, Peru, and the U.S. join Sosa's septet in a wild ride that careens through Afro-Cuban and Latin jazz, gnawa and Esmeraldas chants, funk, and post-bop forms. The set features rap, poetry, and lyrics in five languages, including Yoruba, Arabic, and English. Sosa has a gift for rendering order from a chaos of influences, and it's amazing how he can resolve speculative lyrical and instrumental passages into one groove, as on "Blanco en Africa." His arrangements can be as straight-ahead and melodic as "Fragile" and "Twice as Sad" or as outside-the-box as "Mother Africa" and "Eleguá." Certainly one of the most passionate and eclectic world jazz titles in recent years, *Prietos*, distributed in the U.S. by Harmonia Mundi, is a singular piece of work.—PVV

BLUES

★ CHUCK LEAVELL

Forever Blue
PRODUCERS: Chuck Leavell and Paul Hornsby
Evergreen Records 002
Chuck Leavell's gracefully rolling blues piano style has been heard on dozens of records by top-shelf pop stars, including Eric Clapton, the Allman Brothers Band, Chuck Berry, Aretha Franklin, and, since 1982, the Rolling Stones. With *Forever Blue*, Leavell steps out on his own with his first collection of tunes for solo piano. An impressionistic and largely improvised set, *Forever Blues* is drenched in gospel and doused with barrelhouse blues. The melodies leave no doubt as to the pianist's Southern roots. Leavell—a noted tree farmer and conservationist in his home state of Georgia—turns in an especially passionate reading of "Georgia on My Mind." His "Song for Amy" and "A Lotta Colada" carry obvious inspiration from Vince Guaraldi's "Linus and Lucy." Rambling into more pastoral territory are "Blue Rose" and "Just Before Dawn," which carry vaguely classical themes. His take on the hymn "Just a Closer Walk With Thee" is a soulful New Orleans-style lament that breaks into a joyous boogie-woogie. Throughout, Leavell's technique is flawless and his performances are inspired. Contact: 212-717-7957.—SA

GOSPEL

► DELEON

Straight From the Heart
PRODUCERS: various
Tommy Boy Gospel 1396
Former child star DeLeon Richards, affectionately known as "Little DeLeon," more than delivers on her eighth album—so much so that it's way past time to retire that moniker. DeLeon's Tommy Boy Gospel label debut is a no-doubt-about-it declaration of maturity and independence. Co-writing a number of the album's 12 strong songs and working with a strictly A-team roster of hit-making gospel and R&B producers, DeLeon delivers the work of her young lifetime. Gospel standard "I Shall Wear a Crown" gets a smooth, soulful reworking. The punchy, urban "Faith Is" is a solid candidate for taking the Gospel to the dancefloor. "Move on up the Mountain," is Sunday-morning hip-hop, while "Don't Let It Get You Down" is modern R&B balladry at its sweetest. With a career's worth of work already behind her, DeLeon sounds as cool as the seasoned veteran she has become.—GE

NEW AGE

★ TITO LA ROSA

The Prophecy of the Eagle and the Condor
PRODUCER: Tom Wasinger
SilverWave 928
You can find South American pan-pipe bands in the parks and subways of any major North American city. Rumor has it that the disc these bands offer for sale is simply the same disc, repackaged from band to band. Tito La Rosa's *The Prophecy of the Eagle and the Condor* is definitely not that CD. Here, La Rosa plays the pan-pipes, *queenas*, and percussion that mark the pre-Colombian music of his native Peru. The disc finds him teaming with Native American flutist Mary Youngblood. Along with producer Tom Wasinger's guitars, keyboards, percussion, and strings (like the Middle Eastern rebab), this team orchestrates ceremonial moods, ethereal atmospheres, and lyrically serene evocations. La Rosa and Youngblood interweave North and South American winds like smoke on "All One Nation" and trade leads on more exuberant tunes, such as "The Dance of the Puma and the Wolf."—JD

DVD VIDEO

CHET BAKER

Live at Ronnie Scott's
DIRECTORS: Stephen Cleary and Robert Lemkin
Rhino Home Video 972548
With his James Dean good looks and the right-place/right-time good luck to be on the scene for the '50s genesis of West Coast cool jazz, trumpeter/vocalist Chet Baker looked set to be a career star. It didn't work out that way, though, as Baker's drug problems destroyed his health and any semblance of a normal life. This DVD video presents what purports to be the worn and weary artist's final public performance, in 1986 at Ronnie Scott's jazz club in London (prior to his grisly end—falling, or being pushed, out of an Amsterdam hotel window). In quartet settings of standards, Baker is joined by Van Morrison for an idiosyncratic, not-so-successful reading of "Send in the Clowns." A more sympathetic partner is Elvis Costello, who adds low-key, affecting vocals to "The Very Thought of You" and "You Don't Know What Love Is." Baker himself is surprisingly eloquent—tentative but touching, his trumpet tone as vulnerable as paper-thin glass. The live footage is intimately produced, and in a special touch, the film also features Costello interviewing Baker in segments between numbers (with the interviewee seeming oddly youthful behind his haunted death-mask of a face). The DVD's extras are few, including a weak discography (lacking dates or labels). But the excellent sound comes in standard stereo or 5.1 surround.—BB

ON ★ STAGE

URINETOWN: The Musical

MUSIC AND LYRICS BY MARK HOLLMAN
Book and Lyrics by Greg Kotis
Directed by John Rando
Musical direction by Edward Strauss
Musical Staging by John Carrafa
Starring John Collum, Hunter Foster, Jennifer Laura Thompson, Nancy Opel
American Theatre of Actors, New York

BAT BOY: The Musical

MUSIC BY LAURENCE O'KEEFE
Book by Keythe Farley and Brian Flemming
Directed by Scott Schwartz
Musical Direction by Alex LaCamoire
Musical Staging by Christopher Gattelli
Starring Deven May, Karlin Hopkins, Sean McCourt, Kerry Butler
Union Square Theatre, New York

Blame it on Broadway. Anytime the title of a new show ends with "The Musical," it's a pretty safe bet that it has aspirations of being high art (the latest example being the somnambulant *Jane Eyre*).



John Cullum, center, in *Urinetown*.

No wonder off-Broadway shows with that same sobriquet usually take a poke at those pretensions.

That's exactly what you get with two boisterous new off-Broadway offerings, *Urinetown* and *Bat Boy*. Like dozens of similar spoofs, both take aim at just about every highfalutin musical of the past 50 years. The difference is that these latest two shows aren't just smart-alecky, they're smart.

Take *Urinetown*, which tells the tale of a town with such a serious water shortage that the penniless populace is forced to pay to pee (think Brecht with bathroom jokes). It doesn't merely parody such paragons as Kurt Weill's *The Threepenny Opera* and Mark Blitzstein's *The Cradle Will Rock*. Like George and Ira Gershwin's groundbreaking *Of Thee I Sing*, it's a satire that's so successful that it stands on its own.

From the first few bars of the overture (a fugue, no less), it's clear that Mark Hollman's music isn't purely pastiche. While never ceasing to be amusing, Hollman has managed to write a score as inventive as any of the so-called serious musicals of the past few years.

By the end of the first act, a delicious send-up of *Les Misérables*, he carefully builds one melody on top of another in a whirlwind of music that leaves the audience delirious.

The lyrics Hollman wrote with Greg Kotis are hilarious, full of delicious double entendres and intricate internal rhymes. Choreographer John Carrafa possesses an encyclopedic knowledge of Broadway dance styles, evoking the stylized poses of Bob Fosse one minute, the frenetic energy of Jerome Robbins the next. Everything comes together in the second act in the out-of-control jitterbug "Snuff That Girl," in which the frustrated townspeople consider offing the heroine they have taken hostage. They flail about her, wildly



Kerry Butler, left, and Deven May in *Bat Boy*.

snapping their fingers as if they are in a high-school production of *West Side Story*.

Bat Boy has a different target in mind: message-laden rock musicals along the lines of *Rent*. The plot is taken from supermarket tabloids—the discovery of a creature who is half-human, half-bat wreaks havoc in a small Southern town. It's a mock plea for tolerance of those who are different: "Bat Boy is just like you," they sing.

While the aim of *Urinetown* is unflinching, *Bat Boy* is more scattershot. But when the latter hits, it can be hilarious. A bargain-basement parody of *The Lion King* in which the cast comes in riding tricycles covered with stuffed rabbits is one of the funniest theatrical moments in recent memory.

Audiences are clearly taken with these shows—*Bat Boy* has settled in for a long run at the Union Square Theatre, with a cast album out on RCA Victor. *Urinetown* is so successful that it's headed to Broadway in July, when its own RCA cast album is due. Perhaps this signals that the era of the overly earnest musical is finally coming to an end.

MARK SULLIVAN

SINGLES

EDITED BY CHUCK TAYLOR

POP

NO ANGELS Daylight in Your Eyes (3:30)

PRODUCER: Thorsten Brotzmann
WRITERS: T. Bruno, T. Byrnes
PUBLISHER: not listed

MCA 25447 (CD promo)

As Swedish-style youth-pop goes, "Daylight in Your Eyes" is an ideal illustration of bouncy, gleeful bubble gum, tailor-made for the tween set. Set to a knee-bobbing dance beat, the five young ladies of No Angels sing in unison, "I want to be daylight in your eyes/I want to be sunlight, only warmer/I want to be love, only stronger." The group's harmonies are equally beaming—think Bananarama or Boy Krazy—and the exhilarating production is perfectly suited to the spirit of the anthemic chorus. This may lean too young for most top 40 stations, but for fans of European teen-pop, this is one tasty aural bonbon, served here as both a crisp 3:30 radio edit and a fun, extended 5-minute version. Radio Disney, have at it.—**CT**

COUNTRY

PHIL VASSAR Six-Pack Summer (3:28)

PRODUCERS: Byron Gallimore, Phil Vassar
WRITERS: C. Black, P. Vassar, T. Rocco
PUBLISHERS: EMI April Music/Phil Vassar Music/Milene Music, ASCAP, EMI Blackwood/Flybridge Tunes, BMI

Arista 9073 (CD promo)
The fourth single from Phil Vassar's acclaimed Arista debut album boasts a melody as breezy as a day at the beach. Penned by Vassar, Charlie Black, and Tommy Rocco, the lyric paints a vivid picture of summer joys in such lines as, "We got sun block, a blanket, and the best of Jimmy Buffett/T-bones for the grill, hey, ain't it great to rough it." It's one of those tunes that will make you want to reach for a six-pack of your favorite beverage and just kick back with the sun on your face. It should be a no-brainer for programmers to quickly give this two thumbs up. This is one more example of Vassar's reliability as a hitmaker, following the heartbreaking balladry of his previous single, "Rose Bouquet," and the litting charm of his No. 1, "Just Another Day in Paradise."—**DEP**

BILLY RAY CYRUS Southern Rain (3:56)

PRODUCER: Dann Huff
WRITERS: B.R. Cyrus, D. Von Tress, M. J. Sagraves
PUBLISHERS: Sunnageronimo Publishing/Achy Breaky Heart Music/Two Seats Down Music, BMI

Monument 16710 (CD promo)
Cyrus sinks his chops deep into this sultry ballad that's rife with images of Southern culture interwoven with memories of a love that didn't last. It's a muscular power ballad, and Huff's production suits contemporary country radio, yet has little touches that recall classic Southern-rock ballads. There's almost a George Strait-meets-Lynyrd Skynyrd vibe going on; it's a framework that suits Cyrus' persona as a strong but sensitive Southern male. He turns in an excellent vocal performance on this tune (which he penned with Don Von Tress and Michael Joe Sagraves), with his voice balancing both gritty acceptance and heartfelt

regret. Cyrus' TV show, *Doc*, just got picked up for a second season. Country programmers should remember that music is his first love and country radio his first home.—**DEP**

CHELY WRIGHT Never Love You Enough (3:54)

PRODUCER: Dann Huff
WRITERS: B. James, Angelo
PUBLISHERS: Sony/ATV Tunes, Onaly Music, Universal-PolyGram Publishing, Green Wagon Music, ASCAP

MCA 0213 (CD promo)

Somehow, between her last album and her forthcoming September release, Chely Wright seems to have morphed into a Faith Hill clone. Wright has always been an affecting vocalist, but on the way to developing her own musical identity, she seems to have been blinded by potential pop crossover success. So instead of a strong contemporary country record, what we have here is a big, fluffy pop confection lacking lyrical substance or musical depth. It's just a syrupy mess. The production has a going-for-broke kind of bombastic feel, and as Wright tries to soar vocally on the chorus, she just sounds like she's all revved-up with nowhere to go. After all, you can't sink your teeth very far into cotton candy. This is the title cut and first single from her next MCA album—and is certainly a far cry from such previous offerings as "Single White Female" and the poignant "It Was."—**DEP**

R & B

JILL SCOTT The Way (4:08)

PRODUCERS: Andre Harris, Vidal Davis
WRITERS: J. Scott, A. Harris
PUBLISHERS: Blues Baby Music, adm. by Jatcat Music Publishing/Dirty Dree Music, ASCAP

Hidden Beach Recordings/Epic 16699 (CD promo)

"The Way" stands as one of the strongest cuts from Jill Scott's debut album, the now-platinum *Who Is Jill Scott?* It's a gorgeous, lush midtempo song that pays homage to Scott's hometown of Philadelphia. Live strings coat the guitar and Rhodes-worked track, which rekindles memories of classic Gamble & Huff recordings from the '70s. Scott matches the warm summer groove as she reminisces blissfully about her special someone. A cool moment for mainstream and adult R&B, and a credible offering for AC as well.—**JL**

INDIA.ARIE Brown Skin (4:00)

PRODUCER: Mark Batson
WRITERS: I.Arie, S. Saunders, M. Batson
PUBLISHERS: Gold And Iron/Warner Tamerlane, ASCAP, Bat Future Music, BMI

Motown 20414 (CD promo)

Slow, thick, and sweet as molasses, this second single from India.Arie's platinum debut album, *Acoustic Soul*, is a laid-back, bluesy, down-home celebration of "sun-kissed" people. Augmenting Arie's acoustic guitar playing is producer/co-writer Mark Batson on Rhodes keyboard, drums, and percussion. While "Brown Skin" is not as instantly infectious and doesn't possess the same crossover appeal as breakthrough single "Video," it should still serve to solidify

Arie as one of the more credible female singer/songwriters to emerge in R&B in quite some time. There's class written all over this one.—**JL**

NIVEA Don't Mess With the Radio (3:57)

PRODUCERS: Organized Noise & Swift C
WRITERS: R. Wade, P. Brown, R. Murray, C. Barnett, M. Etheridge, B. Bennet, J. Williams
PUBLISHERS: Belt Star/EMI April Music Inc, O/B/O Itself, Big Sexy Music/Street Top Music, ASCAP

Jive Records (CD promo)

Nivea's claim to fame thus far is adding the melodic touches to rapper Mystikal's hit "Danger." This debut single from the Atlanta-based 18-year-old is custom-built for weekend cruisin'. It marks a pleasant move against the grain of much contemporary R&B. Rather than employ stuttered hip-hop beats and processed vocals, "Don't Mess With the Radio" flows coolly on a midtempo, Moog-bass-driven funk-groove as the soulful teen chants to her co-passenger, "One, don't mess with the radio/Two, don't tell me which way to go." It's an undeniably infectious summer party song and a good bet for R&B radio that's simply begging to be sung along to.—**JL**

ROCK TRACKS

★ OURS Sometimes (no timing listed)

PRODUCERS: Jimmy Gnecco, Mike Marri, and James Bray
WRITER: J. Gnecco
PUBLISHER: Sony/ATV Music Publishing/Miseryhead Music (BMI)

DreamWorks 0044-500362 (CD promo)

"Sometimes," the debut single by Ours, tips its hat to the lush, vibrant musical tapestries woven by the Cure and mimics the tortured soul of Fuel, while still managing to stand on its own as a unique piece of work. Songwriter/guitarist/vocalist Jimmy Gnecco's formidable crooning and wailing is the star of this alt-rock masterpiece, and now that the harder edge has reclaimed its place at radio, it's prime time for a band such as Ours to break out in a big way. This is a perfect cut to slide between a song by Creed and Cold, but it could have a place at active rock stations as well. An ideal introduction to a band that deserves critical attention.—**CLT**

STEREO MC'S. Deep Down & Dirty (3:35)

PRODUCER: Stereo MC's
WRITERS: R. Birch, N. Hallam
PUBLISHER: EMI Virgin Music Publishing Ltd.

Island 15287 (CD promo)

Now that the early '90s are becoming retro territory, it's good that U.K. hip-hop pioneers the Stereo MC's are afloat again, finally releasing their long-awaited follow-up—after nine years. The new album, *Deep Down & Dirty*, arrives June 12. Its title track, the leadoff single, weaves a funky bassline with some old-school analog synths. Rob Birch's stream-of-consciousness rap gets buried in the mix at times, which is appropriate, since the words here are secondary to the groove. The song doesn't have the hook of the

group's early-'90s hits "Connected" or "Elevate My Mind"; in fact, it doesn't have much of a hook at all, but the fat bassline keeps the cut moving and binds everything together into a nice, funky package. Rock radio of late has been leaning too loud for this sound, but clubs and adventurous mix shows should have fun getting *Deep Down & Dirty*.—**EA**

KAREN LEHNER Nothing Personal (3:57)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Grey Mause 48004 (CD promo)

With *Two Feet Firmly off the Ground*, singer/songwriter Karen Lehner returns with her first album in six years and the first for her Grey Mause label. The album features this nugget, which sports organic, light-and-airy production, bringing Lehner's pretty voice together with a nice, laid-back groove. Lehner has been compared to many of her female, folk-rock contemporaries—from Dar Williams to Shawn Colvin—but her sweet, innocent sound can distinguish her from the rest of the pack. Before developing her triple-A-ready folk-rock sound, Lehner had already gained diverse experience in the musical world, from musical theater to commercial jingles. The only thing she's hawking here, though, is some wisdom in love—that problems aren't necessarily anyone's fault: "Don't take this personally/Some things just aren't meant to be/It's not you, but it's just not me." The catchy chorus could make this a winner for rainy Sunday afternoons this summer.—**EA**

DANCE

BETTE MIDLER In These Shoes (4:10)

PRODUCER: Don Was

WRITERS: K. MacColl, P. Glenister, M. Clark, W. Correa
PUBLISHERS: Chrysalis Music/Warner Chappell Music
PRS adm. by WB Music, ASCAP; Adormel, BMI

REMIXERS: Jonathan Peters, Tony Coluccio, Mark Picchiotti

Warner Bros. 42360 (CD promo)

Core fans of Bette Midler are likely to have a divine time with this dance remix, which puts a new spin on high-camp. "In These Shoes," with a lyric written by Kirsty MacColl, is so over the top, it's destined to become a drag-queen favorite in a matter of minutes. The uptempo verses feature Midler in various indiscreet scenarios with men, all of which lead to the question, "In these shoes?" They are followed by a squeal of horns and a playful chorus sung in Spanish, then the conclusive taunt, "No way, José." Plenty of mixes expand upon the theme for the dancefloor, including the surprisingly audacious "Sound Factory Vox Mix," featuring Midler throwing a little faux diva tantrum as she hollers over a thumping bassline, "Gentlemen, please, shut the fuck up/I got something to say/Why isn't anybody listening to me?" The "Mark's Heels-to-Platforms Vocal Mix" is probably the best bet for clubs, with an even mix of high-energy instrumentation against a hyped-up vocal. And

for the hipper-than-thou, two dubs should please the circuit boy-toys. It's great to see Midler cut way loose, after the glossy demeanor of her previous efforts from current set *Bette*. Absolutely vintage.—**CT**

N*E*R*D FEATURING LEE HARVEY Lapdance (3:31)

PRODUCER: The Neptunes

WRITERS: P. Williams, C. Hugo, G. Thornton

PUBLISHERS: EMI Blackwood Music/Waters of Nazareth Publishing, BMI; EMI April Music/Chase Chad Music/Gemarc Publishing, ASCAP

Virgin 16110 (CD promo)

After producing several hip-hop anthems over the past couple of years, including Ol' Dirty Bastard's "Got Your Money" and Mystikal's "Shake Ya Ass," Virginia production duo the Neptunes come into their own with a personal project, N*E*R*D. "Lapdance" leads off their *In Search Of...* set. The guys start with an abrasively funky rhythm, topping it with the smooth sounds of an early-'70s vintage electric piano, like blue cheese on spicy buffalo wings. The lyric has a social message, comparing the government to strippers, and uses plenty of strip-club innuendo, of course. The motif is certainly amenable for the marketing department: The video supports the track with some R-rated cinematography, and N.E.R.D.'s Web site offers a free virtual lapdance, a cute, PG-rated interactive version of the video. The Neptunes have shown their prowess in the studio, so it's good to see them handle their own project.—**EA**

SMOOTH JAZZ

SHEILA E. N Perfect Time (3:42)

PRODUCER: Sheila E.

WRITERS: Sheila E., R. Neto

PUBLISHER: not listed

Concord Records CJ00072 (CD promo)

Though she has contributed percussion for many artists over the past decade, among them Whitney Houston, Kenny G, and Mariah Carey, former Prince protégé Sheila E.'s 2000 album *Writes of Passage* was her first full-on project since 1991's *Sex Cymbal*. From her Concord Jazz debut comes this mellow, melodious track, the sole selection on which the artist performs a lead vocal. With help from vocalist Lynn Mabry, Sheila E. delivers a silky performance, gently insisting that "knowledge and wisdom we will find/All things happen in perfect time." The laid-back R&B melody comes courtesy of her long-time touring band, the E Train, with whom she recorded all of *Writes of Passage*. With co-writer Renato Neto's tasteful keyboard work dancing lightly around the vocal, Alex AI's funky-but-smooth bass, and Sheila E.'s signature drums and percussion, "N Perfect Time" is a relaxing but passionate track that should pervade smooth jazz radio through the coming summer months.—**CW**

RAP

FIFTH SUN Aver Aver (3:57)

PRODUCERS: Prophecy Entertainment, the Producers Coalition of America

WRITER: not listed

PUBLISHER: not listed

.447 Ltd./Loud 1964 (CD promo)

California-based rap group Fifth Sun rises to the occasion with its debut single, "Aver Aver." A fusion of sounds that takes its influences from the trio's Latin-based roots as well as West Coast hip-hop, the track is a funky bilingual jaunt that grooves with a Spanish hook. Incorporating a mariachi horn sample with a dark bassline, trio members Jesse Gonzalez, Brett Buldin, and DJ Dave Jams drop typical party and women-obsessed lyrics over the track's dark groove. The song, originally released as an independent 12-inch in 1998, is already catching on in the group's home state and could become a staple at mix-show radio nationwide. If any label can bring the sounds of Fifth Sun to the masses, Loud can—it's the home to the Beatnuts and the late, great Big Pun, the first Latino rapper to go platinum.—**RH**

NEW & NOTEWORTHY

SLAVA The Real Me (3:07)

PRODUCERS: Anders Bagge, Arnthor Birgisson

WRITERS: A. Bagge, A. Birgisson, S. Björnsdóttir

PUBLISHERS: Air Chrysalis Scandinavia/Murlyn

Songs/Universal Music, ASCAP; Langspil ehf, BMI

Priority Records 81467 (CD promo)

For a minute there, it looked as if the female pop revolution was losing its luster, but in recent months, a flood of promising young ladies have burst onto the scene: Brooke Allison, Willa Ford, Carly Hennessey, and Krystal Harris. Now, from Reykjavik, Iceland, comes 21-year-old Slava, whose "The Real Me" is one of the more immediately ingratiating pop gems to enter the competitive fray. The daughter of Bo Halldorsson, one of her nation's most-revered pop stars, Slava has



worked in the business since age 7, singing with her dad in a group, and now as a would-be solo act. For her debut album, due in July, she teamed with writers and producers who have worked with the likes of Britney Spears and Mandy Moore; for her debut single, she linked with Bag & Arnthor, who have produced 98°, Ricky Martin, and 702. This slick mid-tempo track is truly a standout slice of pop pie, with a hair-trigger chorus that you'll hate yourself for loving; the hook will absolutely bedevil your brain. Nigel Dick is shooting the video for the track, further demonstrating Priority's commitment to breaking this appealing blonde. Top 40, you'll know why with one listen.—**CT**

For Lil' Romeo, Music Is All In The Family

Rapper Follows In Father's, Uncle's Footsteps With SME Debut

BY MARCI KENON

NEW YORK—At the tender age of 11, rapper Lil' Romeo has already achieved something many more-seasoned artists are still hoping for: a No. 1 record. His debut single "My Baby"—produced by Mike Diesel and flavored by a loop of the Jackson 5's own 1969 No. 1 "I Want You Back"—reached that hallowed position on the Hot R&B/Hip-Hop Singles & Tracks chart after only six weeks. It currently stands at No. 2 on the chart.

Coming July 3 is Lil' Romeo's eponymous album on SME/Priority Records. Oh, and by the way, he's also the son of rapper/entrepreneur Master P, who says of his son's first charting record, "We knew we had something good with this single."

Lil' Romeo (aka Percy Romeo Miller) wrote most of the songs on



LIL' ROMEO

the 16-track album, which is a gumbo of sounds. There's the bounce flavor of the South on such cuts as "Where They At," featuring his dad; "CP3"; and "That's Kool," a remix featuring Romeo's uncle, Silk the Shocker. Other songs, such

as "The Girlies," "Little Star," and "Make You Dance," are hip-hop/R&B/pop-oriented.

In addition to his dad—who says, "I kind of oversee Romeo when he writes to make sure he's going in the right direction"—Lil' Romeo uses other family members as a sounding board for his music.

"I know it's a hot track when my cousins like it and start bouncing to the music," explains the fifth grader, who's a straight-A student. "If nobody bounces to the music, it's not
(Continued on page 28)



Coolin' With Coo. Rapper Coo Coo Cal returned to his hometown of Milwaukee to film the video for his Tommy Boy debut single "In My Projects." Pausing on the set are, from left, WENZ Cleveland personality G-Spot, WGCI Chicago air talent Maestro, KATZ St. Louis personalities Kaos and Kut, Cal, and Tommy Boy's head of mix-show promotion Al Lindstrom.

Ms. Toi Doesn't Play Any Games On Her Universal Debut, 'That Girl'

BY MARCI KENON

NEW YORK—Even before the June 26 release of her Universal debut album, *That Girl*, Ms. Toi has earned respect from fans and fellow artists. That's due to appearances on Ice Cube's "You Can Do It," which also features Mack 10, and the remix of Dr. Dre's "F**k You."

"Rap artists have nothing but respect for Toi," says Keith Thompson, senior director of marketing for Universal Music Group. "That may be one of the strongest components that we have in this campaign."

That campaign launched last summer when Ms. Toi toured with Dr. Dre, Ice Cube, and others on the Up in Smoke tour. The label created 75,000 bio cards to satisfy fan curiosity about the tour's only female performer; the now 24-year-old Chicago-born Toikeon Parham.

"I signed my deal the day before I went on the tour," says Ms. Toi, who's a BMI writer via Toi's World Music Publishing. "During the tour I worked on different songs and finished the album after the tour." She also bonded with MC Ren, formerly of N.W.A., who makes a rare appearance on the *That Girl* track "Bangin'," produced by Dame Grease of Vacant Lot.

Other guests include E-40, who spits on "Work a Twist," produced by Mike City and rumored to be the second single. Nelly and the St. Lunatics spar on the melodic, laid-back "Be Like Me."

"With all the competition out here, they're going to need something to wave in front of consumers," says Sonya Askew, urban music buyer for Musicland. "Highlighting who makes guest appearances helps entice the consumer to check out a new artist."

The 15-song set's first single is the danceable "Hand Clap," which has major crossover potential. It was released to radio April 24 following its

April 3 vinyl-only commercial release. National release of the accompanying video kicked in April 23 with regional servicing beginning April 30. Marc Klasfeld directed the role-reversal video. "All of the guys in the video are naked and all the women show power, not weakness—wearing ties and suits," explains Toi.

Much has changed for Ms. Toi—initially signed to now-defunct Red Ant—who grew up in Los Angeles and won a trophy at a local showcase after performing her first rhyme. Following a brief stint in Thic N the Girls, a group created by her cousin Stephanie of the group MoKenStef, Ms. Toi embarked on a solo journey, working with such acts as Solé and producers Terry Lewis and Jimmy Jam.

"Her album represents another example of how women are starting to stake their claim in the rap game," says Thompson.

Ms. Toi, managed by Reno Calhoun for I No Music Group, visited radio stations in March on the first leg of a promotional tour. Throughout May, street teams have distributed fliers, CD samplers, bio cards, and stickers in more than 20 markets. An extensive print campaign runs through June, complemented by release parties, TV advertising, and a possible club run, as well as an upcoming interview and e-card campaign via Vibe.com and Beat-greets.com, respectively.

"Ms. Toi has worked so hard on other projects," concludes Julie Pilat, music director at Seattle's KUBE. "Now it's her time to shine."



MS. TOI

Shakur Estate Settles With Chopmaster J; Lil' Mo's 'True Story' Finally Comes To Light

COURTSIDE: A lawsuit between the estate of Tupac Shakur and Jimmy "Chopmaster J" Dright and Dright's Network One company has been settled. The suit, filed April 27, 2000, focused on the album *Tupac Shakur: The Lost Tapes*. In 1989, Chopmaster, Shakur's former Digital Underground mate, produced the 10-track project, which contains the earliest-known studio recordings featuring Shakur. Released April 18, 2000, by Lightyear Entertainment, it's distributed by WEA in the U.S. and by Koch in Canada. Terms of the settlement were not disclosed.

MO MUSIC: It's finally happening. Lil' Mo's debut East-West/Elektra album, *Based on a True Story*, drops June 26, almost a year after its intended release date: July 11, 2000. But the no-holds-barred artist hasn't exactly been twiddling her thumbs since signing with the label in 1998. In addition to recording her dream album, the Queens-bred singer/rapper/songwriter/producer—who has penned tunes for Timbaland, BLACKstreet, and 702—also made cameos on mentor Missy "Misdemeanor" Elliott's "Hot Boyz," Ideal's "Whatever," Next's "Wifey," and Ja Rule's two R&B hits, "I Cry" and "Put It on Me."

"I guess I could re-title the album *It's About Damn Time*," laughs Mo, while waiting to tape her first *Soul Train* performance. "But I'm glad the label didn't put it out there just to put it out there. I don't want to be a write-off." Given the props she has received for her musical track record thus far—including her own current top 10 single "Superwoman Pt. II," featuring rapper Fabolous—it sounds as though there's not much chance of that happening.

Asked about the recent debuts of fellow soul sistahs Sunshine Anderson and Syleena Johnson, Mo says, "I'm not knocking anyone else's hustle. I'm just dealing with me: still paying my dues, writing songs about real situations where women are holding it down. But I also try to have fun."

The new album runs the gamut from the autobiographical "My Story" to Carl Thomas' melodic guest shot on "Player Not the Game" to her own fave, "Supa Star," in which she upbraids people for "living above their means and not taking care of the real things."

As Lil' Mo the artist gets primed for a summer promo

tour and various spot dates, Lil' Mo the songwriter and Lil' Mo the person are already looking ahead to more dream projects. "I want to work with R. Kelly and Stevie Wonder," she says. "And I'm trying to study law. I mean, I was gassed up when I got the chance to meet Johnnie Cochran."

JAM WITH PAJAM: PAJAM is the moniker adopted by Universal Music Publishing Group's (UMPG) writer/producer team Paul Allen and Jimmy Moss. Together since 1994, the pair first made a joyful noise through their work with such gospel singers as Hezekiah Walker and Karen Clark-Sherard—earning 10 Stellar Awards along the way. Since signing an exclusive co-publishing pact with UMPG last September, the twosome has trained its sights on the R&B/pop scene. Sisqó has recorded the pair's ballad "Without You" for his upcoming Def Jam album; others who have recently recorded PAJAM songs include Brandy ("Hey Girl"), 'N Sync ("Do Your Thing"), Sisqó girl group LovHer, and fellow Def Jam acts Kandice Love and 3rd Storee (Edmonds Record Group/Def Jam). Moss, who's also a vocalist, plans to release his own solo album this fall.

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell



ASCAP TAPS DUPRI, BRYSON: Producer/songwriter/artist Jermaine Dupri is hosting ASCAP's 14th annual Rhythm and Soul Music Awards June 7 at the Hyatt Regency in Atlanta. Being presented that evening with the organization's heritage award is singer/songwriter Peabo Bryson ("Feel the Fire," "I'm So Into You"). Performers thus far include singer/songwriters Gordon Chambers and Darwin Hobbs. Also slated to perform is Dupri protégé Lil' Bow Wow. "I might have all my artists perform," says Dupri, a two-time ASCAP Rhythm & Soul songwriter of the year who's excited about being a first-time host. "I just want everybody to come to Atlanta and have fun." That's something Dupri is having right now, thanks to the popularity of Lil' Bow Wow. The artist's next project is to be released at the end of September. Meanwhile, So So Def labelmate Jagged Edge's *Jagged Little Thrill* album arrives June 26. There's also Dupri's new solo album, *Instructions*, coming mid-September. He's also remixed Janet's next single, "Someone to Call My Lover."

Billboard TOP R&B/HIP-HOP ALBUMS

JUNE 9, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW		1	REDMAN DEF JAM 548381*/DJMGM (12.98/18.98) 1 week at No. 1	MALPRACTICE	1
2		90	3	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	MISS E...SO ADDICTIVE	1
3		1	4	DESTINY'S CHILD COLUMBIA 61063*/CRG (12.98 EQ/18.98)	SURVIVOR	1
4	NEW		1	TYRESE RCA 67984* (11.98/17.98)	2000 WATTS	4
5		2	6	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
6	NEW		1	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	6
7		5	10	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
8		3	9	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
9		4	5	CASE DEF SOUL 548626*/DJMGM (12.98/18.98)	OPEN LETTER	2
10	NEW		1	STICKY FINGAZ UNIVERSAL 157990 (12.98/18.98) [BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES		10
◀ GREATEST GAINER ▶						
11		10	11	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
12		6	12	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
13	NEW		1	PASTOR TROY MADD SOCIETY 014173*/UNIVERSAL (12.98/18.98)	FACE OFF	13
14		9	9	INDIA.ARIE ● MOTOWN 013770*/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
15		14	28	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJMGM (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
16		17	33	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
17		7	6	SUNSHINE ANDERSON ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	2
18		16	13	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950*/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
19		15	31	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
20		11	8	GINUWINE ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	2
21		19	48	NELLY ▲ ⁶ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
22		12	3	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	12
23	NEW		1	CITY HIGH BOOGA BASEMENT 490890*/INTERSCOPE (11.98/17.98)	CITY HIGH	23
24		21	29	R. KELLY ▲ ³ JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1
25		18	10	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
26		8	11	TANK ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	1
27		22	45	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
28		25	32	LUDACRIS ▲ ² DISTURBING THA PEACQ/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)	BACK FOR THE FIRST TIME	2
29		23	38	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA (10.98/16.98) HS	LIVE IN LONDON AND MORE...	22
30		13	4	JT MONEY FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS	9
31	NEW		1	QUEEN PEN MOTOWN 013785*/UNIVERSAL (12.98/18.98)	CONVERSATIONS WITH QUEEN	31
32		28	6	ANGIE MARTINEZ ELEKTRA 62366*/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	7
33		29	3	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI	26
34			2	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98) HS	CHAPTER 1: LOVE, PAIN & FORGIVENESS	16
35		24	42	SHAGGY ▲ ³ MCA 112096* (11.98/17.98)	HOTSHOT	1
36		31	23	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
37			2	OLIVIA J 20001 (11.98/17.98)	OLIVIA	22
38		20	5	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK	9
39		35	13	DIRTY INFINITY 013557*/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
40		33	28	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
41		30	4	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE	30
42		27	8	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA (11.98/17.98)	KINGDOM COME	18
43		32	10	JON B EDMONDS 69998*/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
44		38	8	YUKMOUTH RAP-A-LOT 10042*/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	17
45	NEW		1	BOB MARLEY AND THE WAILERS UTV 542855 (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	45
46		34	10	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
47		47	35	LIL BOW WOW ▲ ² SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3

48	37	39	9	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	18
49	47	48	27	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
50	55	53	7	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) HS	GHETTO PLATINUM	50
51	41	36	14	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/DJMGM (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
52	42	41	25	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
53	62	58	7	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION	48
54	53	55	25	3LW ▲ NINE LIVES 63961*7EPIC (11.98 EQ/17.98)	3LW	19
55	36	26	10	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
56	46	43	31	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
57	49	42	5	VARIOUS ARTISTS JCOR 860924/INTERSCOPE (11.98/17.98)	8BALL PRESENTS THE SLAB	30
58	43	37	9	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	3
59	48	44	12	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	40
60	69	57	3	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD) HS	STRETCH ARMSTRONG PRESENTS SPIT	57
61	51	61	24	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
62	44	45	24	QB FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	10
63	73		2	LEXI... REAL DEAL 70626*/ORPHEUS (9.98/15.98)	AND THAT'S THE WAY IT IS	63
64	50	49	12	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
65	52	50	18	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
66	66	65	31	TAMIA ELEKTRA 62516*/EEG (11.98/17.98)	A NU DAY	8
67	59	52	36	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
68	64	59	33	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	20
69	57	46	7	SLIMM CALHOUN AQUEMIN/ELEKTRA 62520*/EEG (11.98/17.98)	THE SKINNY	19
70	58	56	35	MYSTIKAL ▲ JIVE 41696*/ZOMBA (12.98/18.98)	LET'S GET READY	1
71	60	63	18	DREAM ▲ BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
72	NEW		1	NIKKI COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98) HS	EVERYBODY GOT THEIR SOMETHING	72
◀ PACESETTER ▶						
73	93	51	10	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP	34
74	71	71	80	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
75	NEW		1	MC EIHT HALF OUNCE 2001/BAYSIDE (11.98/16.98)	THAB'Z GANGSTA	75
76	63	54	10	YOLANDA ADAMS ELEKTRA 62629*/EEG (12.98/18.98)	THE EXPERIENCE	24
77	56		2	CHUCK BROWN RAW VENTURE 9/LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.	56
78	70	60	23	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
79	81	89	3	VARIOUS ARTISTS B & S 9425/WICKED (10.98/16.98)	STRAIGHT UP GANGSTA SH#T PRESENTS: MIDWEST MOBSTAZ COMPILATION	79
80	67	67	54	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
81	72	74	27	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
82	65	40	7	UNCLE LUKE LUFFE 8250/KOCH (11.98/17.98)	SOMETHING NASTY	36
83	NEW		1	KARDINAL OFFSHALL MCA 112569* (12.98/18.98)	FIRESTARTER VOLUME 1 — QUEST FOR FIRE	83
84	NEW		1	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD)	INFECTIOUS	84
85	68	64	27	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
86	97	70	28	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
87	61	69	4	PETE ROCK BBE 002*/STUDIO K7 (14.98 CD)	PETESTRUMENTALS	61
88	75	72	58	JOE ▲ ² JIVE 41703/ZOMBA (12.98/18.98)	MY NAME IS JOE	1
89	80	82	76	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
90	79	76	71	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
91	86	73	10	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	19
92	82	84	25	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMGM (11.98/17.98)	THE UNDERSTANDING	1
93	77	75	10	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	20
94	54	62	13	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
95	RE-ENTRY		12	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	30
96	91	96	59	CARL THOMAS ▲ BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
97	76	83	9	MIKI HOWARD PEAK 8502/CONCORD (11.98/16.98) HS	THREE WISHES	60
98	78	78	10	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173*/EPIC (11.98 EQ/17.98)	THUG BY NATURE	17
99	87	79	56	MARY MARY ● C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL	22
100	89	98	65	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1

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

FOR LIL' ROMEO, MUSIC IS ALL IN THE FAMILY

(Continued from page 24)

a beat for me."

He's also very clear on who his audience is. "I write for the kids," says the New Orleans native. "One of my songs is called 'Your ABCs.' If the little kids can sing my song, then they can learn their ABCs."

No Limit VP Barbara Pescosolido thinks Lil' Romeo's album will attract a broad demographic. "He's made a record that people of all ages can appreciate," she says. "Not only is he invading the teen market, he's also reaching younger kids who can

relate to his music and understand the subjects he's talking about."

Lil' Romeo has been making the radio and retail rounds, winning the hearts of more than just the young girls. "Romeo is well on his way to stardom," says Violet Brown, director of urban music for Warehouse Entertainment. "He has it all—looks, personality, intellect, and talent. This is an album parents can feel good about buying for their kids."

With that in mind, Pescosolido says that Lil' Romeo will attend

"I know it's a hot track when my cousins like it and start bouncing to the music."

—LIL' ROMEO

roller-skating parties in major markets to promote the album. Those

markets include New York, Los Angeles, and Washington, D.C. Being pressed into service this fall are Lil' Romeo backpacks, book covers, and pencils.

In addition to doing some spot dates on the current 'N Sync tour, as well as some shows with teen singer Aaron Carter in June, Lil' Romeo will be featured in a half-hour special on Nickelodeon's *Teen Nick* concert series. It bows July 1, with repeat broadcasts throughout the summer.

The "My Baby" video, directed by Nick Quested, has been serviced to MTV and the Disney Channel, with it notching No. 1 on BET's *106 & Park* and Nickelodeon's *Slimetime Live*. Lil' Romeo has also made appearances on TV's *Jenny Jones*, *Rap City*, and *Soul Train*.

Among the first stations to play the "My Baby" single was WJMI Jackson, Miss. Says PD Stan Branson, "People loved it from the first time we put it on. It's been in our top five ever since."

Si*Sé's Luaka Bop Debut Is The Perfect Summer Soundtrack

SUNSET SOUNDS: It's days after Si*Sé's spirited performance at New York's Mercury Lounge, and we find ourselves unable (or perhaps unwilling) to remove the act's self-titled debut from the CD player. Awash in a variety of electronic flavors (including deep house, drum'n'bass, and hip-hop), jazzy Latin rhythms, and live instrumentation, the bilingual Si*Sé (Luaka Bop, due June 12) is the type of recording that will surely please those who admire such artists as **Sade**, **Bebel Gilberto**, **Everything but the Girl**, **Natacha Atlas**, **Soulstice**, and **The Angel**.

"Our sound is about mixing things up that aren't usually mixed together," offers singer/songwriter **Carol C.**, who founded the group with programmer/keyboardist **Cliff Cristafaro** (aka **U.F.Low**); it also consists of viola players **Jeannie Oliver** and



by Michael Paoletta

Olivia Martinez, percussionist **Neil Ochoa**, bassist **Morgan Phillips**, and drummer **Ryan Farley**.

"Except for Neil, who's from Venezuela, we all hail from the New York City area," continues C., whose parents migrated to New York from the Dominican Republic, hence the set's Spanish and English lyrics. "So, we try to merge the different styles of music that make up the city's landscape—because that's what we hear every day of our lives."

When the two founding members befriended each other two years ago, C. was working as a DJ (primarily at drum'n'bass events), collaborating on tracks with DJ **Dara**, and singing back-up for R&B singer **Amber-shower**, while Cristafaro was, as he puts it, "fiddling in the underground hip-hop scene" as an MC.

Prior to meeting face to face, the two swapped music and lyrics. "I was supplying Carol with music," Cristafaro recalls. "She, in turn, would get me lyrics. It was all a very interesting process, especially since I had this hardcore way of thinking. But when I heard Carol's vocals, my music began taking on a different life, full of twists and turns. Her voice offered me and my music a whole new perspective."

According to Cristafaro, "Her voice imparted the music with a sensuality, an element that I had always tossed to the side on my earlier projects. By feeding off each other musically, both of our minds opened. We both discovered that we weren't afraid to try new things."

After recording an electronic-

leaning six-track demo, both C. and Cristafaro came to the realization that their music was missing one element: live musicianship. Explains C., "I called my friends and Cliff called his, and we formed a band. After a few rehearsals, we booked a show at Baby Jupiter."

"We were completely green and probably shouldn't have been playing live so soon," Cristafaro says in retrospect. "But it was fun, and the club was packed with our friends and family members." Also in attendance was an A&R exec from Luaka Bop.

Two shows later, Luaka Bop founder **David Byrne** was in the audience. And then the negotiations began.

"It was both nerve-wracking and exciting," says Cristafaro of the duo's initial meetings with Byrne. "We weren't sure if we were ready for where it was all headed," C. recalls. "We didn't have much time to develop as a live band before heading into the studio to record the album. Even now, we wonder if our expectations should be higher."

Well, we think they should wonder no more. Produced by Cristafaro—along with **Michael Mangini**,

Michael Tuosto, and **Chris Kazimir**—Si*Sé bursts with sublime orchestral maneuvers and lounge/dancefloor potential. Such tracks as the melancholic "Slip Away," a clever re-working of **Oran "Juice" Jones'** "The Rain" (here titled "Rain"), the Ipanema-ready "Biscocho Amargo," the dub-inflected "Burbuja," and the drum'n'bass-lite sounds of "Aire" back this up.

As for the *pièce de résistance*, go directly to the Middle Eastern-speckled "Cuando" and just try not giving it up—to the music, that is. With Si*Sé's Si*Sé, we've found our soundtrack for summer 2001 and beyond.

SUMMIT UPDATE: In case you haven't heard, the eighth annual *Billboard* Dance Music Summit is preparing to take on New York (again) July 24-26. As in previous years, the event will encompass daily panels (held at host hotel the Waldorf-Astoria) and nightly artist/DJ showcases (at various clubs).

This year, Strictly Rhythm's **Ultra Naté** and Logic Records' **Gloria Gaynor** will spotlight their respective (vocal) wares at the opening-



Si*Sé

night fete at the Shine club. Both artists will deliver live sets—yes, with bands! **The Angel**, **King Britt**, and **DJ Smash** will handle all turntable activities before, between, and after the performances.

On Wednesday night, July 25, Summit attendees will party al fresco, under the stars, at the Sunset Terrace at Chelsea Piers. DJs for the (Continued on next page)

The Dance Trax HOT PLATE

•**Mondo Grosso**, "Life" (Epic/Sony Music Japan single). Lifted from Mondo Grosso's forthcoming album, *MG4*, the Brazilian-skewed "Life" is a summer classic just waiting to happen. Intertwining live instrumentation and savvy electronics, the lively and spirited track becomes one with the wonderfully sweet vocals of Japanese newcomer **bird**. Depending on your mood, there's the soulful Main mix, jumpin' M.G. 2.7 Stepped mix, and the string-laden Saudade Unplugged mix.

•**Tinstar**, "Sunshine" (V2 single). All bases are covered on this irresistible track, from progressive house (**Hatiras'** Solar Flare mix) and epic trance (**Scott Hardkiss'** Stroboscopic Vocal) to alt-house (**Eric Kupper's** Club Dubstrumental) and Nuyorican-hued club (**Masters at Work's** Underground House mix). "Sunshine" is culled from the London-based act's sophomore disc, *Dirty Bird*, due July 24.

•**Space 7**, "Space Station" (Clairaudience/Clarity Entertainment single). Remember those deliciously quirky tracks that Paradise Garage DJ **Larry Levan** was known for championing? (**Dinosaur L's** "Go Bang" and **Loose Joints'** "Is It All Over My Face" come immediately to mind.) If so, and if you seriously need some of that off-kilter sparkle, go directly to "Space Station." It's funky, jazzy, and disco-y in that classic West End way. And vocalist **Uguchi** doesn't disappoint either. Contact 718-956-4411.

•**Sun Kings Featuring Diva Dish**, "Maskerade" (Subliminal single). **George Benson's** classic "Masquerade" is wickedly updated by the production duo of **Dana Kelly & Marcus Bell** (aka Sun Kings). In the process, "Masquerade" becomes "Maskerade." While the Main and Vocal mixes certainly please, don't overlook the **Daft Punk**-inflected restructuring by newcomer **Who da Funk** (aka **Alex Alicea & Jorge "DJ Lace" Jaramillo**).

Q-Burns Abstract Message, Astralwerks Taking Flight

BY RICK SALZER

With the imminent scheduled arrival of Q-Burns Abstract Message's *Invisible Airline* (Astralwerks, June 26), those with a fear of flying may find some respite.

"I tried to capture the hazy, euphoric feeling you get when you fly," explains Q-Burns Abstract Message's mastermind, Orlando, Fla.-based producer/remixer/DJ **Michael Donaldson**, of the set. "While I would rather say this is a concept album without a concept, the fact remains that the airline/flying theme holds the record together."

Astralwerks began laying the groundwork for *Invisible Airline* last March, when it delivered a white-label promotional 12-inch of the progressive house jam "You Are My Battlestar," featuring **Lisa Shaw**, to club and specialty radio mix-show DJs.

In early August, the label will issue the radio-primed, Everything but the Girl-leaning "Shame" as the album's first commercial single. "Shame" also features **Shaw**, who performed on half the tracks on *Invisible Airline*.

"While I am known more in house circles, I am also into rock and funk," notes **Shaw**, who is currently recording her debut album for **Naked Music**. "Michael and I are similar in this manner. He appreciates so many different styles and genres of music and this

becomes very apparent after listening to the album."

Retailers seem to agree. "Of all the producers to emerge from the Florida breaks scene, Q-Burns is the one that's able to adapt his sound to an elder, more mature audience," notes **Shawn Schwartz**, co-owner of Brooklyn, N.Y.-based specialty retailer **Halcyon**. "His new album should do very well for us."

Steeped in dreamy, electronic-enhanced pop/funk landscapes, with touches of **Beth Orton**-shaded folk, *Invisible Airline* could very well succeed in a few different markets. That said, **Donaldson** is not relying on any one medium for the album's success.

"I'm not going to be optimistic about radio because it is a very different animal than [it was] when I was a college disc jockey 11 years ago. But at the same time, this record pays homage to my diverse musical tastes; hopefully, it can attach itself to many different people's feelings about music."

Donaldson, whose songs are published by **Eighth Dimension Publishing**, **BMI**, says he will not rely on remixes to help the album penetrate the various markets. However, he confirms that **King Britt**, **Hakan Lidbo**, and **Tom Chasteen** have remixed various tracks from the

album. Additionally, **Donaldson** himself has created different versions and mixes of each track on the album.

"We've done edits for the CD version, as well as longer, DJ-friendly edits for the vinyl, and shorter versions for radio. And while each version has a different appeal, the integrity of the song is always kept in place."

Fans and curiosity-seekers of Q-Burns Abstract Message can visit the label's Web site (Astralwerks.com) to sample such music.

"We'll have samples of the album on the site for download," **Astralwerks** product manager **Ashley Warren** says. The site will also stream "full tracks for people to listen to before buying the album," **Warren** adds. In the future, the site will deliver online chats with **Donaldson**.

Until then, **Donaldson**, who has remixed tracks for artists as diverse as the **Supreme Beings of Leisure** and **Britney Spears**—and produced several tracks for **Jim White's** *No Such Place* (Luaka Bop)—will continue his quest for the perfect beat.

"It's very easy to either make a pop song or an experimental one," he says. "What's not easy is to combine elements of both worlds and have the result be something that completely works—which is what I tried to do with *Invisible Airline*."

Billboard. Dance Breakouts
JUNE 9, 2001
CLUB PLAY

- LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE
- LIVE TO TELL LUCREZIA LOGIC
- ASTOUNDED BRAN VAN 3000 FEAT. CURTIS MAYFIELD GRAND ROYAL
- REMINISCIN' SAISON FEAT. CECE PENISTON REAL DEAL
- A WHITER SHADE OF PALE SARAH BRIGHTMAN ANGEL

MAXI-SINGLES SALES

- RELAX (REMIXES) FRANKIE GOES TO HOLLYWOOD STAR 69
- DON'T BREAK MY HEART 2002 SAFIRE GLOBSTAR
- PHATT BASS WARP BROTHERS VS. AQUAGEN GROOVILICIOUS
- ANGEL LIONEL RICHIE ISLAND
- LOADED RICKY MARTIN COLUMBIA

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



DONALDSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
No. 1					
1	2	5	7	DREAM ON MUTE 44982/REPRISE †	1 week at No. 1 DEPECHE MODE
2	8	14	5	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601	ULTRA NATE
3	1	2	7	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. †	MADONNA
4	5	6	8	WHAT'S ON YOUR MIND (PURE ENERGY) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
5	6	10	7	BANG THE DRUM 4 PLAY 2033	ABEL
6	9	11	7	LOVE IN TRAFFIC COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
7	10	13	7	OUT OF NOWHERE EPIC 79576	GLORIA ESTEFAN
8	13	22	5	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
9	4	1	10	ALL FOR YOU VIRGIN 97522 †	JANET
10	12	17	7	BEAUTIFUL V2 27689 †	MANDALAY
11	3	3	8	GROOVEJET (IF THIS AIN'T LOVE) BIG BEAT 85031/ATLANTIC †	DJ SPILLER
12	14	18	8	IN THESE SHOES WARNER BROS. 42360	BETTE MIDLER
13	7	8	8	LET THE MUSIC USE YOU UP STAR 69 215	CELEDA
14	19	36	3	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477	KIM ENGLISH
15	17	25	5	HIDE U STAR 69 1218	SUZANNE PALMER
16	20	33	4	DERB GROOVILICIOUS 249/STRICTLY RHYTHM	DERB
17	25	42	3	SURVIVOR COLUMBIA 79566 †	DESTINY'S CHILD
18	11	4	10	FEELIN' ME BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
19	21	32	4	MAYBE LAFACE PROMO/ARISTA	TONI BRAXTON
20	22	29	5	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY	BLAZE FEATURING PALMER BROWN
21	16	20	6	STANLEY (HERE I AM) G2 019/STRICTLY RHYTHM	AIRHEADZ
22	26	37	4	TOUCH ME KINETIC PROMO	RUI DA SILVA FEATURING CASSANDRA
23	15	7	10	PLAYED-A-LIVE (THE BONGO SONG) MCA 158893	SAFRI DUO
24	30	31	6	BEAUTIFUL STRANGE BEDROCK 1001/PIONEER †	BEDROCK
25	34	47	3	HERE WE GO AGAIN STRICTLY RHYTHM 12602	SOUL DUJOUR
26	23	19	11	SATISFIED EPIC PROMO	RHONA
27	18	9	9	MY FEELING RADIKAL 99057	JUNIOR JACK
POWER PICK					
28	44	—	2	PLAY EPIC PROMO †	JENNIFER LOPEZ
29	24	15	11	YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449 †	BECCA
30	37	—	2	DRUMS COME ALIVE DOTDOTDOT 003	TOMBA VIRA
31	35	48	3	SHAKE UP THE PARTY LAFACE PROMO/ARISTA †	JOY ENRIQUEZ
32	27	16	9	MISS YOU PRIVATE MUSIC PROMO/WINDHAM HILL	ETTA JAMES
33	38	46	3	WITHOUT YOU XTREME 831	DIGITAL ALLIES FEATURING RICHARD L
34	46	—	2	IT'S GONNA BE ALRIGHT V2 27697	PUSSY 2000
35	32	28	8	SUPER CALIFORNIA MCA 155809	FUNKY GREEN DOGS
HOT SHOT DEBUT					
36	NEW ▶	—	1	KEEP CONTROL GROOVILICIOUS 250/STRICTLY RHYTHM	SONO
37	50	—	2	SWEET SURRENDER NETWORK PROMO	SARAH MCLACHLAN
38	28	21	11	GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM	DJ PRINCE & JUSTIN K
39	45	—	2	ORDINARY WORLD GROOVILICIOUS 247/STRICTLY RHYTHM	AURORA FEATURING NAIMEE COLEMAN
40	43	49	3	COME ON-A MY HOUSE BNA PROMO	K.T. OSLIN
41	33	35	6	JUST FRIENDS (SUNNY) DEF JAM/DEF SOUL PROMO/IDJMG †	MUSIQ
42	31	12	13	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
43	NEW ▶	—	1	ALL I DO (IS THINK ABOUT YOU) RADIKAL 99061	CLEPTOMANIACS
44	NEW ▶	—	1	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M PROMO/INTERSCOPE †	SAMANTHA MUMBA
45	39	44	4	PHATT BASS GROOVILICIOUS 246/STRICTLY RHYTHM	WARP BROTHERS VS. AQUAGEN
46	29	23	10	AIN'T WHAT I EXPECTED GROOVILICIOUS 238/STRICTLY RHYTHM	DONICA
47	40	41	5	MUSIC TAKES ME HIGHER G2 016/STRICTLY RHYTHM	DJ ESCAPE
48	48	45	6	SOUND OF BAMBOO STAR 69 210	FLICKMAN
49	NEW ▶	—	1	RELAX (REMIX) STAR 69 1221	FRANKIE GOES TO HOLLYWOOD
50	NEW ▶	—	1	NEVER ENOUGH MSU 101/STRICTLY RHYTHM	BORIS DLUGOSCH FEATURING ROISIN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
No. 1					
1	1	1	4	SURVIVOR (T) (X) COLUMBIA 79566/CRG †	3 weeks at No. 1 DESTINY'S CHILD
2	2	2	5	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †	MADONNA
3	3	4	15	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
GREATEST GAINER					
4	50	—	2	FILL ME IN (T) (X) WILDSTAR/ATLANTIC 88098/AG †	CRAIG DAVID
5	5	5	14	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
HOT SHOT DEBUT					
6	NEW ▶	—	1	I DO!! (T) (X) ARISTA 13973 †	TOYA
7	4	3	5	DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. †	DEPECHE MODE
8	12	14	10	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
9	6	8	25	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
10	7	7	14	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
11	10	10	41	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
12	9	9	3	STAR 69 (WHAT THE F**K) (T) (X) SKINT 38777/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
13	8	6	26	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
14	21	24	41	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
15	11	11	11	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
16	13	12	57	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
17	29	26	33	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
18	18	20	20	CASTLES IN THE SKY (T) (X) ROBBINS 72046 †	IAN VAN DAHL FEATURING MARSHA
19	16	19	30	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
20	15	13	20	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
21	14	—	2	IN THESE SHOES (T) (X) WARNER BROS. 42360	BETTE MIDLER
22	20	15	24	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
23	19	17	10	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
24	22	21	25	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
25	33	33	5	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893	SAFRI DUO
26	23	18	10	TAKE BACK (T) (X) SUNDAY 70486/ORPHEUS	KODA
27	NEW ▶	—	1	GROOVEJET (IF THIS AIN'T LOVE) (T) (X) BIG BEAT/ATLANTIC 85031/AG †	DJ SPILLER
28	RE-ENTRY	4	4	MAN! I FEEL LIKE A WOMAN (T) (X) PURE POWER 1004/STRONG ISLAND	JAYNE COUNTRY
29	24	23	4	CHILLIN' (T) (X) BARCLAY 587077/MCA	MODJO
30	26	28	10	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
31	NEW ▶	—	1	DAMAGED (T) (X) NEBULOUS 003	PLUMMET
32	28	25	5	OUT OF NOWHERE (T) (X) EPIC 79576	GLORIA ESTEFAN
33	30	—	2	HOTTIE (T) (X) ATLANTIC 84941/AG †	ASHLEY BALLARD
34	NEW ▶	—	1	YOU'RE THE WORST THING FOR ME (T) (X) TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
35	31	27	24	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
36	27	29	37	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
37	25	22	6	ALL FOR YOU (T) VIRGIN 97522 †	JANET
38	34	31	7	WHAT'S ON YOUR MIND (PURE ENERGY) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
39	32	30	56	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
40	47	43	7	IS IT LOVE? (T) (X) TINTED 80778/RAZOR & TIE	CHILI HI FLY
41	NEW ▶	—	1	COME WITH ME (T) (X) TOMMY BOY SILVER LABEL 2199/TOMMY BOY	SAL DANO FEAT. FLAVIA + JENNIFER NIEVES
42	37	32	49	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
43	RE-ENTRY	2	2	DAYLIGHT (T) (X) TOMMY BOY 2183	NEW LIFE CRISIS
44	39	39	24	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
45	43	35	46	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
46	RE-ENTRY	7	7	WHAT U DID 2 ME (T) (X) ROBBINS 72047 †	ROCKELL
47	RE-ENTRY	3	3	FEELIN' ME (T) (X) BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
48	41	37	10	I LIKE THEM GIRLS (T) RCA 60418 †	TYRESE
49	36	38	64	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
50	35	36	5	EVERYBODY DOESN'T (X) MAVERICK 16771/WARNER BROS.	AMANDA

○ 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.

DANCE TRAX

(Continued from preceding page)

evening are **Danny Krivit**, **Steve Travolta**, and **Dimitri From Paris**, who will deliver a "sunset mix."

The closing-night celebration at Centro-Fly will house three distinct atmospheres. The club's main room will spotlight the turntable skills of the U.K.'s **DJ Paulette** (Nervous Records) and **Rhythm Masters** (Tommy Boy Silver Label) and New York's **Erick Morillo** (Subliminal). Fans of 2-step are advised to go directly to the club's Pinky room, where **Mark Hill** (one-half of

London-Sire act **Artful Dodger**) will be manning the turntables. Those with a hankering for the soulful and Paradise Garage-etched are encouraged to visit New York DJs **Bobby Shaw** and **Tony Troffa** in the Tapioca room.

This year's conference also features a new-talent discovery contest, with the winner performing at one of the nightly showcases. For complete details, rules, and regulations about the contest, as well as additional info and updates concerning

the Dance Music Summit in general, log on to billboard.com/events/dance.

NEW & NOTEWORTHY: These days, and with the glut of a lifetime, dance/electronic compilations are a dime a dozen. What follows are some compilations ya need to know (and care) about: *Sunrise at Tarifa—The Finest in Deep and Disco House* (UCA Germany/InterGroove Records); *La Gare—Lounge Station, Selected by DJ Sonic & DJ*

Terry (Le Maquis France, racked by Musicrama); *The Afro House of Irma—Afrodesia, Vol. 2* (Irma); *Buddha-Bar III* (George V Records France, racked by Musicrama); **Johnny Vicious & Tall Paul's Club Nation America** (Ministry of Sound/Ultra); **Mixin' Marc vs. Richie Santana's Massive Underground** (UC Music/Strictly Hype Recordings); *Spundae Presents Interpretations II by Jerry Bonham* (Spundae/Mute); *Trip do Brasil 2*

(Rythmix/Sony Music France); *Plastic Buddha—Throwing Stones in Placid Pools and Transatlantik Lounging 4* (Life Enhancing Audio/N.E.W.S. the Netherlands); *Chillout 2001, V.1* (Network America); *Guidance Recordings: Hi-Fidelity House: Imprint 3* (Guidance Recordings); **Mark Farina's Mixer—the Future Sound of America: Rewind** (DMC/Razor & Tie); and **DJ Disciple's Selections** (Northcott Productions).



Billboard

SPOTLIGHTS

Dance
and **ELECTRONIC**
MUSIC

This in-depth annual report coincides with Billboard's 2001 Dance Music Summit, the Dance music industry's premiere event. Coverage includes a look at the breeding grounds for experimental music, the Dance Music Summit's program guide, a profile of the European Dance music scene, and an expanded look at Electronic music, including a year-to-date Electronic albums recap chart.

Don't be left out of this important issue!

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Buy a full page in Billboard and get your track included on our Dance CD sampler, and get a special Billboard.com spotlight ad at a reduced rate. Bonus distribution at the conference!

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nightly events (as of 5/29)

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- Erick Morillo, New York
- Artful Dodger's Mark Hill, London
- Smash, New York
- The Angel, Los Angeles
- Rhythm Masters, London
- Paulette, London
- Tony Troffa, New York

OFF-SITE STUDIO TOURS

Tours and demonstrations at
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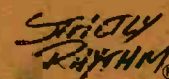
JUST
ANNOUNCED

panels

Encompassing the Internet, marketing, promotion, distribution, radio, producers/remixers/ DJs, legal issues, licensing, artist/DJ bookings & management & more.

CONFIRMED PANELISTS (as of 5/29)

- The Angel, Supa Crucial Recordings
- Steve Lau, Kinetic Records
- Maurice Bernstein, Giant Step
- Tom Moulton, remixer/producer
- Michael Cohen, Warner Music Group
- Seth Neiman, Music Choice
- Claudia Cuseta, Maxi Records
- Sarina Paris, Playland/Priority
- Joe Danziger, DJCentral.com
- Tony Portelli, 4 Liberty Records Ltd.
- Louie DeVito, E-Lastik Recordings
- Peter Rauhofer, Star 69 Records
- DJ Paulette, DJ
- Kelly Schweinsberg, Logic Records
- Swedish Egil, Grooveradio.com
- David Steel, V2 Music
- Jeannie Hopper, Liquid Sound Lounge
- Marci Weber, MCT/BOLD
- Junior Vasquez, Junior Vasquez Music



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Make all payments to Billboard. Group discounts for 8 or more are available. Contact Phyllis Demo 646.654.4643.

CANCELLATIONS

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

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BNA's Lonestar 'Already' Getting Response To New Album

BY DEBORAH EVANS PRICE
NASHVILLE—Following a hit album is no easy feat, but BNA band Lonestar refused to be intimidated by the success of its platinum-selling album *Lonely Grill* when it went into the studio to record the forthcoming *I'm Already There*.

Ideal, according to Lonestar lead vocalist Richie McDonald, the success of *Lonely Grill*, propelled by the multi-format hit "Amazed," provided a more comfortable platform from which to launch the band's new endeavor. "We felt pressure when we recorded *Lonely Grill*. We had to do some-

thing," McDonald says of Lonestar's third album, which followed 1996's self-titled debut and 1997's *Crazy Nights*.

McDonald says the success of *Lonely Grill*, which has spent 104 weeks on *Billboard's* Top Country Albums chart, "gave us the luxury" of being more confident in recording the new album. "You always feel pressure," he says, "but it's more going in and just wanting to do better than the last time. You try to find passionate songs. There was pressure, but not as much pressure as there has been."

In approaching the new album with producer Dann Huff, McDon-

ald says their philosophy was "if it isn't broke, don't break it. It seems like we found our niche with *Lonely Grill* and the sounds that Dann Huff created, and we wanted to go in the same direction. Everybody said, 'Will you have another "Amazed" on there?' And we didn't want to do the same thing twice because everyone would say, 'Hey, they did it again.' We just wanted to make it different but still let it be the same direction."

One perk the group gleaned from *Lonely Grill's* momentum was having its pick of Nashville's top songs. "That's another luxury when you have success on your

previous album—all the great writers in Nashville are definitely pitching you their 'A' songs," says McDonald, whose bandmates are guitarist Michael Britt, drummer Keach Rainwater, and keyboardist Dean Sams. "Unfortunately there are only 12 songs on an album. If not, we would have had 100 great songs on there. It was a tough selection process. You just narrow it down to those ones that you really feel passionate about."

able to be at home a lot of the time, but in our minds, we don't ever leave.' So I started this song."

RCA Label Group (RLG) chairman Joe Galante is naturally pleased with the single's quick ascent of the charts. It rises 6-4 this issue after just nine weeks on the chart.

"Lonestar was the first group I signed when I came back to Nashville," Galante says, referring to his return to Music Row after a stint with RCA in New York. "I've always been impressed with how good a band they are, and on each and every record, they've grown tighter and better. They are going to continue to be part of the fabric of country music 20 years from now."

Though "Amazed" brought the band success beyond the country format, there are no plans to continue pursuing crossover success. "Lonestar is not creating music to be pop. Lonestar is just creating great music," says RLG executive VP Butch Waugh. "If we can have pop success, that's great. When you listen to the album, there are songs that could easily cross to pop, but that's not the way the album was cut. The album was cut for country radio. If we have pop success, it will be natural and organic, just the way 'Amazed' was."

According to Debbie Schwartz, senior director of marketing and artist development for BNA Records, the label plans an aggressive push at radio in the weeks before the album streets. In addition to a syndicated radio special, hosted by actress Victoria Principal (who Waugh says is a huge Lonestar fan), Schwartz says the band will be "hitting their equity markets, performing acoustically at radio stations."

Managed by Borman Entertainment and booked by the William Morris Agency, the band has been getting key exposure performing as part of the George Strait Country Music Festival. "We're using the tour as a vehicle to bring awareness to the consumer about this new record," says Schwartz. "We're looking at doing TV buys on cable networks, and we will be handing out postcards promoting the new release at the Strait dates."

Waugh says the retail campaign for the new record is "set up like the Eiffel Tower." Plans include prime positioning, point-of-purchase materials, and a performance by the band at the Wal-Mart stockholders meeting. There are also plans for a special event at the Mall of America (the largest fully enclosed retail and entertainment complex in the U.S.) during street week that will involve Sam Goody and KEEY (K102) Minneapolis. The label is also organizing special Father's Day promotions, since the single offers natural ties to the holiday's sentiment.



LONESTAR

McDonald is particularly enthusiastic about "Not a Day Goes By," written by Steve Diamond and Maribeth Derry. Another one of his favorite cuts is "Unusually Unusual," penned by VFR Records artist Mark McGuinn of "Mrs. Steven Rudy" fame. McDonald remembers being so excited the first time he heard it that he called McGuinn's publishing company from a hotel room in London. "I didn't realize the time difference, and I got the answering machine," he recalls. "I said, 'I wanted to leave this message for Mark McGuinn and let him know that Lonestar loves "Unusually Unusual," and if he pitches it to anyone, we'll break his legs.' Then I saw Mark at the [Academy of Country Music Awards], and he said, 'Richie, I saved that message because I thought it was the funniest thing.'"

The title cut from the new album is whetting appetites for its June 26 street date. "The Lonestar single is the fastest-performing record that I've had on the air in a very long time," says Gail Austin, PD at WCOL Columbus, Ohio. "We started playing it at 50 spins a week and haven't stopped since. People have been saying this single could be as big as 'Amazed.' It has that potential."

McDonald, a Sony/Tree writer, co-wrote the song with Gary Baker and Frank Myers. He's especially gratified by the single's success because the song is so personal to him. "I called home one night and was talking to my son, Rhett, who was 2 years old at the time, and he asked, 'Daddy, when are you going to be home?' It hit me real hard," he says. "It always hits me hard, but that particular night we'd been gone for six weeks, and I just remember hanging up the phone and thinking, 'Physically, I'm not

Derailers Back On Track With Lucky Dog; Corus Entertainment Purchases BCM

SIGNINGS: The Derailers have been signed to Sony Music Nashville's Lucky Dog label. The Austin, Texas-based group previously recorded for London/Sire Records. Their first Lucky Dog album, produced by **Kyle Lehning**, is due Aug. 14 and features **Delbert McClinton** playing harmonica on one track.

Dualtone Records has signed former Decca artist **Chris Knight**. His first album for the label, *Pretty Good Guy*, is due Sept. 4. **Dan Baird**, formerly of the **Georgia Satellites**, is producing.

The William Morris Agency has signed Lucky Dog/Columbia artist **Charlie Robison** for booking representation. He was previously booked by Monterey Artists.

ON THE ROW: **Karen Conrad** has been promoted from VP to senior VP of country music for BMG Songs. Also in BMG's Nashville office, **Ron Stuve** is promoted to VP of the repertoire department. He had been senior director of the department. Replacing him in that capacity is **Chris Oglesby**, who was previously senior creative director. **Michelle Berlin** is named creative director of the repertoire department. She joined the company in 1998 as a professional manager.

Meanwhile, at Universal Music Publishing in Nashville, **Kent Earls** is promoted to senior director of creative services. **Betty Reid**, formerly of Warner/Chappell Music, joins as director of business affairs. **Katie Dalton**, formerly of PolyGram Music, joins as creative director, as well as product manager for several Universal writers. Creative director **Molly Reynolds** gets the additional title of coordinator of alternative markets and will develop opportunities for Universal writers in the pop, rock, alternative, and R&B markets.

OH CANADA: Canadian company Corus Entertainment recently completed the 100% purchase of Balmur Corus Music (BCM), a music and TV production, distribution, marketing, and talent management company formed last year through a partnership between Corus and **Anne Murray's** Balmur Entertainment Ltd. BCM's music publishing, artist management, and production facilities are based in Toronto and Nashville. Corus also owns Canada's Country Music Television and four country radio stations in Canada. Murray will

continue her role as honorary chairperson of BCM. Meanwhile, BCM has licensed the production, broadcast, and marketing rights to the annual Canadian Country Music Awards show for the next five years. BCM's plans include the largest budget commitment for the show in its 15-year history. This year's show will be held Sept. 10 in Calgary, Alberta.

ARTIST NEWS: Lyric Street artist **Kortney Kayle** has landed a recurring role on sister company ABC-TV's daytime drama *One Life to Live*. Kayle will play herself throughout the summer and will have several musical performances on the show. Her debut appearance airs the week of July 2, and her first musical performance on the show is July 20.

Brad Paisley and **Chris LeDoux** will be among the performers on the *TNN Country Weekly Awards* June 13 in Nashville. **Charlie Robison** will be a presenter on the show. LeDoux, who will perform, "For Your Love," will be making his first TV appearance since his liver transplant surgery last October. Backing LeDoux on stage will be **Charlie Daniels** on fiddle.

Capitol will repack and rerelease **Chris Cagle's** *Play It Loud* June 19, adding two more songs and other elements on an enhanced CD. The album was originally issued on Cagle's previous label, the now-defunct Virgin Records. The album will feature a new cover and packaging and will also contain the video for "My Love Goes on and On," behind-the-scenes footage of Cagle on the road, and new photos. The new songs are "I Breathe in, I Breathe Out," a Cagle/**Jon Robbin** composition previously cut by **David Kersh**, and "Are You Ever Gonna Love Me?" Cagle is also set to make his Grand Ole Opry debut June 16.

Fan Fair will take on a new, charitable benefit element this year. Half of the net proceeds from the event will go to charities designated by participating artists. In addition to picking the charity of their choice, artists may also select one of two nonprofits officially designated by Fan Fair: the Country Music Retirement Center and the Country Music Hall of Fame. The remaining net proceeds will continue to go into the Country Music Assn.'s special fund for the promotion and development of country music. Fan Fair is set for June 14-17 in Nashville.



by Phyllis Stark



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	3	3	21	No. 1 DON'T HAPPEN TWICE 1 week at No. 1 B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	1
2	2	2	12	GROWN MEN DON'T CRY B.GALLIMORE,J.STROUD,T.MCGRAW (S.SESKIN,T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	2
3	1	1	17	AIN'T NOTHING 'BOUT YOU K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
4	6	7	9	I'M ALREADY THERE D.HUFF (R.MCDONALD,G.BAKER,F.MYERS)	LONESTAR BNA ALBUM CUT	4
5	7	9	17	I COULD NOT ASK FOR MORE S.EVANS,P.WORLEY (D.WARREN)	SARA EVANS (V) RCA 69008 †	5
6	5	6	37	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	5
7	4	4	16	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	3
8	10	10	15	IF YOU CAN DO ANYTHING ELSE T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	8
9	8	5	25	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER,JR.,T.TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
10	11	11	14	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	10
11	12	13	18	SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	11
12	13	14	12	TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY,K.LOVELACE,T.OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	12
13	9	8	20	MRS. STEVEN RUDY M.MCGUINN,S.DECKER (M.MCGUINN,S.DECKER)	MARK MCGUINN (D) VFR 734758 †	6
14	17	19	11	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL,R.DEAN,S.TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	14
15	18	17	9	DOWNTIME B.GALLIMORE,T.MCGRAW (P.COLEMAN,C.D.JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	15
16	14	12	30	WHO I AM B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	1
17	15	15	31	ONE MORE DAY M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
18	20	20	16	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	18
19	16	16	33	YOU SHOULDN'T KISS ME LIKE THIS J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
AIRPOWER						
20	21	24	9	WHERE THE BLACKTOP ENDS M.ROLLINGS,K.URBAN (S.WARINER,A.SHAMBLIN)	KEITH URBAN (V) CAPITOL 58992 †	20
21	28	37	3	THERE YOU'LL BE T.HORN,B.GALLIMORE (D.WARREN)	FAITH HILL WARNER BROS. SOUNDTRACK CUT/WRN †	21
22	24	23	11	WHILE YOU LOVED ME M.BRIGHT,M.WILLIAMS (M.DODSON,K.WILLIAMS,D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	22
23	23	22	17	LAREDO R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	22
24	22	21	20	SOMETIMES S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON (V) VIRGIN 58981/CAPITOL †	21
25	27	30	10	WHY THEY CALL IT FALLING M.WRIGHT (R.DEAN,D.SCHLITZ)	LEE ANN WOMACK (V) MCA NASHVILLE 172203	25
26	25	26	12	A GOOD WAY TO GET ON MY BAD SIDE B.J.WALKER,JR. (G.TEREN,R.RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	25
27	33	41	3	I'M JUST TALKIN' ABOUT TONIGHT J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	TOBY KEITH DREAMWORKS ALBUM CUT †	27
28	26	27	10	SECOND WIND F.ROGERS,J.STROUD (D.WORLEY,S.LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	26
29	31	32	7	AUSTIN B.BRADDOCK (D.KENT,K.MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	29
30	30	31	10	I WOULD'VE LOVED YOU ANYWAY M.WRIGHT,T.YEARWOOD (M.DANNA,T.VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	30
31	29	29	20	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	32	34	11	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	34	35	18	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
34	35	36	11	ANGELS IN WAITING B.CHANCEY (T.COCHRAN,J.MCBRIDE,S.HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	34
35	38	43	5	SWEET SUMMER M.D.CLUTE,DIAMOND RIO (M.DULANEY,N.THRASHER)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	35
36	40	40	8	STILL HOLDING OUT FOR YOU D.HUFF (K.OSBORN,R.MARX)	SHEDAISY LYRIC STREET ALBUM CUT	36
37	37	38	11	I WANT YOU BAD C.ROBISON,B.CHANCEY (T.D.ADAMS,P.CRANON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	37
38	41	39	8	COMPLICATED P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,S.SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	38
39	39	42	7	LOVING EVERY MINUTE C.CHAMBERLAIN (T.SHAPIRO,M.CRISWELL,M.WHITE)	MARK WILLS MERCURY ALBUM CUT	39
40	42	44	6	ON A NIGHT LIKE THIS C.HOWARD (K.STALEY,D.KAHAN)	TRICK PONY (C) (D) (V) WARNER BROS. 16751/WRN	40
41	46	50	4	HOW COOL IS THAT D.MALLOY (A.GRIGGS,N.THRASHER,W.MOBLEY)	ANDY GRIGGS RCA ALBUM CUT	41
42	45	48	6	WILL YOU MARRY ME J.STROUD,ALABAMA (J.STEELE,A.ANDERSON)	ALABAMA RCA ALBUM CUT	42
43	43	46	6	COME A LITTLE CLOSER D.MALLOY (T.MARTY,P.DOUGLAS,J.SHERILL)	LILA MCCANN (C) (D) (V) WARNER BROS. 16762/WRN †	43
44	48	51	6	STANDIN' STILL B.GALLIMORE,T.MCGRAW (C.DANNEMILLER,R.L.BRUCE,C.HARRISON)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	44
45	36	28	18	NO FEAR S.SMITH,K.STEGALL,T.CLARK (T.CLARK,M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	27
46	49	—	2	WHERE DOES IT HURT B.WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,T.DOUGLAS)	THE WARREN BROTHERS BNA ALBUM CUT	46
47	51	54	3	REAL LIFE (I NEVER WAS THE SAME AGAIN) J.NIEBANK (N.THRASHER,J.JANOSKY)	JEFF CARSON CURB ALBUM CUT	47
48	47	49	8	LOVE IS ENOUGH B.GALLIMORE (J.VARSOS,N.THRASHER)	3 OF HEARTS (D) RCA 69034 †	43
49	53	—	2	NEVER LOVE YOU ENOUGH D.HUFF (B.JAMES,ANGELO)	CHELY WRIGHT MCA NASHVILLE ALBUM CUT	49
50	52	55	4	HONEY DO J.STROUD,D.COOK (A.ANDERSON,J.STEELE,K.BLAZY)	MIKE WALKER (D) (V) DREAMWORKS 450914	50
51	RE-ENTRY	—	2	I WANT YOU TO WANT ME P.ANDERSON (R.NIELSEN)	DWIGHT YOKAM REPRISE ALBUM CUT/WRN	51
52	58	—	2	SIX-PACK SUMMER B.GALLIMORE,P.VASSAR (P.VASSAR,C.BLACK,T.ROCCO)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	52
HOT SHOT DEBUT						
53	NEW ▶	—	1	UNBROKEN BY YOU D.MALLOY (G.BURR,J.BLADES,T.BRUCE)	KORTNEY KAYLE LYRIC STREET ALBUM CUT	53
54	60	—	2	SHE'S MY GIRL D.MALLOY,B.CHANCEY (Z.TURNER,B.BAKER,L.WILSON)	BILLY GILMAN EPIC ALBUM CUT †	54
55	54	59	3	THE BIRD SONG R.WILEY (N.THRASHER,B.CASON)	MEREDITH EDWARDS MERCURY ALBUM CUT	54
56	59	—	4	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
57	56	53	6	SIMPLE LIFE M.C.CARPENTER,J.JENNINGS,B.CHANCEY (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA	53
58	NEW ▶	—	1	HELPLESSLY, HOPELESSLY B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	58
59	NEW ▶	—	1	DIDDLEY D.S.MILLER (C.B.CARTER,D.J.SHAPIRO)	ELBERT WEST BROKEN BOW ALBUM CUT †	59
60	NEW ▶	—	1	SOUTHERN RAIN D.HUFF (B.R.CYRUS,D.V.TRESS,M.J.SAGRAVES)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440	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 9, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	41	No. 1 BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116 12 weeks at No. 1	LEANN RIMES
2	3	5	3	WHAT I REALLY MEANT TO SAY CAPITOL 58987	CYNDI THOMSON
3	2	1	15	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
4	4	3	16	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	8	14	4	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
6	5	4	25	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
7	6	6	36	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
8	7	7	33	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
9	14	—	2	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
10	9	15	8	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
11	11	11	12	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
12	12	10	16	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
13	10	8	11	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	9	8	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
15	15	12	31	HOW DO YOU LIKE ME NOW? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
16	16	16	207	HOW DO I LIVE CURB 73022	LEANN RIMES
17	21	19	8	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
18	19	17	30	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
19	18	18	30	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
20	22	21	5	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MCALYSTER
21	17	13	20	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
22	20	20	36	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
23	24	24	36	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
24	23	22	56	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
25	RE-ENTRY	—	67	BREATHE WARNER BROS. 16884/WRN	FAITH HILL

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.

Hubbard Sheds Cynicism For 'Eternal And Lowdown' On Philo

BY VERNELL HACKETT

NASHVILLE—Texas artist Ray Wylie Hubbard has maintained a loyal listener base worldwide because he has managed to hold on to the integrity of his music.

While his music has evolved through the years from "Up Against the Wall, Redneck Mother" in the 1970s to "Conversation With the Devil" from his 1999 CD *Crusades of the Restless Knights*, Hubbard had about a dozen years in the middle where he was seeking his way in life.

Drugs and alcohol were his major focus back then, and although he maintained the lifestyle through his music, it wasn't until he became a sober person on his 41st birthday, Nov. 13, 1987, that he really began to come into his role as a songwriter and performer. It was five years before he released *Lost Train of Thought*, the album that was the beginning of the music he writes and performs today.

The July 3 release of *Eternal and Lowdown* on Philo/Rounder Records is, as Hubbard describes it, "kind of rootsy and raw, but just really a cool record."

"I got all that [cynicism] out of my system in the last record," Hubbard says. "I started listening to my early influences of bluegrass and blues and picked up a little bottleneck slide. The writing still has similar themes of redemption and hope, just in different characters. When I'm writing a song, I never know how it's gonna turn out."

Eternal and Lowdown was produced by Gurf Morlix (Hubbard had worked with Lloyd Maines on his previous three), who has also produced Lucinda Williams, Slaid Cleaves, Tom Russell, and Robert Earl Keen. "I had a great time recording it," Hubbard says. "[Morlix] has a lot of tonal integrity. My record just really sounds right."

Morlix engineered and produced the album and also played guitar and sang on it. Other featured musicians include Rick Richards on drums, Ian McLagan on organ, Eamon McLoughlin on fiddle, Jeff Plankenhorn on dobro, Martha Mer-

riell on harmony vocal, and Bryan Standefer on viola.

The album is being serviced to Americana and triple-A radio, according to Rounder Records GM Paul Foley. The single "Three Days Straight" was shipped to triple-A stations June 4.

"With Ray coming off his best-selling record to date, *Crusades of the Restless Knights*, we are hoping to double sales with the new one," Foley says. The label plans to break it out of Texas, concentrating on Austin, Houston, and Dallas, with in-stores in those markets.



HUBBARD

"Ray is on the road constantly, so we'll be looking to do in-store performances in a lot of markets around the country," Foley says. "As he goes across the country, we'll look for tie-ins with radio and retail to promote the CD."

Rounder is setting up "win it before you can buy it" weekends prior to the release. It will also do presales at Internet sites, including Amazon and barnesandnoble.com, where fans will be able to hear the music and order it for delivery on July 3.

"We'll also do e-mail campaigns with online retailers," Foley says. "They identify people who purchased Ray in the past and send them an e-mail to let them know there is a new album."

Brett Dylan, operations manager of KHYI Plano, Texas, says Hubbard is a staple at the suburban Dallas Americana station, where "Conversation With the Devil" is one of the station's most-requested tunes. "We've been dipping into the new album just a little, playing two tracks ["Mississippi Flush" and "Three Days Straight"], both of which are receiving strong reaction from listeners."

Dylan says listeners appreciate Hubbard because "he's run the gamut—he's been down and he's been back up, and now he's at a great level and happy with his life. He's

married to a great woman and got a great kid. He's got his head screwed on. People look to him like a Texas guru. People say he's a living legend, a leader and not a follower. When he sings, they listen."

Bruce Kidder, PD at KHYI, says Hubbard is "a Texas guru, guidepost, spiritual adviser, and core cosmic

cowboy. [The new album is] lighting the phones here at KHYI."

Martin Coulter, buyer for Waterloo Records in Austin, says that new folk bands admire and respect Hubbard as a singer/songwriter. "He was never affected by the decline of the progressive country cowboy image. He never changed to be something

else. So a lot of people that listen to him still see a true vision there, as far as what his writing is and how he crafts a song. Every album has just gotten better."

Hubbard is booked by Dick Renco at Muzik Management and managed by Judy Hubbard in Wimberly, Texas.

Keeping The Faith In The Business Of Fairs

Six Questions is an occasional feature that focuses on noteworthy industry people.

NASHVILLE—Bob Romeo, executive VP of TBA Entertainment's fairs and festivals division, is a veteran talent buyer with more than 25 years' experience. He won this year's talent buyer/promoter of the year award from the Academy of Country Music. Romeo and TBA buy talent for more than 400 fairs, festivals, and rodeos nationally.

Does country music have as much clout at fairs as it once did?

No. When I first got into this business about 25 years ago, there were probably 20 acts that could consistently do business at fairs. Today, if you don't have Tim [McGraw] and Faith [Hill], Dixie Chicks, Shania [Twain], or Garth Brooks, business is spotty at best, and the fairs never had a shot at those acts. We're definitely in a downturn, but do I think it will bounce back? Yes.

Are multi-act tours like the Strait Fest and the Brooks & Dunn tour, along with their radius clauses [where acts coming into a market are prohibited by contract from playing within a specified radius of time and geography], having an impact on the fairs?

Yes. There is just so much more competition now for the entertainment dollar, period. As for these radius clauses of 200 miles or whatever, I understand why [promoters] are doing that. They want protection. They want to sell tickets.

But it does make things tougher.

What are the fairs and festivals interested in talent-wise this year?

A lot of our clients accept the changes in country music and realize it's a cycle, with peaks and valleys. Five or six years ago we started to see classic rock come in, with Steve Miller Band, REO, Styx, and others all doing great business at fairs. Three years ago we started seeing pop do well at fairs, including 98°, Britney Spears, and Christina Aguilera. This year, if

has a lower threshold than the concert business [at large].

Is there a stigma attached to playing fairs?

Yes, particularly with the hot rock acts. If an act doesn't think your place is hip, you don't have enough money to buy the act. In country music, a lot of it has to do with production. Tim and Faith, for example, did no fairs last year because they wanted to have that big production, the nine trucks, and 95% of fairs can't handle that. If you saw the Dixie Chicks tour, how could you put that outside at a fair? It's not that they hate fairs—I just think a lot of these acts want to bring in this big, dynamic show.

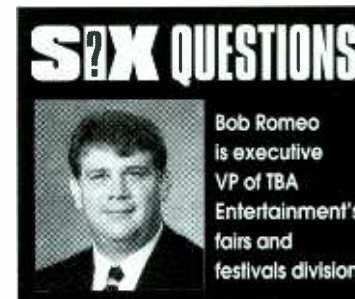
Are paid grandstands being replaced by free stages?

Yes. We're seeing more and more of our fairs saying they can't afford or get the big names, so what are their next choices? A lot of acts won't sell the 10,000 seats, so [the fairs] just upgrade the level of free entertainment with \$5,000 acts and let the people see them for free. The business is splitting so much, and it will get harder and harder for the midlevel acts to find work.

Are fair buyers in general more savvy than 10 years ago?

The ones that want to be more savvy are, and others have their heads in the sand. We want to help the fairs realize they can't always do it the way they used to. The challenge is to market better, to merchandise tickets better—including on the Internet—and to get more into the national sponsorship arena.

RAY WADDELL



the smart fair buyers could do what they wanted, they would have two country acts—one young, one traditional—two pop acts, and probably two rock or contemporary rock acts. But with SFX buying up so many dates to fulfill their amphitheater obligations, those dates don't exist for fairs. The fairs want what SFX has on tour. Would Tom Petty, Matchbox Twenty, or Aerosmith work in Cheyenne [Wyo.]? Yes, that's not an issue—even at \$200,000-\$300,000 it's not an issue. But when I see those packages at \$600,000-\$700,000 a night, I don't have any clients that would belly up to that. There definitely is a price sensitivity, and the fair business

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

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

- | | | | | | | | |
|----|---|----|---|----|---|----|---|
| 3 | AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Vemphisto, ASCAP) HL/WBM | 58 | HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL | 11 | SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 33 | WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Bamey Building, BMI/Still Standing, BMI) WBM |
| 34 | ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/D'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL/WBM | 59 | HONEY DO (Mighty Nice, BMI/AI Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/ Want To Hold Your Songs, BMI/Rio Bravo, BMI) WBM | 12 | SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI) HL | 34 | 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 |
| 29 | AUSTIN (Talbot, BMI/Kirstisongs, ASCAP) | 41 | HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP) HL/WBM | 13 | SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI) HL | 14 | WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM |
| 55 | THE BIRD SONG (Major Bob, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) WBM | 5 | I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM | 14 | SOUTHERN RAIN (Sunnageronimo, BMI/Achy Breaky Heart, BMI/Two Seats Down, BMI) | 10 | WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 18 | BUT I DO LOVE YOU (Realsongs, ASCAP) WBM | 7 | IF I FALL YOU'RE GOING DOWN WITH ME (Hilbilith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM | 44 | STANDIN' STILL (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppes, ASCAP/Steel Wheels, BMI) WBM | 46 | WHERE DOES IT HURT (Sony/ATV Tree, BMI) HL |
| 43 | COME A LITTLE CLOSER (Curb Congregation, SESAC/Monkdis, SESAC/Lit-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM | 8 | IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM | 36 | STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/Chi-Boy, ASCAP) CLM/WBM | 20 | WHERE THE BACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP) WBM |
| 38 | COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM | 4 | I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM | 35 | SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI) HL | 22 | WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL |
| 59 | DIDDLEY (Bakerbilly, ASCAP/Platinum, BMI/South Eden, ASCAP) | 17 | ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM | 31 | 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 | 16 | WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM |
| 1 | DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 47 | REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI) WBM | 21 | THERE YOU'LL BE (Realsongs, ASCAP) WBM | 25 | WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM |
| 15 | DOWNTIME (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL | 6 | RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL | 12 | TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL | 42 | WILL YOU MARRY ME (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Bitter's, BMI/AI Andersongs, BMI) WBM |
| 26 | A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM | 37 | I WANT YOU BAD (Music Sales, ASCAP) | 53 | UNBROKEN BY YOU (Universal-MCA, ASCAP/Sony/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP) HL | 19 | YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI) |
| 2 | GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlett | 51 | I WANT YOU TO WANT ME (Screen Gems-EMI, BMI) | | | | |

Billboard TOP COUNTRY ALBUMS

JUNE 9, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	5	TIM MCGRAW ▲ CURB 78711 (12.98/18.98) 5 weeks at No. 1	SET THIS CIRCUS DOWN	1
2	2	3	43	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	3	2	53	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
4	4	4	25	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	1
5	5	5	6	BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	1
6	6	8	33	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	6
7	7	7	35	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
8	9	12	27	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
9	8	10	91	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
10	10	11	81	FAITH HILL ▲ ⁶ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
11	11	9	82	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	15	15	17	LEANN RIMES ● CURB 77979 (11.98/17.98)	I NEED YOU	1
13	13	14	13	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
14	12	6	3	BILLY GILMAN EPIC 62087/SONY (11.98 EQ/17.98)	DARE TO DREAM	6
15	16	16	34	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
16	14	13	4	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	CARRYING ON	6
17	17	17	83	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
▶ GREATEST GAINER ◀						
18	27	26	25	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	18
19	18	18	3	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	18
20	19	19	16	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
21	21	24	51	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
22	23	28	30	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
23	24	25	104	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
▶ Hot Shot Debut ◀						
24	NEW	1	1	ROY D. MERCER CAPITOL 32515 (10.98/16.98) HS	ROY D. MERCER VS. YANKEES	24
25	22	22	29	ALAN JACKSON ● ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
26	20	21	69	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
27	26	20	49	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
28	25	23	43	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
29	29	29	107	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
30	31	30	104	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
31	32	32	11	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
32	28	27	5	SOUNDTRACK CURB 78715 (12.98/18.98)	DRIVEN	16
33	33	35	44	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
34	30	31	6	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	13
▶ PACESETTER ◀						
35	48	49	30	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	35
36	34	34	64	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	36	37	4	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) HS	TAMMY COCHRAN	34
38	35	38	11	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
39	41	48	26	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	39
40	46	50	59	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
41	44	52	59	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
42	37	43	27	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	EVERLASTING LOVE SONGS	19
43	38	36	36	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
44	42	42	19	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
45	57	56	59	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
46	40	39	66	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
47	39	33	84	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
48	51	54	41	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
49	43	45	44	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
50	49	47	83	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
51	53	60	32	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
52	58	66	57	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
53	50	51	6	HAYSEED DIXIE DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	47
54	45	41	35	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
55	47	40	18	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
56	54	44	28	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
57	NEW	1	1	THE OAK RIDGE BOYS SPRING HILL 21017 (16.98 CD)	FROM THE HEART	57
58	52	46	9	CLAY WALKER GIANT 24759/WRN (11.98/17.98)	SAY NO MORE	14
59	59	59	36	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
60	60	65	103	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
61	67	72	34	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
62	55	58	28	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
63	56	55	7	CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS	STEP RIGHT UP	27
64	RE-ENTRY	8	8	SHERRIE AUSTIN WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'	43
65	70	—	78	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
66	64	64	37	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
67	61	67	48	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
68	63	57	89	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
69	65	61	29	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
70	72	68	89	ALISON KRAUSS ROUNDNER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
71	62	53	3	EMMYLOU HARRIS WARNER ARCHIVES 76705/RHINO (31.98 CD)	ANTHOLOGY: THE WARNER/REPRISE YEARS	53
72	68	63	78	REBA MCENTINE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
73	71	71	79	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
74	RE-ENTRY	36	36	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
75	73	—	28	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35

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

Billboard Top Country Catalog Albums

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

JUNE 9, 2001

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS 34 weeks at No. 1	WIDE OPEN SPACES	174
2	1	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	186
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	193
4	7	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	132
5	4	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	130
6	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	292
7	9	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	112
8	8	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	364
9	5	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	128
10	11	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	153
11	10	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	162
12	12	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	142
13	16	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	27

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	54
15	14	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	112
16	15	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	563
17	19	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	107
18	17	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	261
19	18	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	323
20	23	ALISON KRAUSS ▲ ² ROUNDNER 610325/HDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	232
21	22	PATSY CLINE ▲ ³ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	737
22	21	TIM MCGRAW ▲ ² CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	108
23	20	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	135
24	—	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	332
25	24	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	165

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.

By 2005, the online music market will grow to be a \$5.4 billion industry. Digitally distributed products will escalate to 28% of total online sales, with subscription services accounting for the majority of it - \$980 million in 2005.

A. Sinnreich Senior Analyst Jupiter Media Metrix

PLUG IN 2001 TOPICS INCLUDE:

The Labels Strike Back:
Were the Lawsuits Beneficial?

Distribution And Retailing:
Surviving The Competition

The Future of File-Sharing:
Next-Generation Solutions

The Bottom Line:
New Models For The Digital Revolution

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



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PLUG.IN

the labels strike back

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

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

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

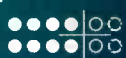
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Europe Gears Up For All That 'Jazz'

Bumper Sales Expected Following Burns Documentary Broadcast

BY GORDON MASSON

LONDON—Europe's major labels are gearing up for bumper sales of jazz product, as award-winning TV-documentary maker Ken Burns brings his jazz series to the Continent.

The 19-part TV series, *Ken Burns' Jazz*, breathed new life into the jazz market in North America recently (*Billboard*, Feb. 10), and Europe's jazz label chiefs expect the compelling documentary to have a similar effect when it is aired throughout the region during the next few months.

"It is the most important jazz event on television ever—an unbelievable marketing opportunity," says Adam Sieff, Sony Music Entertainment's newly appointed director of jazz for U.K. and Europe (*Billboard* **Bulletin**, May 23). "[The series] completely changed the face of jazz retailing in the United States and generated hundreds of thousands of sales, and we feel it's going to start doing the same in the U.K. and throughout Europe."

The documentary will be broadcast, in a shortened version, as a 13-part series on the U.K.'s BBC 2 from Monday to Thursday for three weeks in June. It will be shown throughout Europe later this year.

"One of the most important talking heads on [the series] is Wynton Marsalis." Sieff says, "and we have a *Best of Wynton Marsalis* album coming out, which is great timing."

Sony has produced 11 albums to accompany the series. Universal has produced the same number of albums on its jazz label, Verve, plus a five-CD boxed set and a compilation album by various artists.

Wulf Mueller, VP of international marketing, classics and jazz for Universal, is equally enthusiastic about the Burns series: "It's very important. It's not just going to help the catalog sales and the CDs that have been put together in connection with the series; I think it will also help the overall understanding and status of jazz."

Universal will work in tandem with Sony in the various European territories to market and advertise the products in conjunction with the TV release.

Although not directly involved with the TV special, Europe's other majors are nonetheless looking forward to shifting some

additional repertoire as consumers tune in to the programs. Wendy Day, U.K. marketing manager for EMI imprint Blue Note, says, "We're putting together product that relates to [the Burns series] through our catalogs. For instance, earlier this year in the U.S. we had a Louis Armstrong/Duke Ellington release that came out earlier than was intended to tie in to the [Burns' jazz] profile."

Blue Note's summer campaigns in the U.K. include a new album by Pat Martino. "He's touring here in the summer, so it is a priority for us," Day says. "It's also the 10th anniversary of our 'Blue' series, and that will be our biggest cam-

paign of the year. 'Blue' is a various-artists compilation series, and we'll have about 10 new titles this year—as well as 40 catalog titles—so we'll be doing a big retail focus and advertising at point-of-sale to promote that."

The label is also releasing new titles in its Rudy Van Gelder collection. The engineer on a canon of classic Blue Note albums, Van Gelder himself has remastered his work for various artists from the '50s and '60s.

Aside from the Burns-related catalog, Universal's other priorities for the coming season include albums by Charlie Hayden (*Nocturne*), a Michael Brecker project

(Continued on page 47)

French Market Sees Sales Dip, But Is Waking Up To A Nu Touch

BY MILLANE KANG

PARIS—Talk about a French paradox. Although France boasts the second-largest jazz market in the world, local industry estimates suggest that the genre's share of the French music market has fallen to 2.3% from 3.3% some 10 years ago.

On the brighter side, Franck Medioni, who produces a jazz radio show for public broadcaster France

Musique, points out, "There have never been so many or so [many] varied jazz releases, with about 300 records [including new and reissued discs] released each month."

According to Pascal Anquetil, director of the Jazz Information Center—a Paris-based government- and music industry-funded body that promotes French jazz—a substantial slump in jazz retail outlets in recent years has hampered the genre's progress at home. At the same time, he notes, "it is difficult to export French jazz because of its 'different sensibility.'"

(Continued on page 42)

A Beginner's Guide To Jazz On The Internet

BY JULIANA KORANTENG

LONDON—Web sites in Europe have emerged as a key resource for jazz fans worldwide. Aside from those set up by individual labels, a string of Web sites have been established by leading jazz festivals, retailers, and media. The following is a guide to a number of noteworthy sites.

MONTREUX JAZZ FESTIVAL
montreuxjazz.com

An earnest but detailed virtual brochure of events and related services at the 35th Montreux Jazz Festival scheduled for July 6-21 in Switzerland. Available in English, French, or German, the site's home page opens with colorful graphics of musicians in action on a black background.



Text flashing the words "blues," "funk," "Latino," "acid," "techno," and "acoustic" indicates the array of jazz music available at the festival. Acts featured include Bob Dylan, Neil Young, and Herbie

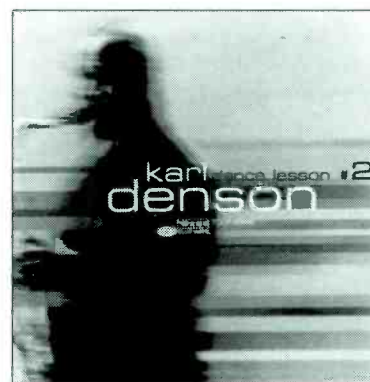
Toshiba-EMI Satisfies Yen For Club Culture

BY STEVE McCLURE

TOKYO—Japan has long been a key jazz market, and the latest demonstration of the continued support of the genre by Japanese labels and music fans comes from Toshiba-EMI's strategic marketing division. Between March and June, it will launch the first

featured on labels like ropeadope are exactly that: bands—real, functioning performance units—and not the product of studio wizardry.

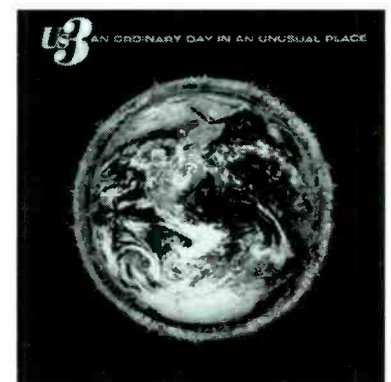
"It's a very interesting time for jazz," says Harashima. "These bands are great live performers, and because of their jazz influences, they know how



15 installments in a new series of jazz releases called "Club 2001."

Toshiba-EMI recently struck a licensing deal with New York label ropeadope, which specializes in such jam-band/turntablist acts as DJ Logic. "The theme of 'Club 2001' is danceable jazz," explains Yoshimitsu Harashima, GM of Toshiba-EMI's strategic marketing division's third A&R department. "This is music that has originated in the club scene."

Harashima says the music recalls the acid jazz movement of a few years back, but draws on a wider variety of musical sources. Another key difference, he says, is that the jam bands



to ad-lib, how to improvise."

New titles in the "Club 2001" release campaign include *An Ordinary Day in an Unusual Place* by Us3, who scored a major 1991 crossover hit with "Cantaloup," based on Herbie Hancock's "Cantaloupe Island"; *Dance Lesson* by Karl Denson; *Do It Something* by trio Soulive; *The Anomaly* by DJ Logic; and *Live at Toshi's* by Pat Martino. As part of the campaign, Toshiba-EMI is also reissuing several classic Blue Note albums in 24-bit remastered versions.

Another Japanese company that is currently active on the jazz front is Sony Music Entertainment Japan (SMEJ). One of the most eagerly anticipated upcoming releases on SMEJ's SME label is *DNA*, the new album by trumpeter Terumasa Hino. Joining Hino on *DNA* are pianist Sir Roland Hanna, bassist Ron Carter, and drummer Jack DeJohnette. Five of the 10 songs are Hino compositions, with another, "It's There," written by the leader's late younger brother, drummer Motohiko Hino. *DNA* is released June 20 in Japan.

"Terumasa Hino is one of the best trumpeters—or, better yet, one of the best musicians—that I have worked with in many years," says Hanna. "His recording session with Jack DeJohnette, Ron Carter, and me went like we had been working together on a string of one-nighters."

Besides established artists such as Hino and vocalist Keiko Lee, SMEJ's jazz roster also includes exciting newcomer Toku, who excels both as a vocalist and as a flugelhorn player.

JAZZ ONLINE
jazzonline.com

Described as "the new voice in jazz," Jazz Online's sparsely (Continued on page 48)

From Africa To America, With A Spanish Accent

BY STEVE GRAYBOW

NEW YORK—Jazz has been called a great American art form, but one of the most vital styles in the genre—Latin jazz—has musical roots that stretch from West Africa to the former Spanish colonies of the New World, specifically Cuba, onward to the U.S.

Latin jazz is virtually synonymous with Afro-Cuban jazz, although many of its most influential figures—such as the late Tito Puente—emerged from New York's Puerto Rican community.

With such Hispanic pop artists as Ricky Martin and Jennifer Lopez weaving Latin rhythms into the fabric of American pop culture, it was inevitable that Latin jazz, with its steady streams of improvisation and danceable rhythms, would find a growing audience among both young music fans and jazz aficionados.

"This music has appealed to millions of people for years, but it was hidden from the mainstream, so it seems to be exploding out of nowhere," says Rocco DePersia, founder of Philadelphia-based Latin jazz specialist Cam Jam Records. "There has always been a core audience that purchases Latin jazz, but now the music is reaching out beyond its core, particularly to younger listeners."

DePersia, who promotes dozens of Latin dances and social events every year in Philadelphia and surrounding counties, is also the vocalist for 16-piece Latin jazz ensemble Cintron. That group's percussionist, Edgardo Cintron, feels that among those factors that have helped bring Latin jazz and Latin music in general to a wider audience are the success of 1992 movie *The Mambo Kings* and the decision last year of the National Academy of Recording Arts and Sciences and its Latin counterpart, LARAS, to stage a separate Latin Grammy Awards ceremony, which was broadcast in more than 100 countries.

Cintron points to college radio in the U.S. as a factor in the music's success, because "many college stations have added Latin jazz specialty shows, bringing the music to a young audience."

New York-bred Puerto Rican percussionist/bandleader Bobby Sanabria, who records for the Arabesque label, agrees that jazz radio in the U.S. has embraced Latin rhythms. But he feels that many of the shows that feature the music tend to play Latin-themed recordings from straight-ahead jazz musicians rather than music by Latin jazz



CINTRON

artists. "That is a huge obstacle," says Sanabria, "because even though more Latin jazz music is being recorded today than ever before, the artists remain unknown unless the public gets to hear them."

Marketing Latin jazz music at retail also comes with its own unique obstacles, says Andrew Jervis, VP of San Francisco-based label Ubiquity. He feels that Latin jazz is difficult to work at retail because few outlets have

sections dedicated to the music.

"If it is sold in the jazz department, traditional jazz fans might not be interested, and it will just sit there," Jervis says. "Latin jazz won't attract interest in the world-music department, either. It is a genre that falls between the cracks."

Jervis, who has released more than 35 Latin jazz projects on Ubiquity's CuBop imprint, believes that Latin jazz needs a "superstar artist, a figurehead" to emerge and take the music to a higher level of popularity. Jervis feels that the key to CuBop's success with such projects as their two all-star "Jazz on the Latin Side" releases is "using cutting-edge graphics and street promotions with DJs and live bands" to attract a young audience that enjoys dancing to Latin rhythms.

Sanabria, whose Afro-Cuban *Dream: Live and in Clave* (Arabesque) was nominated for the

2000 Grammy Award for best Latin jazz album, believes education is the key to expanding the audience for Latin jazz.

"The Machito Orchestra started Latin jazz in the late-'40s in New York," explains Sanabria, who teaches a college-level course in Afro-Cuban percussion at New York's New School. "That was where true jazz fusion began. They mixed different popular musical styles with Latin rhythms. Many notable traditional jazz musicians got their start as members of the orchestra."

Sanabria believes that "the problem Latin jazz has had over the years is that, first and foremost, it was not accepted by the jazz community, who felt it was either a novelty or a dance music. This is finally changing, and jazz fans are learning about this great music. It is a slow change, but the future is finally looking very bright for Latin jazz."

Sweden's Live Scene Shifts Fewer Units Media And Retail Fails To Support Trail Blazed By Performing Acts

BY KAI LOFTHUS

STOCKHOLM—The jazz center of Sweden is undoubtedly the capital city of Stockholm, but the local music industry is grappling with the continuing challenge of turning the potential of an enormous live scene into album sales.

The waterfront city is home to a large stock of live jazz venues—such as Fasching, Stampen, Glenn Miller's Café, Nalen, Mosebacke, and Lydmar—plus a number that operate on various steamboats, where both signed and unsigned artists perform and sell commercially and privately released CDs. Yet local media and retail seem hesitant to support these discs.

Industry veteran Dag Häggqvist, owner of Stockholm-based label/music publisher Gazell, thinks that the Danish capital of Copenhagen has always been more supportive of jazz than his hometown, despite what he calls a "gilt-edged perception" of Swedish jazz. "An average jazz release [in Sweden] can sell 500 copies," he says, "while selling 1,000 copies is a real challenge."

After Häggqvist left his post as chairman of the now-Universal Music-owned label Sonet in 1992, he launched Gazell, initially to represent international publishing catalogs, then to release records. Current album releases, distributed by Warner Music in Sweden, include Claes Janson's *Ångbåtsblues* (*Steamboat Blues*), Sliding Hammers' A

Retail is a very unfriendly environment in which to sell jazz; the best sales are achieved where the artists are playing live.

—DAG HÄGGQVIST, GAZELL

Place to Be, and Sofi Hellborg's *Go Open*.

"The traditional distribution system is typically geared toward best sellers; retail is a very unfriendly environment in which to sell jazz," Häggqvist says. "The best sales are in fact achieved where the artists are playing live. That shows that there's certainly a demand, and it helps making it meaningful to continue recording the music."

The main jazz attraction at mainstream retail today is Viktoria Tolstoy—the great-great-granddaughter of author Leo Tolstoy—who recently released *Blame It on My Youth* on Kazza/EMI Sweden (see *Global Music Pulse*, page 41).

Elsewhere, Stockholm-based Sony Music-licensed Diesel Music/Superstudio holds another prized jazz asset on its roster: the Esbjörn Svensson Trio (EST). The band has released four albums to date: *Esbjörn Svensson Trio Plays Monk*, *Winter in Venice*, *From Gagarin's Point of View*, and *Good Morning Susie Soho*.



SANABRIA



HÄGGQVIST

Material from the latter two albums will be compiled for a yet-to-be-titled-and-scheduled North American release via Columbia Jazz.

In the past, the jazz genre had a distribution channel through negative-option mail-order business Scandinavian Music Club, but the record-of-the-month arrangement for the genre was eventually terminated. Meanwhile, one positive-option mail-order club, Be Pop



Society, remains as a viable distribution outlet for such labels as Gazell.

Two other strong local proponents of the genre include the Stockholm-based labels Dragon Records (with such releases as Krister Andersson & Bengt Hanson's *Catching the Moment*, Hake Björkstén Quartet's *The Party Is On*, and Johan Hörlen Trio/Quartet's *Chills*) and the state-owned Caprice Records (with such current albums as Bosse Broberg & Nogenja's *Conspiracy in Flat Five* and a couple of jazz-themed series titled "Swedish Jazz History" and "Jazz in Sweden"). Other noteworthy labels active in jazz include Prophone, Amigo, and Sittell.

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HITS OF THE WORLD



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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	JOENETSU KINKI KIDS JOHNNY'S ENTERTAINMENT	1	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN	1	NEW	DO YOU REALLY LIKE IT? PIED PIPER & THE MASTERS OF CEREMONIES RELENTLESS/MINISTRY OF SOUND	1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL
2	NEW	3 COUNT YUZU SENHA & CO	2	3	CLINT EASTWOOD GORILLAZ EMI	2	1	DON'T STOP MOVIN' S CLUB 7 POLYDOR	2	2	J'VOULAIS SULLY SEFIL V2
3	2	KISS OF LIFE KEN HIRAI DEFSTAR	3	2	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	3	NEW	THANK YOU DIDO CHEEKY/ARISTA	3	6	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA
4	3	ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN	4	4	TURN THE TIDE SYLVER BYTE/UNIVERSAL	4	NEW	ALL RISE BLUE INNOCENT/VIRGIN	4	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
5	1	ENDLESS SORROW AYUMI NAKAMURA AVEV TRAX	5	15	IT'S RAINING MEN GERI HALLIWELL EMI	5	NEW	PYRAMID SONG RADIOHEAD PARLOPHONE	5	4	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA
6	NEW	FREE WORLD LOVE PSYCHEDELICO VICTOR	6	6	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG	6	NEW	NO MORE 3LW EPIC	6	8	ELLE EVE ANGELI M6 INT/SONY
7	NEW	PLASTIC SOUL MASAYOSHI YAMAZAKI UNIVERSAL	7	18	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC	7	2	IT'S RAINING MEN GERI HALLIWELL EMI	7	12	STARLIGHT SUPERMEN LOVERS BMG
8	4	HARUKA/FUNANORI SPITZ UNIVERSAL	8	NEW	POSSE (I NEED YOU ON THE FLOOR) SCOOTER EDEL	8	3	RIDE WIT ME NELLY FEATURING CITY SPUD UNIVERSAL	8	5	ALL FOR YOU JANET VIRGIN
9	5	PIECES OF A DREAM CHEMISTRY DEFSTAR	9	5	BUTTERFLY CRAZY TOWN COLUMBIA	9	NEW	HEARD IT ALL BEFORE SUNSHINE ANDERSON ATLANTIC/EAST WEST	9	9	HERE WITH ME DIDO ARISTA
10	NEW	CHAOS STEP THE MAD CAPSULE MARKET'S VICTOR	10	7	TEENAGE DIRTBAG WHEATUS COLUMBIA	10	4	COLD AS ICE M.O.P. EPIC	10	11	R&B 2 RUE MATT BARCLAY/UNIVERSAL
11	7	HITDRI THE GOSPELLERS K/00N	11	8	UPTOWN GIRL WESTLIFE RCA	11	6	OUT OF REACH GABRIELLE GO! BEAT/POLYDOR	11	13	PRES DE MOI LORIE EGG/SONY
12	10	THE ONLY ONE KIYOTAKA TOSHIBA/EMI	12	9	LET U GO ATB KONTOR/UNIVERSAL	12	5	YOU ARE ALIVE FRAGMA POSITIVA	12	15	SURVIVOR DESTINY'S CHILD COLUMBIA
13	8	TENTAIKANNSOKU BUMF OF CHICKEN TOY'S FACTORY	13	12	DREAM TO ME DARIO G MERCURY/UNIVERSAL	13	9	PLAY JENNIFER LOPEZ EPIC	13	17	MY ONLY LOVE DISCONNECTION M6 INT/SONY
14	6	OTTOTOTTOO NATSU DAZE! EE JUMP TOY'S FACTORY	14	16	ON THE MOVE BARTHEZZ UNIVERSAL	14	NEW	RING, RING, RING AARON SOUL DEF SOUL	14	10	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
15	NEW	UPSIDE DOWN FUMIYA FUJII SMEJ ASSOCIATED RECORDS	15	11	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	15	NEW	NEW YEAR'S DUB MUSIQUE VS. U2 SERIOUS	15	14	NO NAGGING ANYMORE FROGGY MIX M6 INT/SONY
16	9	STAND UP MAI KURAKI GIZA STUDIO	16	10	RIVERS OF JOY NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL	16	7	UP MIDDLE FINGER OXIDE & NEUTRINO EAST WEST	16	7	OADDY DJ DADDY DJ M6 INT/SONY
17	NEW	SONOSAKI NI ARUMONO SURFACE UNIVERSAL	17	14	ONE IN A MILLION BOSSON EMI	17	10	UPSIDE DOWN A*TEENS STOCKHOLM/POLYDOR	17	19	PARLER TOUT BAS ALIZEE POLYDOR/UNIVERSAL
18	12	CORAZON DAPUMP AVEV TRAX	18	13	KUMBA YO! MITTERMEIER VS. GUANO BABES GOLDRUSH/BMG	18	11	WHO'S THAT GIRL? EVE INTERSCOPE/POLYDOR	18	18	PYRAMID SONG RADIOHEAD EMI
19	16	ASHITAGA ARUSA RE-JAPAN AVEV TRAX	19	NEW	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT EAST WEST	19	13	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT ELEKTRA/EAST WEST	19	NEW	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
20	NEW	SOLVE DREAM AVEV TRAX	20	19	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	20	12	SURVIVOR DESTINY'S CHILD COLUMBIA	20	NEW	
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	JUDY AND MARY THE GREAT ESCAPE EPIC	1	1	DEPECHE MODE EXCITER VIRGIN	1	1	R.E.M. REVEAL WARNER BROS./WEA	1	3	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
2	1	KAZUMASA ODA LOOKING BACK 2 FUN HOUSE	2	2	R.E.M. REVEAL WARNER BROS./WEA	2	4	SHAGGY HOTSHOT MCA	2	2	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
3	2	MISIA MARVELOUS ARISTA	3	4	DESTINY'S CHILD SURVIVOR COLUMBIA	3	3	DIDO NO ANGEL CHEEKY/ARISTA	3	NEW	M LE TOUR DE -M- (LIVE) DELABEL/VIRGIN
4	NEW	THEE MICHELLE GUN ELEPHANT RODEO TANDEM	4	3	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL	4	7	EDDY GRANT THE GREATEST HITS EAST WEST	4	6	GAROU SEUL EXCITER VIRGIN
5	5	VARIOUS ARTISTS IMAGE 2 SONY	5	6	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	5	NEW	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND	5	1	DEPECHE MODE EXCITER VIRGIN
6	9	VARIOUS ARTISTS LOVE LIGHTS WARNER MUSIC JAPAN	6	NEW	BLUMFELD TESTAMENT DER ANGST EAST WEST	6	8	DESTINY'S CHILD SURVIVOR COLUMBIA	6	5	DIDO NO ANGEL ARISTA
7	3	SHELA COLORLESS AVEV TRAX	7	7	THOMAS D REFLEKTOR FALKE LEHTONEN IN DEMUT COLUMBIA	7	8	GABRIELLE RISE GO! BEAT/POLYDOR	7	8	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
8	10	AYUMI HAMASAKI A BEST AVEV TRAX	8	9	DIDO NO ANGEL ARISTA/ARIELA	8	2	BON JOVI ONE WILD NIGHT LIVE 1985—2001 MERCURY	8	10	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
9	4	ULFULS BEST!! TOSHIBA/EMI	9	11	NO ANGELS ELLE'MENTS POLYDOR/UNIVERSAL	9	NEW	BOB DYLAN THE ESSENTIAL BOB DYLAN COLUMBIA	9	NEW	CHARLES AZNAVOUR PALAIS DES CONGRES 2000 (LIVE) EMI
10	7	MASAHARU FUKUYAMA F UNIVERSAL	10	8	GORILLAZ GORILLAZ EMI	10	11	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	10	4	R.E.M. REVEAL WARNER BROS./WEA
11	6	HIKARU UTADA DISTANCE TOSHIBA/EMI	11	14	SHAGGY HOTSHOT MCA/UNIVERSAL	11	5	FASTER EMU	11	12	VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES RESTO DU COEUR/BMG
12	11	JANET ALL FOR YOU VIRGIN	12	5	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO	12	12	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	12	RE	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
13	12	VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA/EMI	13	NEW	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	13	13	PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY PARLOPHONE	13	7	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
14	13	DESTINY'S CHILD SURVIVOR SONY	14	13	SCORPIONS ACOUSTICA EAST WEST	14	14	NELLY COUNTRY GRAMMAR UNIVERSAL	14	13	MICHEL SARDOU LIVE BERCY 2000 TREMA/SONY
15	NEW	VARIOUS ARTISTS WOMAN UNIVERSAL	15	18	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	15	15	ANASTACIA NOT THAT KIND EPIC	15	18	BON JOVI ONE WILD NIGHT LIVE 1985—2001 MERCURY/UNIVERSAL
16	8	MY LITTLE LOVER TOPICS TOY'S FACTORY	16	NEW	MEMBERS OF MAYDAY ANTHEMS OF THE DECADE LOW SPIRIT/RCA	16	18	LINKIN PARK HYBRID THEORY WARNER BROS./WEA	16	9	DESTINY'S CHILD SURVIVOR COLUMBIA
17	19	VARIOUS ARTISTS IMAGE SONY	17	NEW	SEED NEW DUBBY CONQUEROS WEA	17	10	MISSY "MISDEMEANOR" ELLIOTT MISS E... SO ADDICTIVE ELEKTRA/EAST WEST	17	11	SHAGGY HOTSHOT MCA/UNIVERSAL
18	14	PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY PARLOPHONE	18	NEW	SYLVER CHANCES BYTE/UNIVERSAL	18	17	BOB DYLAN THE ESSENTIAL BOB DYLAN COLUMBIA	18	19	EVE ANGELI AIME-MOI M6 INT/SONY
19	20	THE GOSPELLERS SOUL SERENADE K/00N	19	12	MISSY "MISDEMEANOR" ELLIOTT MISS E... SO ADDICTIVE ELEKTRA/EAST WEST	19	RE	DOG FLAVORED WATER INTERSCOPE/POLYDOR	19	16	ALIZEE PARLE TOUT BAS POLYDOR/UNIVERSAL
20	NEW	LOVE PSYCHEDELICO THE GREATEST HITS VICTOR	20	20	MELANIE THORNTON READY TO FLY EPIC	20	9	DEPECHE MODE EXCITER MUTE	20	17	OAF PUNK DISCOVERY LABELS/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	STAIN'D BREAK THE CYCLE FLIPELEKTRA/WARNER	1	NEW	K-OTIC BULLETPROOF JIVE/ZOMBA	1	4	SOUNDTRACK MOULIN ROUGE TWENTIETH CENTURY FOX/FMR	1	3	R.E.M. REVEAL WARNER BROS./WEA
2	1	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO/BMG	2	2	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL	2	2	DIDO NO ANGEL ARISTA/BMG	2	3	VASCO ROSSI STUPIDO HOTEL EMI
3	5	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	3	1	DESTINY'S CHILD SURVIVOR COLUMBIA	3	3	CRAIG DAVID BORN TO DO IT SHOCK	3	1	DEPECHE MODE EXCITER VIRGIN
4	NEW	BON JOVI ONE WILD NIGHT—LIVE 1985-2001 ISLAND/UNIVERSAL	4	5	VAN DIK HOUT HET BESTE VAN 1994-2001 SONY	4	6	CREED HUMAN CLAY EPIC	4	4	ADRIANO CELENTANO ECCO DI RADO E PARLO ANCORA MENO CLAMS/SONY
5	2	WEEZER WEEZER GEFFEN/INTERSCOPE/UNIVERSAL	5	3	ANASTACIA NOT THAT KIND EPIC	5	1	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO	5	9	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
6	6	SHAGGY HOTSHOT MCA/UNIVERSAL	6	4	ANOUK LOST TRACKS DINO	6	NEW	BON JOVI ONE WILD NIGHT LIVE 1985—2001 MERCURY/UNIVERSAL	6	5	GIORGIO GABER LA MIA GENERAZIONE HA PERSO CD/WEA
7	3	DEPECHE MODE EXCITER MUTE/REPRISE/WARNER	7	11	R.E.M. REVEAL WARNER BROS./WARNER	7	NEW	SCANDAL'US STARTIN' SOMETHIN' FMR	7	NEW	IVANO FOSSATI NOT ONE WORD SONY CLASSICAL
8	4	R.E.M. REVEAL WARNER	8	NEW	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL	8	10	RONAN KEATING RONAN POLYDOR/UNIVERSAL	8	13	BON JOVI ONE WILD NIGHT LIVE 1985—2001 MERCURY
9	7	JANET ALL FOR YOU VIRGIN/EMI	9	7	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO	9	7	DESTINY'S CHILD SURVIVOR COLUMBIA	9	6	DIDO NO ANGEL ARISTA/ARIELA
10	NEW	BON MARLEY ONE LOVE—THE VERY BEST OF BOB MARLEY UNIVERSAL	10	6	DIDO NO ANGEL ARISTA/BMG	10	16	SHAGGY HOTSHOT MCA/UNIVERSAL	10	12	GORILLAZ GORILLAZ EMI
11	11	PAUL MCCARTNEY WINGSPAN—HITS AND HISTORY MPL/CAPITOL/EMI	11	10	2PAC UNTIL THE END OF TIME INTERSCOPE/UNIVERSAL	11	11	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/FMR	11	7	FRANCO BATTIATO FERRO BATTUTO COLUMBIA
12	12	NELLY COUNTRY GRAMMAR FO REEL/UNIVERSAL	12	14	ST. GERMAIN BOULEVARD F COMMUNICATIONS/PIAS	12	12	BEN HARPER LIVE FROM MARS VIRGIN	12	8	GIGI D'ALESSIO IL CAMMINO DELL'ETA' RCA
13	10	LIFEHOUSE NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL	13	12	JANET ALL FOR YOU VIRGIN	13	8	R.E.M. REVEAL WARNER BROS./WEA	13	10	GIORGIA SENZA ALI OISCHI DI CIOCCOLATA/BMG
14	9	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	14	NEW	MISSY "MISDEMEANOR" ELLIOTT MISS E... SO ADDICTIVE ELEKTRA/WARNER	14	14	FAITH HILL BREATHE WARNER BROS./WEA	14	17	PINO DANIELE MEDINA RCA
15	15	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL	15	16	K3 ALLE KLEURNEN ARIOLA/BMG	15	17	KYLIE MINOGUE LIGHT YEARS FMR	15	14	EROS RAMAZZOTTI STILELIBERO ARIOLA
16	17	TRAIN DROPS OF JUPITER AWARE/COLUMBIA/SONY	16	8	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL	16	13	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	16	15	GERI HALLIWELL SCREAM IF YOU WANNA GO FASTER EMI
17	RE	THE BEATLES 1 APPLE/CAPITOL/EMI	17	13	ILSE DE LANGE LIVIN' ON LOVE WARNER	17	15	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT-DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	17	16	DESTINY'S CHILD SURVIVOR COLUMBIA
18	NEW	REDMAN MALPRACTICE DEF JAM/UNIVERSAL	18	15	DEPECHE MODE EXCITER PIAS	18	9	MICHAEL CRAWFORD MICHAEL CRAWFORD—THE DISNEY PARK HOLLYWOOD/FMR	18	11	MINA SCONCERTO PDU/SONY
19	14	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	19	18	ST. GERMAIN TOURIST BLUE NOTE/EMI	19	19	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	19	NEW	TIROMANCYNO LA DESCIZIONE DI UN ATTIMO VIRGIN
20	13	VARIOUS ARTISTS GROOVE STATION 7 BMG	20	NEW	NELLY COUNTRY GRAMMAR UNIVERSAL	20	18	JANET ALL FOR YOU VIRGIN	20	19	ANASTACIA NOT THAT KIND EPIC

HITS OF THE WORLD

CONTINUED

EUROCHART 02/13/01

THIS WEEK	LAST WEEK	SINGLES
1	2	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
2	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
3	3	IT'S RAINING MEN GERI HALLIWELL EMI
4	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
5	4	BUTTERFLY CRAZY TOWN COLUMBIA
6	7	CLINT EASTWOOD GORILLAZ PARLOPHONE
7	6	SURVIVOR DESTINY'S CHILD COLUMBIA
8	RE	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA
9	8	TEENAGE DIRTBAG WHEATUS COLUMBIA
10	NEW	THANK YOU DIDO CHEEKY/ARISTA
1	1	ALBUMS
2	2	R.E.M. REVEAL WARNER BROS.
3	5	DEPECHE MODE EXCITER MUTE
4	4	DESTINY'S CHILD SURVIVOR COLUMBIA
5	3	DIDO NO ANGEL CHEEKY/ARISTA
6	6	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
7	NEW	SHAGGY HOTSHOT MCA
8	9	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
9	7	GORILLAZ GORILLAZ PARLOPHONE
10	10	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO ANASTACIA NOT THAT KIND EPIC

MALAYSIA (RIM) 05/29/01

THIS WEEK	LAST WEEK	ALBUMS
1	2	WESTLIFE COAST TO COAST BMG
2	6	SHAGGY HOTSHOT UNIVERSAL
3	4	VARIOUS ARTISTS MAX 8 SONY
4	1	MICHAEL WONG FIRST TIME ROCK
5	3	VARIOUS ARTISTS MOMENTS WARNER
6	5	WINGS & SEARCH THE GREATEST HITS NSR
7	8	BOYZ II MEN BALLAD COLLECTION UNIVERSAL
8	7	S.M. SALIM KONSERT BERSAMA MPO WARNER
9	NEW	VARIOUS ARTISTS PENDEKAR III NSR
10	RE	PLAN B TOO PHAT POSITIVE TONE

IRELAND (IRMA/Chart Track) 05/25/01

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S RAINING MEN GERI HALLIWELL EMI
2	2	DON'T STOP MOVIN' S CLUB 7 POLYDOR
3	3	OUT OF REACH GABRIELLE GO/BEAT/POLYDOR
4	6	RIDE WIT ME NELLY FEATURING CITY SPUD UNIVERSAL
5	NEW	THANK YOU DIDO CHEEKY/ARISTA
6	4	SURVIVOR DESTINY'S CHILD COLUMBIA
7	8	THE FIELDS OF ATHENY (CELTIC FC REMIX) DANCE TO TIPPERARY NEDE
8	5	PUSSY PUSSY CAT RICHIE KAVANAGH FOCAL
9	7	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
10	NEW	PYRAMID SONG RADIOHEAD PARLOPHONE
1	1	ALBUMS
2	3	R.E.M. REVEAL WARNER BROS.
3	2	DIDO NO ANGEL CHEEKY/ARISTA
4	9	DESTINY'S CHILD SURVIVOR COLUMBIA
5	NEW	SHAGGY HOTSHOT UNIVERSAL
6	4	DAVID KITT THE BIG ROMANCE BLANCO Y NEGRO
7	5	BILLY JOEL THE ULTIMATE COLLECTION SONY MUSIC TV
8	NEW	EVA CASSIDY SONGBIRD HOT
9	7	GABRIELLE RISE GO/BEAT/POLYDOR
10	6	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
10	6	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2

AUSTRIA (Austrian IFPI/Austria Top 40) 05/29/01

THIS WEEK	LAST WEEK	SINGLES
1	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN
2	7	CLINT EASTWOOD GORILLAZ EMI
3	4	TURN THE TIDE SYLVER UNIVERSAL
4	2	TEENAGE DIRTBAG WHEATUS SONY
5	NEW	ONE IN A MILLION BOSSON EMI
6	3	BUTTERFLY CRAZY TOWN SONY
7	NEW	YOU'RE MY MATE RIGHT SAID FRED BMG
8	NEW	DREAM TO ME DARIO G UNIVERSAL
9	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
10	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
1	1	ALBUMS
2	3	R.E.M. REVEAL WARNER BROS./WARNER
3	2	DEPECHE MODE EXCITER VIRGIN
4	4	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
5	6	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
6	5	THOMAS D REFLEKTOR FALKE LEKTIONEN IN DEMUT COLUMBIA
7	5	GORILLAZ GORILLAZ EMI
8	7	RAMMSTEIN MUTTER MOTOR/UNIVERSAL
9	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY
10	NEW	SHAGGY HOTSHOT MCA/UNIVERSAL
10	NEW	DIDO NO ANGEL ARISTA/BMG

SPAIN (AFYVE/ALEF MB) 05/24/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ME GUSTAS TU MANU CHAO VIRGIN
2	2	LA DANZA DEL FUGO MAGO DE OZ LOCOMOTIVE
3	1	DREAM ON DEPECHE MODE VIRGIN
4	4	ONE WILD NIGHT BON JOVI MERCURY
5	10	IT'S RAINING MEN GERI HALLIWELL EMI
6	7	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
7	NEW	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA ARIOLA
8	5	X QUE? VOL. 7 X QUE? TEMPO
9	NEW	ON THE MOVE BARTHEZZ TEMPO
10	8	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA
1	NEW	ALBUMS
2	NEW	MANOLO GARCIA NUNCA EL TIEMPO ES PERDIDO ARIOLA
3	NEW	DEPECHE MODE EXCITER VIRGIN
4	NEW	R.E.M. REVEAL WEA
5	1	MALU ESTA VEZ PEP'S
6	2	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
7	3	PAULINA RUBIO VIENE EL VERANO MUXXIC
8	4	ESTOPA ESTOPA ARIOLA
9	10	PAPA LEVANTE TOMALACATE MUXXIC
10	9	DAVID CIVERA DILE QUE LA QUIERA VALE
10	9	SONIA & SELENA YO QUEIRO BAILAR VALE

GREECE (PricewaterhouseCoopers) 05/25/01

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	DEPECHE MODE EXCITER VIRGIN
2	NEW	VANESSA MAE SUBJECT TO CHANGE EMI
3	NEW	R.E.M. REVEAL WARNER BROS/WARNER
4	1	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY
5	NEW	SCORPIONS ACOUSTICA EAST WEST/WARNER
6	NEW	SOUNDTRACK CAPTAIN CORELLI'S MANDOLIN UNIVERSAL
7	7	MADREDEUS MOVIMENTO EMI
8	4	DIDO NO ANGEL ARISTA/BMG
9	6	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART VIRGIN
10	NEW	ORBITAL THE ALTOGETHER WARNER

BELGIUM (Promuvi) 05/30/01

THIS WEEK	LAST WEEK	SINGLES
1	1	DADDY DJ DADDY DJ SONY
2	2	JE N'AI QUE MON AME NATASHA ST-PIER SONY
3	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
4	3	R&B 2 RUE MATT UNIVERSAL
5	10	IT'S RAINING MEN GERI HALLIWELL EMI
6	7	WER BISTO TWARRES EMI
7	9	J'VOULAIS SULLY SEFIL V2
8	5	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL
9	6	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SONY
10	NEW	BUTTERFLY CRAZY TOWN SONY
1	1	ALBUMS
2	9	DEPECHE MODE EXCITER PIAS
3	2	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) BMG
4	NEW	GAROU SEUL SONY
5	6	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN VIRGIN
6	4	R.E.M. REVEAL WARNER BROS./WARNER
7	3	FONKY FAMILY ART DE RUE SONY
8	7	VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES BMG
9	NEW	DE PALMAS MARCHER DANS LA SABLE UNIVERSAL
10	10	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
10	10	BONO BORN UNIVERSAL

SWITZERLAND (Media Control Switzerland) 5/29/01

THIS WEEK	LAST WEEK	SINGLES
1	1	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
2	3	WHOLE AGAIN ATOMIC KITTEN VIRGIN
3	2	BUTTERFLY CRAZY TOWN COLUMBIA/SONY
4	7	IT'S RAINING MEN GERI HALLIWELL EMI
5	4	TEENAGE DIRTBAG WHEATUS SONY
6	9	CLINT EASTWOOD GORILLAZ EMI
7	6	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY
8	5	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
9	8	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA/WARNER
10	NEW	PLAY JENNIFER LOPEZ EPIC/SONY
1	1	ALBUMS
2	3	R.E.M. REVEAL WARNER BROS./WARNER
3	2	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
4	4	DEPECHE MODE EXCITER VIRGIN
5	5	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY
6	6	DJ TATANA PINK PUNK WARNER
7	8	SHAGGY HOTSHOT MCA/UNIVERSAL
8	NEW	DIDO NO ANGEL ARISTA/BMG
9	9	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
10	7	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL
10	7	LOVEBUGS AWAYDAYS EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

SHE'S THE GREAT-GREAT-GRANDDAUGHTER of Russian author Leo Tolstoy. But perhaps it's no surprise that Viktoria Tolstoy—a Swedish-born jazz songstress signed to EMI in Sweden—



TOLSTOY

chase music over literature: Her father taught music at Stockholm University. "He played all kinds of records to me," Tolstoy says, "including Billie Holiday, Ella Fitzgerald, and Miles Davis. I was brainwashed with jazz." Her third album, *White Russian*, was released in 1997 on Blue Note, but the latest, *Blame It on My Youth*, is on EMI Sweden. "It's jazz standards, which the band and I do in our own way," Tolstoy explains. "I love to sing standards; that's where my heart is."

JEFFREY DE HART

Kellersmann, Universal's jazz manager, thinks DePhazz has considerable international potential.

WOLFGANG SPAHR

FOR THE PAST 10 YEARS, the principal jazz player in Ireland has been the Improvised Music Company (IMC), which is involved with concert promotion, touring, and education. Its flagship is the ESB Dublin Jazz week, which this year runs Sept. 17-23. IMC also releases albums by top Irish players, including sax virtuosos Richie Buckley—a veteran of Van Morrison's band—and his brother, Michael, who has played with everyone from the Cranberries to the Mingus Big Band and who has toured Europe with Miles Davis cohort Dave Liebman. Rising stars include classical guitarist Mike Nielsen, the brothers Ronan and Conor Guilfoyle, Tommy Halferty, and the Justin Carroll Trio. There are many residencies in Dublin pubs, too, including guitarist Louis Stewart, who performs every Monday in the Clarendon. The place most synonymous with jazz, though, is JJ Smyth's, whose weekly club night at the Pendulum is the capital's longest-running jazz night.

NICK KELLY

COPENHAGEN STILL CLINGS to its reputation as the jazz capital of Europe, which dates back to the time when Dexter Gordon and Eartha Kitt lived there. This year's Copenhagen Jazz Festival, July 6-15, again demonstrates the ability of the event to draw talent from around the globe. The 10-day festival in the Danish capital features more than 600 concerts. Wayne Shorter and Ray Charles will play free concerts in the Tivoli Gardens, while Diane Reeves and Nancy Wilson have indoor shows scheduled elsewhere in the park. Bass player Chris Minh Doky returns to his hometown for a show with Mike Stern's group, while his brother Niels Lan Doky shares a stage with Gino Vannelli, offering material from Doky's latest album, *Haitek Haiku*. Local talents Palle Mikkelborg and Caecilie Norby will also perform.

CHARLES FERRO

DEPHAZZ IS ONE OF THE HOTTEST STORIES in German jazz. The group's album, *Death by Chocolate* (Universal), has reached No. 32 on the national (mainstream) album charts. Produced by Pit Baumgartner, the album eschews experimentation in favor of pure entertainment value—an approach endorsed by trombonist/arranger Otto Engelhardt, trumpeter Jo Kraus, bassist Bernd Windisch, keyboardist Eckes Malz, and percussionist Jan Friede. They are joined by vocalists Barbara Lahr and Pat Appleton, percussionist Roy George Randolph, and crooner Dr. Karl Frierson. Christian

CHRISTIE ELIEZER

HIGHLIGHT OF THE JAZZ YEAR in New Zealand has been the release of the Nathan Haines album, *Sound Travels*. Now based in London, Haines made a flying visit to his home country in late April to play Auckland's St. James Theater with a backing band that included his father, Kevin, on double bass and brother Joel on guitar. A two-time winner of the New Zealand jazz album of the year award, Haines' latest album was co-written by producer Phil Asher and reflects his continued interest in dance music. *Sound Travels* has been released in New Zealand by Huh! Records, and label manager Simon Grigg says a U.S. release on Wave Records is imminent.

DAVID McNICKEL

Jazz Acts, Labels Thrive In Canada's State Of Independents

BY LARRY LeBLANC

TORONTO—Although only a handful of its acts have retail impact, and despite a general lack of major label support, Canadian jazz is thriving.

"A great boost for jazz in general was the Ken Burns TV series," says Stewart Duncan, director of music for both the Indigo Books Music & Cafe and Chapters chains, which feature music in 28 stores. "It helped everyone." (See story, page 38.)

The highest profile Canadian jazz artists are singer/pianist Diana Krall; trumpeter/Myrland Ferguson; veteran pianists Oscar Peterson, Paul Bley, and Kenny Wheeler; saxophonist/flautist Jane Bunnett; and bandleader Rob McConnell. Other Canadian players, such as D.D. Jackson, Rene Rosnes, Holly Cole, Ingrid Taggart, John Stetch, and Dave Restivo, also enjoy notable international careers.

After a lengthy battle with cancer, Canadian jazz patriarch Moe Koffman died March 28. Koffman released 30 albums in a career spanning five decades, playing saxophone, clarinet, and flute. Best known for his 1958 international hit "Swingin' Shepherd Blues," Koffman released his final album, *Moe Koffman Project's MKP*, through Universal Music Canada last June.

Other acts with significant followings are singers Raneé Lee, Karin Plato, Denzel Sinclair, Molly Johnson, Joe Sealy, and Marc Jordan; bossa nova duo Betè and Stef; bandleader/musicians Pat LaBarbera, Rick Wilkins, Kirk MacDonal, Ed Bickert, Rob Pilch, Reg Schwager, and Dave Turner; guitarists Brian Hughes and Levon Ichkanian; keyboardists Oliver Jones, Marilyn Lerner, Tyler Yarema, and Michael Kasehammer; and such units as Metalwood, the Bernard Primeau Jazz Ensemble, and the François Carrier Trio + 1.

"There are some incredible players here," says Bunnett, who won a Juno Award in March for her 1999 EMI/Blue Note album *Ritmo+Soul*. "Canadians are North American, and we've been so influenced by what was happening in the U.S. But Canada's [vast] landscape also works for us. While we can access North American culture, we've got so much space that we don't have to emulate [Americans]."

With good sales for any jazz album in Canada—international or domestic—considered to be around the 3,000-5,000-unit mark, it's little wonder the bulk of Canadian jazz is issued by small independents that either finance recordings inexpensively or license product. A common practice is also for artists to release and distribute their own recordings. Notable labels include Radioland Enterprises, Sackville Recordings, Cornerstone, Alma, Rhythm Tracks, and Sea Jam in Toronto; Justin Time, DSM, Effendi, and Lost Chart in Montreal; and Cordobay Bay and Maximum Jazz in Vancouver.

The pivotal role of independent labels in Canadian jazz is underscored by the fact that it was Justin Time that signed Krall to her first recording contract in 1992 and released her debut, *Steppin' Out*, the following year. Although Krall signed shortly afterwards to Impulse!/GRP, Justin Time continued distributing her catalog for two further albums and last year relaunched *Steppin' Out* worldwide.

Justin Time titles are available in 25 countries via export or licensing agreements. "Not only does the Diana Krall album pay for other projects, but it acts as a gate-opener internationally for Canadian artists we're pushing," says Justin Time founder/owner Jim West. He also owns Distribution Fusion III, which handles Vanguard, Arhoolie, Mute, Studio K7, and Music Club in Canada.

Created in 1983, Justin Time has a catalog of 340 jazz albums—110 produced by West—featuring titles by such top-ranked Canadian acts as Lee, Brian Hughes, Joanne Blouin, Karen Young, the Fraser MacPherson Quartet, and Sonny Greenwich. The label has also licensed albums by international greats Dizzy Gillespie, McCoy Tyner, Chet Baker, and Stephane Grappelli.

Justin Time releases up to 20 projects a year. Recent albums include those by the World Saxophone Quartet; the David Murray Power Quartet; Rob McConnell's Tentet; pianists John Stetch, Paul Bley, and Hugh Ragin; and singers Jeri Brown, Kenny Coleman, and Fontella Bass.

"With Justin Time being an integral part of Fusion III, it has a higher profile than most jazz labels would have in a larger company," says Duncan. He adds that Montre-

al is a very strong jazz market. Come festival time, his artists are everywhere. Montreal hosts the country's leading jazz festival, the Festival International de Jazz de Montreal (June 28-July 8).

"You couldn't start a Justin Time today without having a distribution company as well," West admits. "I still need the distribution company to back me. The label is a hobby, a lot of fun, and it does make some money."

Multinationals here contend there are small returns on jazz repertoire—and proportion promotion/marketing budgets accordingly—but there are signs of

change. For example, BMG Canada recently signed a licensing deal with Avenue Records in the U.S. for Canadian singer/pianist Carol Welsman.

Last year, Universal Canada inked licensing deals with Koffman and Denzel St. Clair. The company also recently signed its first jazz group, Vancouver groove-oriented act Metalwood, which previously recorded three albums for Maximum Records.

"This is uncharted territory for us," concedes Verve Music Group label manager Scott Morin, who also produced Metalwood's *The Recline*, released May 22 on Blue Thumb in Canada. "Labels have signed Canadian jazz artists in the past but have never followed up with the kind of [marketing] push we've planned. We're shipping [more than] 5,000 units."



BUNNETT

Universal's strategy is to present Metalwood as a group unhindered by niche boundaries. "You've got to think out of the box and not always preach to the converted," says Glenda Rush, press and promotion manager at Verve Music Group. "My goal is to get to mainstream media [exposure]. To do that, you have to treat [the marketing] differently. Sometimes, you have to give it a pop approach. People have guarded jazz for so long. They keep it as boutique music. As Ken Burns said, 'Get this stuff out of the closet.'"

The staunchest major-label supporter of domestic jazz is EMI Canada, which directly signed pianist Rosnes and has licensing deals with both Bunnett and singer Marc Jordan. The three are released under the EMI/Blue Note banner in Canada and on Blue Note elsewhere.

"Jane Bunnett does very well for us; she's the biggest of the three," says Warren Stewart, manager of Catalogue Strategic Marketing at EMI Music Canada.

While the longstanding U.S. trade embargo against Cuba has had the effect of preserving the unique nature of the Cuban music scene, it has also provided a creative springboard for Bunnett, who has been to Cuba about 40 times since 1982 to work. Bunnett's upcoming album, *Alma de Santiago*, due June 24 in Canada, is the latest in a rich, Latin-styled catalog that began with her Juno Award-winning 1991 album, *Spirits of Havana* (Denon Canada).

Bunnett's passion for Afro-Cuban music is conveyed in a documentary film, also called *Spirits of Havana*, released for a limited theatrical run in Canada this May. Featuring performances with local musicians filmed during a five-week visit in 1999, *Spirits of Havana* will be publicly broadcast on national CBC-TV in September.

"Having those experiences on film is amazing but I've never seen myself so on-the-spot [improvising music]," says Bunnett.

Stewart is ecstatic about the Bunnett documentary. "You usually don't get a [promotional] gift like this, especially from a jazz artist," he says.

Sales of domestic jazz still come primarily from specialist record stores or from artists selling recordings at their shows. "We like to see artists tour," says bassist/producer Peter Cardinali of Alma Records, which handles Michael Kasehammer, Aidan Mason, Vito Rezza, and Buentes Brothers. "They sell a lot on tour."

Pianist Bill King of the Jazz Report All-Stars claims, "More Canadians are now being heard outside Canada." In 1992, King and Greg Sutherland co-founded Toronto-based Radioland Enterprises, which oversees both the Radioland label and influential monthly jazz magazine *The Jazz Report*. To date, Radioland, distributed nationally by Universal, has released 20 albums. "We aren't having any problem getting artists played on U.S. [jazz] stations."

Cardinali claims, "For good quality product, it's easier to sell jazz internationally than pop. There are companies which are specialized; all they do is jazz." Yet, he notes, "the U.S. is still a hard sell."

Jazz radio in Canada is limited to a handful of college and community stations, several national CBC-Radio programs, and the only full-time jazz station, CJRT/Toronto. But print media opportunities are growing.

"There are plenty of media opportunities for the exposure of Canadian jazz because it's eclectic," says Rush. "People want it because it's different and because it is from Canada. Also, artists doing jazz usually have a lot going on. They aren't 18-year-old musicians."

FRENCH MARKET SEES SALES DIP, BUT IS WAKING UP TO A NU TOUCH

(Continued from page 38)

He adds, however, that "the one exception is electro-jazz."

Independent jazz labels and majors alike have been quick to pick up on the popularity of the movement known as the nu French touch and to begin absorbing the niche market into the mainstream. Drawing some inspiration from across the Channel, the movement's nu e-jazz blends currents of acoustic jazz, drum'n'bass, hip-hop, blues, jungle, and world music with electronic samples, sounds, and sequencers.

Blue Note and Warner Jazz France both boast interesting nu French touch catalogs. Spearheading the international success of the movement is Ludovic Navarre, aka St. Germain. *Tourist*, his debut album on Blue Note/EMI, has sold 350,000 copies in France and 1.5 million copies worldwide since its release last April.

St. Germain was a controversial signing for Blue Note, says Nicolas Pflug, label project and creative manager for Blue Note in France. However, Pflug observes, "Blue Note has always been

a label of avant-garde jazz, and St. Germain is an artist of quality—and a precursor of a new musical genre."

St. Germain picked up three French music industry Victoires de la Musique awards in February for new jazz talent, stage performance, and electronic music album (Billboard, March 3) and also collected instrumental album and dance album honors at the Dutch music industry Edison Music Awards later that same month.

Tourist climbed to No. 1 on Billboard's Top Contemporary Jazz Albums chart in the week ending Feb. 17 and was named one of the best albums of 2000 by *Rolling Stone* magazine. St. Germain's Alias tour last year was widely sold out; this spring saw the opening dates of a world tour that takes in Greece, Russia, Germany, Turkey, Japan, the U.S., Australia, Italy, Germany, Switzerland, and French festivals, culminating Sept. 21 at the Zenith venue in Paris.

Blue Note's first nu touch artist was Swiss composer/trumpet player

Eric Truffaz; he is due to follow up his internationally successful albums *The Dawn* (1997) and *Bending New Corners* (1999) with a new set in the fall. Keeping fans happy until then, and underlining the genre's dancefloor credibility, is the current release, *Eric Truffaz Revisited*, featuring remixes by Pierre Audetat, Christophe Calpini (Mobile in Motion), Goo, Bugge Wesselt, and Gilles Peterson, and Pierre Henry.

Warner Jazz is also cultivating the e-jazz phenomenon with three singular artists. Mukta (meaning "pearl" in Sanskrit) is a quintet from the Nantes region whose members span nearly three generations. It performs with sitar, trumpet, double bass, and percussion, fusing electro-jazz with Indian and African influences.

Inspired by classical Indian music, core members Simon Mary (double bass/composer) and Brigitte Menon (sitar) have concocted sounds for fashionable listening in New York, Paris, and Ibiza, Spain. The act followed up its 1999 Warner Jazz debut, *Indian*

Sitar and World Jazz, with last fall's Afro-Cuban-flavored *Jade*.

Electro-acoustic jazz saxophonist Julien Lourau has signaled a new direction for his music with his latest Warner Jazz album, *Gambit*, mostly recorded on the road. A dark album, it incorporates elements of house music, world-music influences—notably from the Balkans—and touches of drum'n'bass and garage.

But perhaps the quintessential example of a straight-ahead acoustic jazz artist tapping the sounds of beats and samples is Laurent de Wilde, the Franco-American pianist whose album *Time 4 Change* is a current Warner Jazz release.

"Aside from [Manhattan, N.Y., avant-garde jazz venue] the Knitting Factory, the straight-ahead scene in New York is no longer feeding the dreams of the rest of the planet," declares de Wilde. "Europe now has the reservoir and freedom of thinking to rejuvenate this style and take it somewhere new. All I can say is 'Watch out New York!'"

'La Bomba' Explodes On Latin Chart

IT'S THE BOMB: It took more than two years of globetrotting and chart-topping from Argentina to Spain, but this issue Azul Azul's hit "La Bomba" has finally reached the No. 1 spot on *Billboard's* Hot Latin Tracks chart.

Considering that, since its release nearly 2½ years ago, the song has topped lists in several countries, both in its original form and in cover versions (including those of **King Africa** in Spain, **Jump** in Venezuela, and **Braga Boys** in Brazil), the stateside success of "La Bomba" was no longer a question of if, but when.

And the "when" has been determined by the Bolivian band's tireless touring schedule (they signed with William Morris two months ago) and by the seemingly endless string of "La Bomba" versions and remixes.

"I've lost track," says lead singer/songwriter **Fabio Zambrana**, who recently relocated to Miami. "The other day I went into Napster and found 130 different versions." The single is featured on the band's second album, *El Sapo*.

What Zambrana does know is that a recent version, recorded with *banda sinaloense* (a band from Sinaloa, Mexico, featuring brass instruments and percussion) in California last month, helped propel the single up the charts thanks to airplay in different formats. The idea of a banda version came about after Azul Azul performed an impromptu acoustic version of "La Bomba," accompanied by a mariachi, at last month's Fiesta Broadway. Two weeks later, prompted by label Sony Discos, the group was recording in a Los Angeles studio.

Zambrana and his bandmates are



by Leila Cobo

now studying the possibility of releasing "La Bomba" in other markets and other languages.

With all that play and all those versions milling about, one would imagine Zambrana getting tired of his hit. "I can't be," he says. "It's given me so much satisfaction every day. When we play, the atmosphere changes. Women become sexier; and men can't help watching them. Every time I see that, it feels like I'm playing it for the first time."

As for a next album, Zambrana started working on songs six months after the original release of *El Sapo*. But the continued success of "La Bomba" and the demands on his schedule haven't allowed him to get very far.

"Everyone's waiting for 'La Bomba' to lose some ground," says Zambrana, who's signed to Sony Chile. "But I write a song a day, even if it's the most horrible song. So I already have all the songs ready for the next album, but it's still up in the air."

VENEZUELA TO MIAMI: Miami Beach's impressive first World Music Festival, which will present 22 concerts over a three-week period—kicking off June 1 with a performance by **Chick Corea's New Trio**—is, of all things, an import. The fest, which features such acts as **Cesaria Evora**, **Tania Libertad**, and Spain's **Martirio**, is an exten-

sion of Venezuela's Festival Internacional de Música el Hatillo. Originating 12 years ago, it always takes place in November, and last year it featured 80 acts. Eager to expand, founder/president **Leopoldo Batacort** decided to stage a parallel event in Miami's South Beach, which offers a variety of venues. The final program features a wonderful array of styles, including jazz, classical, world, and pop.

"The idea is to host a festival where people travel expressly for the purpose of seeing it," says festival producer **Elizabeth Sanchez Vegas**. It will be funded by a grant from the city of Miami Beach and by private monies. Further information can be found at miamibeachthefestival.com.

LOS TOROS RENEWS: Universal Music Latino's tropical A&R director **Eddie Fernández** announced the label has re-signed **Los Toros Band** to a six-album deal that will keep the talented act led by singer **Héctor Acosta** on its roster for the foreseeable future.

Fernández admits Universal almost lost Los Toros, which has an independent label by the same name and was seeking a distribution deal with Sony Discos. The group's manager, **Juan Pablo Diaz**, publicly questioned the label's commitment to the act last year.

Fernández said he had to employ a personal touch to keep the band, a carry-over from the PolyGram merger, in his stable.

"I felt they weren't getting the attention they deserved, so I went out to see them play, and they [Toros' managers] were impressed," Fernández said.

(Continued on next page)

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Segundo Illness Leaves Career Future In Doubt

Label And Agent Say It Is Unlikely That The 93-Year-Old Will Perform Again

BY HOWELL LLEWELLYN

HAVANA—Cuban *sonero* Compay Segundo, 93, is recovering from emergency hospital treatment for extreme fatigue. As a result, he may never perform again.

Segundo, who found world 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.

Rumors about his health surfaced at the May 16-20 Cubadisco music trade fair in Havana, after he failed to appear at a concert he was scheduled to give with Eliades Ochoa. The presentation of a Segundo biography written by Spanish friend and agent Luis Lázaro was also canceled.

Julio Ballester, president of Cuba's state record label Egrem, tells *Billboard*, "Compay has been very ill. He was rushed to the hospital and put in a pressurized bed, where he received oxygen for several days, and is now

recovering at home. It is unlikely he will ever perform again." In Cuba, the incident went unpublished.

Segundo recently performed on the Caribbean island of Martinique, as well as in French Guiana, but Lázaro canceled three upcoming concerts in Spain slated for June. One was to inaugurate a series of open-air concerts at Madrid's Cuartel de Conde Duque, another was in Tarragona, and the third, on June 26, was to be the opening night of the Mediterranean Nights Festival at Costa Nord, a cultural center belonging to actor Michael Douglas on the island of Palma de Mallorca, where Douglas has a holiday home.

Segundo has reportedly suffered from prostate cancer for some five years, which makes him tire quickly, but it is not life-threatening.

"Let's be clear—Compay is not dying, and I am convinced he will

recover," says Lázaro. "But I am happy that he should never perform again so that he can enjoy life. He hasn't stopped touring since the mid-90s."

Last November, Segundo was presented with a diamond disc for sales of 1 million copies of the five albums released with label DRO East West since he signed with the company in 1995. This probably makes him the only person ever to have sold a million albums of new recordings after the age of 88.

"We have not received much information at this end," said Covadonga Racionero, DRO's international exploitation manager. "Compay has been discharged and is at home, where he is able to walk around. His June concerts, which also included one in Monte Carlo, have been canceled, but what will happen from July when a tour of Italy is planned is unclear."

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Classical KEEPING SCORE



by Steve Smith

FROM TOWER'S TOP: When this column first reported on the ongoing efforts of Tower Records to resolve its financial difficulties—along with its buying freeze on three of the most prominent independent distributors, Allegro, Harmonia Mundi, and Qualiton (Keeping Score, May 26)—one voice was unfortunately absent from the story. Following publication of that column, **Russ Solomon**, founder of Tower, has now chosen to clarify the retailer's stance on its efforts to shore up its bottom line while at the same time improve the way it does business, in classical and across the board.

According to Solomon, Tower's new approach is based on two key principles: carrying less inventory while making more titles available to consumers; and replacing product that sells immediately. Central to Tower's new philosophy is a system of "automated rapid replenishment," whereby any product sold by Tower would be automatically reordered electronically the same day and restocked immediately. Under the current system, stock replenishment is handled by a physical inventory count by sales staff from the record companies and distributors, and reorders typically are taken when those representatives come to a store to take new release orders.

"An order gets taken by a store probably once a month," Solomon explains, "or maybe every two weeks, for new releases and the merchandise that sells. Then it gets sold [to customers] immediately, but it doesn't get replaced for another whole month. To complicate matters worse, we have an overall budgetary stricture—in other words, we say a store should only carry so many units predicted by the total amount of units they sell, so that we can get a reasonable turnover on the entire inventory. That's just good business."

That budget has a direct impact on the ordering of slower-moving product, including deep catalog releases from both major labels and indies. Solomon says that such releases are often the first to be sacrificed when it comes to replenishing inventory, enabling a store's budget to allocate for new releases and steadier sellers. As a result, slower-moving product, such as catalog releases that may not be purchased by consumers over the course of an entire calendar year, are either returned to the labels and distributors in order to free up budget, or simply not ordered at all. Solomon says, "The stores say, 'I haven't got any budget left; I've got to have budget available for new releases and hits. That's more important than buying something I'm going to have to wait a year to sell, so I'll do without it entirely.'"

One need only look at the shelves in Tower's classical department to spot the symptoms that led to the larger problem. Particularly in the case of the core repertoire, dozens of versions of a work compete for the same limited shelf space. In the area of historical recordings, the problem is further exacerbated by the presence of multiple versions of the same vintage recordings on different labels, particularly in the case of material from live or broadcast sources. The overwhelming number of such discs on the shelves demands its share of a store's budget, while at the same time limiting the actual physical space available for recordings that sell more quickly. There are simply too many releases available for the market to support, even in a store as large and as committed to diversity and deep catalog as Tower. None of this comes as news to anyone, and both major

labels and independent distributors share a portion of the blame for the situation.

"What we've found," Solomon says, "is that we had a lot of inventory, particularly with small labels and classical in general, where we were not selling but simply owning a tremendous amount of it. The combination of our buying and the distributors' selling was pushing merchandise into our stores, and we were returning it too fast. Our return levels to the indie distributors were 30%-50%, whereas our return levels with the majors are closer to 14%-16%. The real truth of the matter is that we were owning an awful lot of merchandise that really was very slowly turning."

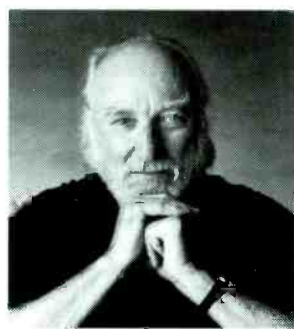
Solomon asserts that what Tower is trying to implement is a new system that will give its stores a wider potential range of titles they can carry, while at the same time limiting how much stock the chain actually purchases to have on hand. "Tower is about having a deep catalog available to customers, particularly in the case of classical music in areas where it is important, in the big cities—where we have the space to do it and they've got a cultured clientele around them; it's silly to put deep catalog into a suburban pop store. We want to keep as many titles as we possibly can, but distill it to the best. Just because somebody has released 10,000 records doesn't mean that they have 10,000 records that will sell. But there might be 3,000 that will sell."

To facilitate the changes that Solomon suggests, Tower has begun to move away from having autonomous buyers in every store toward a model based on centralized inventory control with automated replenishment. When a disc is scanned at the register, the computer will note that sale and at the end of the day generate an order for another copy. "The beginnings of this are already in place with Bayside Distribution, our sister company," Solomon says. "We've got a POS [point-of-sale] system with our stores to Bayside, where everything that is sold that day is ordered and shipped that day or the next and, therefore, back in stock immediately."

While some have speculated that such centralized control might spell the end of Tower's uniquely individualized stores, Solomon says that this won't be the case. "We want the people at the stores to tailor their inventory from what they know about their market. We don't want to say, 'We're going to do it for you,' but rather, 'We want you to have a part in it.'" Our [goal] in this rapid replenishment situation is really in managing the catalog items that you really don't need more than one or two copies of but that you keep replacing rapidly."

The system is far from complete, and Solomon indicates that it has not yet been decided whether the replenishment systems will be maintained by Tower or by the distributors themselves. But the very idea of such a system could ultimately grant the distributors a greater say in what part of their stock Tower carries and where that stock is sold—something that several of them have long desired. Still, the system is of no benefit to distributors until they are once again able to sell their goods to Tower. So far, according to Solomon, no agreement has been reached to lift the buying freeze on Allegro, Harmonia Mundi, and Qualiton—the instigation of which he seems to have been at least somewhat unaware—but he is confident that a resolution is at hand.

"We're not out to shaft independent distributors," Solomon emphasizes. "Far from it. I can't speak to the exact details of what's going on, but I intend to find out. To be quite honest with you, I think that what we've done, we've done awkwardly, and we didn't go out and explain it properly. I'm admitting that, and I'll fix that, somehow. We, as a company, are really serious about classical music all over the world, and we're not about to give it up or run away. But the bottom line is that we need cooperation from our vendors, especially the independent guys. We can sell more records for them, but they've got to help us."



'To be honest, what we've done, we've done awkwardly. I'll fix that.'

—RUSS SOLOMON, TOWER

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	37	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI
			NO. 1 32 weeks at No. 1	
2	RE-ENTRY		BRANFORD MARSALIS SONY CLASSICAL 89251 (17.97 EQ CD)	CREATION
3	2	81	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
4	3	62	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
5	4	8	RENEE FLEMING/JEAN-YVES THIBAUDET DECCA 467697 (16.98)	NIGHT SONGS
6	5	9	VARIOUS ARTISTS PHILIPS 468079 (22.98 CD)	VERDI'S REQUIEM
7	7	76	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
8	13	9	CHOIR OF KING'S COLLEGE CAMBRIDGE EMI CLASSICS 57026 (16.98 CD)	BEST LOVED HYMNS
9	15	14	VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD)	MUSIC OF HOPE
10	8	11	MURRAY PERAHIA SONY CLASSICAL 89245 (17.98 EQ CD)	PLAYS BACH-THREE CONCERTOS
11	6	2	SHARON ISBIN NEW LINE 81830/TELDEC (16.98 CD)	TAN DUN: CONCERTO FOR GUITAR AND ORCHESTRA
12	10	9	LUCIANO PAVAROTTI DECCA 466350 (17.98 CD)	LIVE 40TH ANNIVERSARY RECITAL
13	RE-ENTRY		MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND
14	NEW▶		SUMI JO ERATO 85772 (16.98 CD)	PRAYERS
15	11	35	RENEE FLEMING DECCA 467049 (16.98 CD) [CS]	RENEE FLEMING

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	6	RUSSELL WATSON DECCA 468695 (17.98 CD) [CS]	THE VOICE
			NO. 1 5 weeks at No. 1	
2	2	10	BOND MBO/DECCA 467091 (17.98 CD) [CS]	BORN
3	3	25	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON
4	4	39	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
5	5	7	ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469530 (17.98 CD)	FOR THE STARS
6	6	103	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
7	7	80	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
8	8	16	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL
9	12	76	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
10	10	78	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
11	13	28	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99 EQ CD)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
12	NEW▶		MANUEL BARRUECO ANGEL 56941 (16.98 CD)	NYLON & STEEL
13	NEW▶		JULIAN LLOYD WEBBER PHILIPS 468362 (16.98 CD)	PLAYS ANDREW LLOYD WEBBER
14	9	17	VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD)	PURE TENORS: 18 ROMANTIC CLASSICS
15	11	4	QUARTETTO GELATO SILVA CLASSICS 6033 (17.98)	NEAPOLITAN CAFE

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

TOP CLASSICAL MIDLINE

- 1 THE #1 OPERA ALBUM VARIOUS ARTISTS DECCA
- 2 VIOLIN ADAGIOS VARIOUS ARTISTS DECCA
- 3 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- 4 ESSENTIAL MOZART VARIOUS ARTISTS DECCA
- 5 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 6 BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS ANGEL
- 7 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 8 MASS VARIOUS ARTISTS ERATO
- 9 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- 10 THERE IS LOVE VARIOUS ARTISTS TELARC
- 11 50 GREATEST CLASSICS VARIOUS ARTISTS ST. CLAIR
- 12 CLASSICAL WEDDING VARIOUS ARTISTS CHASE MUSIC GROUP
- 13 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 14 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- 15 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO

TOP CLASSICAL BUDGET

- 1 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 2 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
- 3 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
- 4 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
- 5 BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR
- 6 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
- 7 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
- 8 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
- 9 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- 10 POWER CLASSICS VARIOUS ARTISTS ST. CLAIR
- 11 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- 12 GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR
- 13 LOVERS' CLASSICS VARIOUS ARTISTS ST. CLAIR
- 14 BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY
- 15 CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR

GRP's Ritenour Revisits Bob Marley Tunes

IT'S BEEN 20 YEARS since the world lost reggae icon **Bob Marley**, but for those who have been touched deeply by his music, his songs remain corporeal entities that reflect the full range of human emotion.

A *Twist of Marley* (GRP, June 12) finds guitarist **Lee Ritenour** feting the Jamaica-born singer/songwriter in a jazz-laced tribute, the roots of which can be traced back to Ritenour's teen years. "I have always been enamored with great songwriters," Ritenour says, "and as a teenager my initial interest in Bob Marley stemmed from the strength and beauty of his songs. After that, as a guitarist, I was fascinated by the way he was taking the guitar, bass, and organ sounds he was hearing in American pop music and mixing them with these great reggae rhythms."

Ritenour first recorded a Marley tune on his 1992 *Wes Bound* release, exploring Marley's "Waiting in Vain" along with vocalist **Maxi Priest**. "That is where the initial seed for *A Twist of Marley* was planted," says Ritenour, who dipped into Marley's catalog again on the title track of 1997's *This Is Love*, extrapolating the main theme from Marley's own "Is This Love" into his own composition.



by Steve Graybow

A *Twist of Marley* includes contributions from more than 20 artists, all of whom, says Ritenour, "immediately identified themselves as being Marley fans. The challenge was to allow artists with backgrounds in jazz or R&B to express themselves while remaining true to the ideals inherent in the song. That's why I chose **Jonathan Butler**, who grew up in a large family in South Africa, to sing 'No Woman, No Cry' or **Richard Bona** for 'Redemption Song.' These were artists who could identify with the emotional content of the material."

Although the songs on *A Twist of Marley* have largely traded their reggae rhythms for R&B and smooth jazz grooves, Marley's

messages of strength, courage, and understanding remain as moving as ever, told through the songs' lyrics and timeless melodies. "In truth, what we did here was no different from what jazz artists do all the time," says Ritenour. "We took well-known songs, deconstructed them, and reconstructed them in a different way using the melody as a reference point."

Participants in *A Twist of Marley* include saxophonists **Michael Brecker** and **Gerald Albright** (on "Exodus" and "Jamming," respectively), guitarist **Marc Antoine** ("Could You Be Loved"), pianist **Dave Grusin** ("Get up, Stand Up" and "Turn Your Lights Down Low"), trumpeter **Rick Braun** ("So Much Trouble in the World"), and vocalists **Will Downing** and **Patti Austin**. Priest's 1992 version of "Waiting in Vain" appears in remixed form with new instrumentation added to the original vocal and guitar tracks.

"I can't say that this is a true jazz album, but it certainly is not a reggae or R&B album," muses Ritenour. "Like Marley's own music, it brings together elements from many different genres, held together by the powerful messages inherent in the songs."

EUROPE GEARS UP FOR ALL THAT 'JAZZ'

(Continued from page 38)

called *Nearness of You—The Ballad Album*, and a new album by Bugge Wesseltoft (*Moving*), while fellow Norwegian band Beady Belle is releasing a set called *Home*.

Sony's priorities apart from the Burns product include upcoming albums by smooth jazz guitarist Peter White, bassist/songwriter/singer Richard Bona from Cameroon, trumpeter Chris Botti, French singer Marta Mus, and guitar virtuoso Martin Taylor. Sony is also releasing a Miles Davis album, *Live at the Fillmore East 1970*. Sieff explains, "It is a complete Miles concert on two CDs that was recorded practically at the same time that the *Bitches Brew* album came out, so it's the only official recording of Miles' killer band of that era."

American saxophonist Steve Coleman's first national tour of the U.K. in June makes him BMG's summer priority, says Grainne Devine, marketing manager for jazz and world music at BMG Commercial. She adds that the RCA Victor Gold series will be pushing out more catalog titles, too.

Warner Music U.K. is also concentrating on its catalog during the coming months, reveals Florence Halfon, jazz catalog manager. "We have released 30 reissued [albums], and we also have *Right On, Volume 3*, which is a compilation that mixes jazz, funk, and soul from the '60s to mid-'70s—

that's available on vinyl and is quite funky dancefloor jazz."

Addressing the thorny issue of how to market jazz, Halfon says, "You have to find the right audience. For instance, the 'Right On' series doesn't have a jazz [only] audience, so we [target] everything from the dance music press to *Mojo*. With most of the jazz compilations we aim to find another angle and not just the jazz audience."

Sieff believes the industry must take a pro-active stance to promote the genre. Appearances on the jazz festival circuit help, he contends, but "the most important thing is trying to get jazz into as many mainstream areas as possible."

Day agrees. "Any profile at all is welcome," she says. "Jazz still has an unfortunate stigma, [in] that it is viewed as an older type of music. That changes when you have things like the breakbeats people, who introduce a dance culture side to it. But I still think, [particularly] in the U.K., we are battling to overcome people's perception of what the music is about."

Sieff observes: "When you have something of quality about jazz—for instance on television—not only do people watch it, but they respond. In the words of [the movie] *Field of Dreams*, 'If you build it, they will come,' and that is true for jazz."

NARADA *jazz*

A NEW STANDARD

WWW.NARADAJAZZ.COM

<p>ALEX BUGNON ...as promised</p> <p>ALEX BUGNON... AS PROMISED #25 - <i>Billboard</i> Top Contemporary Jazz Albums of the Year (2000) New album - September, 2001</p>	<p>PERPETUAL EMOTION Flora Purim "The reigning queen of Brazilian jazz." - Joe Woodard, <i>Downbeat Magazine</i></p>	<p>URBAN KNIGHTS III #12 - <i>Billboard</i> Top Contemporary Jazz Albums of the Year (2000) New - URBAN KNIGHTS IV Available August "URBAN KNIGHTS IV is a sophisticated, R&B/jazz groove that will be a radio smash!" - Cliff Gorow, <i>All That Jazz</i></p>	<p>DEEP BLUE Keiko Matsui Available July 17 Best Female Jazz Artist - 1999 & 2000 Oasis award winner <i>Billboard</i>'s #1 Independent Contemporary Jazz artist (1997)</p>	<p>APPASSIONATA Ramsey Lewis Trio Billboard / BET Group of the Year (2000) New album - 2002</p>	<p>LOVE LIFE Warren Hill 24 weeks on the <i>Billboard</i> Contemporary Jazz chart. New Christmas album - Oct 2001</p>
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NARADA *jazz* distributed by **EMI MUSIC** *Virgin*

A BEGINNER'S GUIDE TO JAZZ ON THE INTERNET

(Continued from page 38)

designed home page offers reviews, recommendations and interviews with selected artists. The text-heavy content is illustrated with thumbnail pictures of album covers; visitors can click on each one to see an enlarged version accompanied by text, plus links to RealAudio clips of the tracks and Amazon.com. The educational element gets a boost in the Jazz Messenger section, which attempts to answer users' queries. It is enhanced by another section, Liquid Jazz, where free downloads and samples (supplied by Liquid Audio) cover the genre's wide range. Jazz 101 features a potted but informative history of the music, recommending titles that focus on subgenres ranging from traditional jazz through big-band and bebop to progressive jazz, avant-garde, and fusion.



JAZZ CD jazzcd.co.uk

Jazz CD is a straightforward e-commerce proposition: The goal is to sell jazz CDs. With intense competition from traditional stores and at the online level from Amazon.com and its ilk, Jazz CD offers visitors various incentives. On the home page, users can save 10% by buying five or more CDs, 7.5% by buying four

titles, or 5% by purchasing three. Useful are the search engines for tracking recordings by a host of established and small artists. Reviews (from *Jazz Review* magazine) are featured, as is an online chat room. The site's unique selling point is the regularly updated

What's New section, which lists more than 200 new-release albums each month, with a link to the previous month's list.

EUROPE JAZZ NETWORK ejn.it

Europe Jazz Network (EJN) is a rarity: an online music service launched before 1995. Introduced in 1987, EJN is a non-profit organization catering to European promoters, musicians' associations, artistic directors, and consultants. The site aims to promote collaboration among jazz performers, organizations, and enthusiasts in Europe. Its other self-assigned role is to improve the relevance of concert programs and the working conditions of jazz musicians in European countries. Targeted at professionals, the site also offers search engines to help locate promoters, with details of tours and performances currently being planned or organized. There is also an excellent list of live performances and tours in Europe—with dates and venues—plus links to sites offering more details. Another bonus is a guide to jazz record labels and links to their respective sites. A highly useful site.

COMFM.COM comfm.com

French-made but also available in English, Comfm.com is a link to live online radio stations around the world. The different stations are categorized by region, country, and genre. Selecting "jazz" offers a choice of more than 25 stations in various countries, including the U.S., Germany, the U.K., France, Venezuela, and Japan, featuring three recommended jazz "stations of the day." On the day *Billboard* visited the site, Paris Jazz FM, the Web version of a station targeted at die-hard jazz fans and heard on terrestrial frequencies over only a small area of Paris, was on offer, as was AmigOjazz, a Latin jazz station available via MP3.com. For a more laid-back experience, the third recommended site was Smoothjazz, featuring the easy-listening sounds of smooth jazz stations in Denver; Palm Springs, Calif.; San Francisco; and other cities.

Top Jazz Albums™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW		No. 1	JANE MONHEIT	N-CODED 4219/WARLOCK HS
2	1	2	MILES DAVIS	LEGACY/COLUMBIA 85475/CRG	THE ESSENTIAL MILES DAVIS
3	2	103	DIANA KRALL	VERVE 050304/VG	WHEN I LOOK IN YOUR EYES
4	5	2	TERENCE BLANCHARD	SONY CLASSICAL 89607	LET'S GET LOST
5	4	20	VARIOUS ARTISTS	UTV/VERVE 520191/VG	PURE JAZZ
6	6	22	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
7	3	68	STEVE TYRELL	ATLANTIC 83209/AG	A NEW STANDARD
8	7	29	VARIOUS ARTISTS	LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ
9	11	29	LOUIS ARMSTRONG	LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
10	9	28	VARIOUS ARTISTS	LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
11	8	3	CHARLIE HADEN	VERVE 013611/VG	NOCTURNE
12	12	52	DIANA KRALL	JUSTIN TIME 40050	STEPPING OUT
13	13	9	JOSHUA REDMAN QUARTET	WARNER BROS. 47997	PASSAGE OF TIME
14	14	2	SOUNDTRACK	BLUE NOTE 32000/CAPITOL	CALLE 54
15	17	43	JANE MONHEIT	N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
16	16	29	BILLIE HOLIDAY	VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
17	15	20	JIMMY SMITH	BLUE THUMB/VERVE 543978/VG	DOT COM BLUES
18	NEW		SUSANNAH MCCORKLE	CONCORD JAZZ 4897/CONCORD	HEARTS & MINDS
19	10	7	THE CHICK COREA NEW TRIO	STRETCH 9035/CONCORD	PAST PRESENT & FUTURE
20	22	66	JOHN COLTRANE	RHINO 79778	THE VERY BEST OF JOHN COLTRANE
21	20	5	NICHOLAS PAYTON	VERVE 549419/VG	DEAR LOUIS
22	23	18	JOHN COLTRANE	IMPULSE! 549361/VG	COLTRANE FOR LOVERS
23	RE-ENTRY		MILES DAVIS	LEGACY/COLUMBIA 61405/CRG	BLUE MILES
24	19	6	MILES DAVIS & JOHN COLTRANE	LEGACY/COLUMBIA 61090/CRG	THE BEST OF MILES DAVIS & JOHN COLTRANE (1955 - 1961)
25	18	29	JOHN COLTRANE	VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE

TOP CONTEMPORARY JAZZ ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	36	No. 1	ST. GERMAIN	BLUE NOTE 25124/CAPITOL HS
2	1	10	WAYMAN TISDALE	ATLANTIC 83396/AG HS	FACE TO FACE
3	3	13	RICK BRAUN	WARNER BROS. 47994	KISSES IN THE RAIN
4	4	6	VARIOUS ARTISTS	Q 92945/AG	TO GROVER, WITH LOVE
5	6	7	KIM WATERS	SHANACHIE 5080	FROM THE HEART
6	NEW		MARCUS MILLER	3 DEUCES 83534/TELARC	M-SQUARED
7	7	33	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8500/CONCORD	LIFE IN THE TROPICS
8	NEW		SPYRO GYRA	HEADS UP 3061	IN MODERN TIMES
9	8	9	HERB ALPERT	A&M 490886/INTERSCOPE	DEFINITIVE HITS
10	5	3	KARL DENSON	BLUE NOTE 31586/CAPITOL	DANCE LESSON #2
11	12	100	KENNY G	ARISTA 19085	CLASSICS IN THE KEY OF G
12	11	52	BONEY JAMES/RICK BRAUN	WARNER BROS. 47557	SHAKE IT UP
13	9	32	KIRK WHALUM	WARNER BROS. 47887 HS	UNCONDITIONAL
14	10	11	SOULIVE	BLUE NOTE 27936/CAPITOL	DOIN' SOMETHING
15	NEW		DJ LOGIC	ROPEADPOE 93041/AG	THE ANOMALY
16	13	87	DAVE KOZ	CAPITOL 99458 HS	THE DANCE
17	15	9	PIECES OF A DREAM	HEADS UP 3059	ACQUAINTED WITH THE NIGHT
18	14	37	RACHELLE FERRELL	CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
19	NEW		FATBURGER	SHANACHIE 5081	T.G.I.F.
20	17	13	CHUCK LOEB	SHANACHIE 5078	IN A HEARTBEAT
21	22	26	BOB BALDWIN	ORPHEUS 70479	BOBBALDWIN.COM
22	20	31	PAUL HARDCASTLE	TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
23	25	6	PAUL JACKSON, JR.	BLUE NOTE 21477/CAPITOL	THE POWER OF THE STRING
24	RE-ENTRY		VARIOUS ARTISTS	NATIVE LANGUAGE 919	OASIS SMOOTH JAZZ AWARDS COLLECTION
25	23	41	CRAIG CHAQUICO	HIGHER OCTAVE 49272/VIRGIN	PANORAMA: THE BEST OF CRAIG CHAQUICO

Billboard® JUNE 9, 2001

Top New Age Albums™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	27	No. 1	A DAY WITHOUT RAIN	REPRISE 47426/WARNER BROS.
2	2	16	PURE MOODS III	VARIOUS ARTISTS	VIRGIN 50836
3	3	34	IF I COULD TELL YOU	YANNI	VIRGIN 79893
4	10	2	LITTLE WING	OTTMAR LIEBERT + LUNA NEGRA	EPIC 61597
5	NEW		DREAMCATCHER	SECRET GARDEN	PHILIPS 546869
6	5	33	VERY BEST OF YANNI	YANNI	WINDHAM HILL 11568/RCA
7	4	26	POEM	DELERIUM	NETTWERK 30165 HS
8	6	40	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	JIM BRICKMAN	WINDHAM HILL 11557/RCA
9	8	33	STATE OF GRACE	VARIOUS ARTISTS	WINDHAM HILL 11565/RCA
10	7	13	BEST OF BARCELONA NIGHTS: VOL. 1	OTTMAR LIEBERT	HIGHER OCTAVE 50724/VIRGIN
11	9	56	SNOWFALL	YANNI	RCA SPECIAL PRODUCTS 45680
12	12	12	20 YEARS OF NARADA PIANO	VARIOUS ARTISTS	NARADA 50713/VIRGIN
13	11	3	ANCIENT	KITARO	DOMO 73000
14	22	2	BEST OF 1990-2000	CHRIS SPHEERIS	HIGHER OCTAVE 50946/VIRGIN
15	15	87	PLAINS	GEORGE WINSTON	WINDHAM HILL 11465/RCA
16	18	2	EMBRACING THE WIND	KEVIN KERN	REAL MUSIC 2600
17	21	35	PURE HYMNS	THE JOHN TESH PROJECT	FAITH MD 34581/GARDEN CITY
18	13	61	NOUVEAU FLAMENCO	OTTMAR LIEBERT	HIGHER OCTAVE 48793/VIRGIN
19	14	19	PURE ORCHESTRA	THE JOHN TESH PROJECT	GARDEN CITY 34586
20	NEW		SOUNDSCAPES	DANCING FANTASY	1201 MUSIC 5017
21	20	7	HILARY STAGG: A TRIBUTE	VARIOUS ARTISTS	REAL MUSIC 1850
22	25	4	BUDDHA'S DREAM	RILEY LEE	NARADA 50695/VIRGIN
23	19	68	RIVER OF STARS	2002	REAL MUSIC 8802
24	17	40	FRESH AIRE 8	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 888
25	24	17	ETERNAL KNOT: VOLUME 4	ADIEMUS	HIGHER OCTAVE 49965/VIRGIN

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

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

SELLING SOLOS

BURNS CREATES HEAT

MILES AT 75

MID-YEAR CHARTS

Jazz

t h e b i l l b o a r d s p o t l i g h t

Selling Solos

Without compilations or TV tie-ins, can labels market artists based solely on the quality of their music? Tributes, theme sets and mystique-building are providing some helpful answers.

BY STEVE GRAYBOW

With compilation and songbook-style projects having reached a saturation point with jazz consumers, record labels are increasingly basing their marketing plans upon that most intangible yet succinct aspect of jazz artistry—creativity. However, selling an artist based on sheer ability can be a difficult proposition. Therefore, it is often the story behind the music—the artist's life story—that must be captured in the packaging and feel of a project, in order to create a concept to successfully sell the music.

"You need to work as many angles as possible, without compromising the artist," says Verve Music Group's manager of A&R, Jason Olaine, who recently signed saxophonist Chris Potter. Potter, who is highly respected in jazz circles and among musicians, has yet to become a household name. "I love Chris' writing and playing, but you need something more substantial for an album, something beyond just great talent," says Olaine.

Potter's label bow, *Gratitude*, is a collection of original compositions by the saxophonist written in tribute to musicians who inspired him, such as Joe Henderson and Wayne Shorter. "The idea was to showcase Chris' compositions [which were named after his heroes], to reflect his influences but not to be so derivative as to have him record songs already made popular by those musicians," explains Olaine.

REFLECTING THE ARTIST

The handful of non-original compositions on *Gratitude* are dramatically altered by Potter's own arrangements, giving the project familiar titles to attract consumers while allowing the saxophonist ample opportunity to showcase his own vision. "It allows the music to translate to the listener without being derivative of things they've already heard before," says Olaine. "It lets the artist stand out as an individual without making him sound like another artist."

Rob Saslow, director of marketing for Telarc and Heads Up International, agrees that a project's direction must reflect the life of the artist. "There has to be a story there, particularly in straight-ahead jazz," he says. Saslow notes that Jamaican-born



Paying tribute: Chris Potter

pianist Monty Alexander, whose past projects were largely in the traditional, swing-based jazz vein, has done three discs for Telarc that fuse jazz improvisation and reggae rhythms. "In Monty's head, there was a different sound, and it was completely his own," says Saslow. "The idea was sincere enough and conceptually interesting enough that we allowed him to explore it."

"You have to wrap a theme around a record, even if it is something simple, to build consumer and media interest," adds Heads Up International president Dave Love. "For Pieces of a Dream's label debut, it was the group's 25th anniversary, and that fact alone allowed us to make the album an event, rather than just another release."

HOOKS WANTED

Love is currently developing Earth, Wind & Fire vocalist Philip Bailey's second contemporary-jazz solo project for the Heads Up label. He notes that Bailey's label bow, 1999's *Dreams*, did not have a substantial marketing hook, despite the star-power of collaborators such as guitarist Pat Metheny and saxophonist Kirk Whalum. "Trying to promote the album with competition from young artists such as Eric Benet or Maxwell proved difficult at radio, even though classic Earth, Wind & Fire tracks get played all the time," recalls Love.

For Bailey's upcoming disc, Love "tried to capture Philip's life and influences" by having him cover familiar songs by jazz artists who inspired him early in his career. "Philip is a big fan of traditional jazz, so we put together a very minimalist, acoustic record and added subtle samples to give the record a modern feel," says Love.

Warner Bros. Jazz executive VP/GM Matt Pierson agrees that a project's concept must be integral to the artist's vision, warning that an overbearing concept can be detrimental to the music. "No matter what conceptual device you use to draw people to the music, it must serve the artist while at the same time connecting with the audience," says Pierson. "Otherwise, you are taking an extremely simplistic approach to a complex art form. Even if you hook people in, you are selling something other than the artist, and that is not what you want to do."

Pierson recalls Kenny Garrett's 1996 release *Pursuance*—*The* (Continued on page 57)



Focus on concept: Kenny Garrett

"Jazz" Burns: Did The PBS Documentary Create Lasting Heat?

Some feel its benefits were fleeting. Others think it proved consumers are willing to purchase jazz music and make it part of their lives.

When the jazz community first learned of filmmaker Ken Burns' plan to do a documentary on jazz, the response was almost universally ecstatic. The project was viewed as an opportunity to get jazz artists into the mass media on a scale generally reserved for successful pop artists and to increase sales of the music via this increased visibility.

By and large, reality has not been so kind.

Despite the fact that the word "jazz" seemed to be on everyone's lips in the months leading up to the documentary's airing, it has yet to become a household word on the level that many hoped it would. There have been divided opinions as to whether or not sales of current jazz artists showed any increase due to the documentary, and even those who feel there was an increase in sales wonder if those additional numbers will be sustained over time.

"Everyone at the jazz labels had high expectations," says Concord Records publicity director Audrey Faine. "People figured that, with all the media attention given to the documentary, it would bust open the door to getting jazz in the mass media and on TV. After the documentary aired, the reality was apparent. This was not an event for us to successfully piggyback on."



Faine allows that, in the weeks leading up to the documentary, the media was exceptionally receptive to jazz artists. "Unfortunately, the truth is that, when it was over, it was over, so far as any interest in jazz," she says. "It ended that quickly. Whether or not we should have expected to reap benefits from the documentary, we did not. It was Ken Burns' show. He got the publicity, and maybe that's how it should be. Maybe we placed our hopes on something we should not have expected to benefit from."

Helene Greece, president of Third Floor Media and co-founder of East West Media, believes that it is the timing of events beyond the music business that have negatively influenced jazz sales and visibility for its artists. "More than anything, the poor state of the general economy has hurt jazz," opines Greece. "I don't feel resistance to jazz from magazines or TV now, any more or less so than I did before Ken Burns."

Greece says that mainstream publications such as *Time* and *Newsweek*, which often run short reviews of CDs, movies and books, are cutting back on "the more expendable sections" due to decreased ad dollars. "Jazz was getting precious little space anyhow," she says, "and, with the economy slumping, the first things to go are opportunities for what is considered a niche genre of music. It is a matter of less dollars being spent all around, and that affects everything from sales of jazz CDs to the presence of jazz in the media."

Despite the economy, Greece believes that the possibility of wider acceptance is greater now than it was before the documentary. "There is an awareness that was not there before Ken Burns, and it is an awareness that will linger for some time," she says. "It happened in a much slower, subtler way than we might have hoped."

Greece points to the sales of compilations with the *Ken Burns Jazz* tag on them, put out by Verve and Legacy/Columbia, as a positive indicator that consumers are willing to shell out hard-earned dollars for jazz. "The bottom line is, Burns demonstrated that there is an audience for this music," says Greece. "The fact that people watched the show and went out and purchased music from the show says that consumers are willing to go beyond just watching jazz on TV. They're willing to purchase it and make jazz a part of their lives in a continuing way."—S.G.

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Jazz

TEN YEARS GONE

Miles at 75

BY JOE GOLDBERG

"Why, man, he doth bestride the narrow world like a Colossus." — Shakespeare, *Julius Caesar*

One Saturday afternoon, 10 years ago, I was driving down Melrose Avenue in Los Angeles and turned on KCRW, the Santa Monica public radio station. Instead of the program I expected to hear, they were playing a Miles Davis record. I waited until the end of the record to find out what the program was. Instead, they played another Miles Davis record without comment. As they started to play a third, I remembered hearing a couple of weeks before that Miles had checked into St. John's hospital in Santa Monica. I recalled a morning more than 10 years before, when I was driving to work, and every station was playing the Beatles. It turned out that John Lennon had been murdered. I realized that, incredible as it would soon seem to millions of people, Miles Davis was dead.

His influence was enormous when he was alive and has only increased in the decade since his death. Mainstream orthodoxy, as exemplified by Wynton Marsalis, who has an Oedipal relation to Miles, stems almost entirely from the quintet that Miles led in the '60s, with Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams. Before that, he led various quintets and sextets featuring John Coltrane, which, when Bill Evans became the piano player, contained the three most influential jazz musicians of the second half of the 20th century. In those days, he also made the orchestral recordings arranged and conducted by Gil Evans, which are second only to Ellington's in their beauty.

Then, in 1969, two years after the breakup of his great quintet, Miles invented fusion—or, as E.A. Poe called it, "a descent into the maelstrom." After that, he hardly ever played a standard again; and not only because, like Coltrane, he became addicted to change. You can hear the beginnings of what would happen on the eight-CD set *Live at the Plugged Nickel*, recorded in a Chicago club over Christmas of 1965, when the '60s band, still playing the book of the '50s band, tries tempo changes, no tempo at all, free interludes and breaking at the seams to escape what they obviously feel are the restraints of standard song form.

Here, as everywhere else, Miles is instantly identifiable. Gil Evans once said that the sound Miles wanted to hear on the trumpet didn't exist, so he had to create it himself. In the process, he changed the way people thought his instrument should sound, from a vehicle of extroversion to one of introversion.

FIRST-NAME BASIS

Miles was known for several things besides his music—for his clothes, his cars, his women, his attitude, even his name, which sounds like it belongs to a Henry James character. People who had never been in a room with him, even if the room was one in which he was performing, referred to him by his first name alone. No one ever asked which Miles they were talking about. He was blunt and in-your-face, which caused such a highly paid investigator into the mysteries of celebrity as Albert Goldman to refer to him, in print, as "an insufferable prick."

Even if he was, people wanted to know him. There is a similar story that, when Béla Bartók was a young man, he went to Paris for the first time, and when asked who he wanted to meet, said Claude Debussy. "You don't want to meet Debussy," he



was told. "He's a terrible man. He will only insult you. Do you want to be insulted by Debussy?" And Bartók said, "Yes."

But the fame always rested on the music. Miles changed styles many times, like Picasso. Picasso had his blue period, Miles his Blue Note period. He was so big for so long that many of his most ardent fans started listening to him after periods which others feel contained his best work.

Each of his phases was spun off by other musicians into entire careers. When he was still in his teens, he played with Charlie Parker, which gave him a sense of apostolic succession that he was able to pass on to his own sidemen as he became jazz's premier talent scout and starmaker. He has been called the finest bandleader in jazz history, aside from Ellington.

When he spoke, in the voice that everyone who ever heard it tries to imitate, he sounded like an artist. He once asked Keith Jarrett if Jarrett knew why he, Miles, had stopped playing ballads. When Jarrett, wanting to hear the answer, said he didn't know, Miles told him, "Because I love playing ballads so much." And years ago, he said two things to a reporter for a record-store throwaway magazine that I remember like this: "Recording studios have changed since I started out, so naturally I've changed the things I do when I go into them." And, "The only reason to write a melody is if you're dissatisfied with all the other melodies."

OUTRAGEOUS AND COMPELLING

Miles Davis wore khakis. Miles Davis thought different. Miles Davis is recognizable from his silhouette, or from one note. His music constitutes the score to the Sean Connery film *Finding Forrester*. In *Runaway Bride*, Richard Gere carries a compilation tape labeled "Miles" and, when Julia Roberts hears it,

she falls in love with him. There was recently a 12-hour concert at Symphony Space in New York called Wall to Wall Miles Davis. André Leon Talley, the fashion guru of *Harper's Bazaar*, was once his personal shopper. Until the last years of his life, it was impossible to take a bad picture of him. Outrageous and compelling, musically the standard that others aspire to, Davis is to jazz what Frank Sinatra is to American popular song. And he looms larger all the time, as jazz remains in stasis. As Arnold Schoenberg said of Anton von Webern, he could express a novel in a sigh.

If you wish to see his monument, look around a record store: A four-disc boxed set from Blue Note contains the late-'40s recordings called *Birth of the Cool* that spawned the West Coast movement, as well as *Somethin' Else*, nominally a Cannonball Adderly record, but on which Miles is obviously, from first note to last, the auteur. The newest release of *Birth of the Cool* studio sessions features remastering of the original tapes by the dean of jazz recording engineers, Rudy Van Gelder. (A current Mercedes Benz commercial shows its easily identifiable cover on top of a small stack of treasured possessions a college-age girl is taking with her on a spaceship that will enable her to leave dreary earth behind.)

Then came the five-year stay with Prestige, the results of which make up another eight-disc box. Included are the *Walkin'* session (which signalled the funky reaction to cool), the five albums (which superseded funk) made with the quintet, including Coltrane, as well as the recordings with Sonny Rollins and the All-Star sessions with Thelonious Monk and Milt Jackson. The list of players is dazzling. These recordings are enough to secure Miles' place in jazz history, and many of

(Continued on page 57)

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Top Jazz Albums

JAZZ SO FAR: Year-To-Date Charts

The chart recaps in this Spotlight offer a look at how the jazz races are shaping up for this year's *Billboard Year In Music* issue. These lists cover the period from the December 2, 2000, issue—when the chart year began—through the May 12 issue. Sales charts are determined using data compiled by SoundScan. Although the jazz charts appear in *Billboard* every other week, they are compiled weekly and are available through SoundScan or the *Billboard Information Network (BIN)*.

This Spotlight's rankings reflect cumulative sales for each week titles appear on either the *Top Jazz Albums* or *Top Contemporary Jazz* lists, including those weeks when *Billboard* does not publish the jazz charts.

The recaps were compiled by Anthony Colombo with assistance from jazz chart manager Steve Graybow.

Top Jazz Artists

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

- 1 DIANA KRALL (1) Verve/VG
(1) *Justin Time*
- 2 JOHN COLTRANE (1) Verve/VG
(1) *Rhino*



Diana Krall

- (1) *Impulse!/VG*
- (1) *Legacy/Columbia/CRG*
- 3 LOUIS ARMSTRONG (1) *Legacy/Columbia/CRG*
- 4 BILLIE HOLIDAY (1) *Verve/VG*
- 5 MILES DAVIS (4) *Legacy/Columbia/CRG*

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 KEN BURNS JAZZ—THE DEFINITIVE LOUIS ARMSTRONG—Louis Armstrong—*Legacy/Columbia/CRG*
- 6 KEN BURNS JAZZ—THE DEFINITIVE BILLIE HOLIDAY—Billie Holiday—*Verve/VG*
- 7 FINDING FORRESTER—Soundtrack—*Legacy/Columbia/CRG*
- 8 ULTIMATE TONY BENNETT—Tony Bennett—*Columbia/CRG*
- 9 KEN BURNS JAZZ—THE DEFINITIVE JOHN COLTRANE—John Coltrane—*Verve/VG*
- 10 NEVER NEVER LANE—Jane Monheit—*N-Coded/Warlock*
- 11 KEN BURNS JAZZ—THE DEFINITIVE DUKE ELLINGTON—Duke Ellington—*Legacy/Columbia/CRG*
- 12 KEN BURNS JAZZ—THE DEFINITIVE DAVE BRUBECK—Dave Brubeck—*Legacy/Columbia/CRG*
- 13 A CHARLIE BROWN CHRISTMAS—Cyrus Chestnut & Friends—*Atlantic/AG*
- 14 THE VERY BEST OF JOHN COLTRANE—John Coltrane—*Rhino*
- 15 KEN BURNS JAZZ—THE DEFINITIVE MILES DAVIS—Miles Davis—*Legacy/Columbia/CRG*
- 16 KEN BURNS JAZZ—THE DEFINITIVE CHARLIE PARKER—Charlie Parker—*Verve/VG*
- 17 DOT COM BLUES—Jimmy Smith—*Blue Thumb/Verve/VG*
- 18 KEN BURNS JAZZ—THE DEFINITIVE ELLA FITZGERALD—Ella Fitzgerald—*Verve/VG*
- 19 YULE B' SWIGIN' TOO!—Various Artists—*Hip-O/Universal*
- 20 A NEW STANDARD—Steve Tyrell—*Atlantic/AG*

(Continued on page 56)

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#1 Contemporary Jazz album of 2001



285116

ST GERMAIN

#2 Contemporary Jazz album of 2001



394158

DAVE KOZ

#8 Contemporary Jazz album of 2001



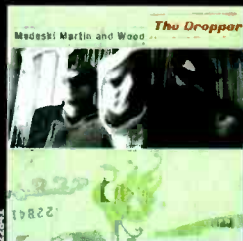
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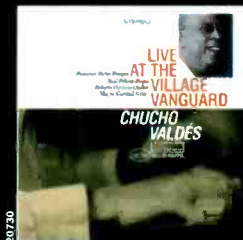
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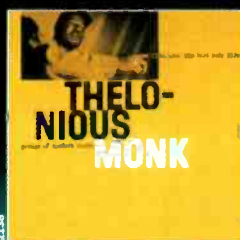
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Jazz

YEAR-TO-DATE CHARTS (Continued from page 54)

Top Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 VERVE (20)
- 2 COLUMBIA (18)
- 3 LEGACY (14)
- 4 ATLANTIC (4)
- 5 UTV (1)



Top Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA RECORDS GROUP (18)
- 2 VERVE GROUP (20)
- 3 ATLANTIC GROUP (4)
- 4 WARNER BROS. (4)
- 5 CAPITOL (3)



Top Jazz Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 SONY (19)
- 2 UNIVERSAL (23)
- 3 WEA (9)
- 4 INDEPENDENTS (10)
- 5 EMD (4)

Sony Music Entertainment Inc

Top Contemporary Jazz Artists

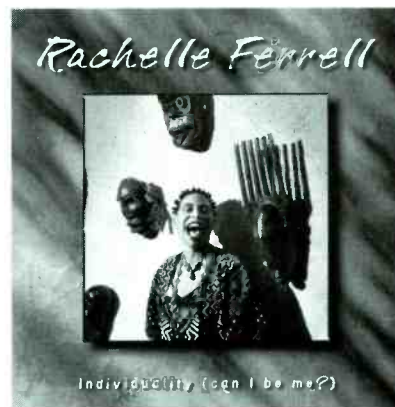
Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 RACHELLE FERRELL (1) Capitol
- 2 ST. GERMAIN (1) Blue Note/Capitol
- 3 RICK BRAUN (2) Warner Bros.
- 4 KENNY G (1) Arista
- 5 THE RIPPINGTONS FEATURING RUSS FREEMAN (1) Peak/Concord

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 INDIVIDUALITY (CAN I BE ME?)—Rachelle Ferrell—Capitol
- 2 TOURIST—St. Germain—Blue Note/Capitol
- 3 CLASSICS IN THE KEY OF G—Kenny G—Arista
- 4 LIFE IN THE TROPICS—The Rippingtons Featuring Russ Freeman—Peak/Concord
- 5 UNCONDITIONAL—Kirk Whalum—Warner Bros.
- 6 SHAKE IT UP—Boney James/Rick Braun—Warner Bros.
- 7 JAZZMASTERS—THE GREATEST HITS—Paul Hardcastle—Trippin' 'N' Rhythm/Hardcastle/Push
- 8 THE DANCE—Dave Koz—Capitol
- 9 FOURPLAY...YES, PLEASE!—Fourplay—Warner Bros.
- 10 KISSES IN THE RAIN—Rick Braun—Warner Bros.
- 11 THE DROPPER—Medeski Martin & Wood—Blue Note/Capitol
- 12 PANORAMA: THE BEST OF CRAIG CHAQUICO—Craig Chaquico—Higher Octave/Virgin
- 13 A SMOOTH JAZZ CHRISTMAS—Various Artists—BMG Special Products
- 14 ABSOLUTE BENSON—George Benson—GRP/VG
- 15 OUTBOUND—Bela Fleck And The Flecktones—Columbia/CRG
- 16 TOMORROW TODAY—Al Jarreau—GRP/VG



- 17 WON'T YOU LET ME LOVE YOU—Waller Beasley—Shanachie
- 18 SPREAD THE WORD—ALBUM III—Down To The Bone—Q/AG
- 19 BEATIN' THE HEAT—Dan Hicks And The Hot Licks—Surfdog/Hollywood
- 20 THE BEST OF RICHARD ELLIOT—Richard Elliot—Blue Note/Capitol

Top Contemporary Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WARNER BROS. (8)
- 2 BLUE NOTE (6)
- 3 CAPITOL (2)
- 4 ARISTA (1)
- 5 PEAK (1)



Top Contemporary Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 CAPITOL (8)
- 2 WARNER BROS. (8)
- 3 ARISTA (1)
- 4 CONCORD (1)
- 5 PUSH (1)



Top Contemporary Jazz Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 EMD (16)
- 2 WEA (13)
- 3 INDEPENDENTS (21)
- 4 BMG (3)
- 5 UNIVERSAL (5)
- 6 SONY (1)



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MILES AT 75
(Continued from page 52)

his younger fans have probably never heard them.

Sony, on its Columbia Legacy label, has five boxed sets out: One for the groups with Coltrane, one for the Gil Evans sessions, one for the studio recordings with the '60s quintet, one with that quintet *Live at the Plugged Nickel*, and one for the *Bitches Brew* sessions, which unleashed fusion on the land. To those, in this anniversary year, Sony is adding *The Best of Miles Davis & John Coltrane (1955-1961)*, a single CD with four of six tracks from 'Round About Midnight and five others, but not including what might be Coltrane's finest hour, "Teo" from *Someday My Prince Will Come*, or "All Blues," the best track from their most popular recording.

A two-disc set called *The Essential Miles Davis* includes tracks from Capitol's *Birth of the Cool* and a track with Charlie Parker from Savoy, as well as a Blue Note cut and the famous *Walkin'* from Prestige. *Live at the Fillmore East (March 7, 1970): It's About That Time*, on two CDs, features the rhythm section of Chick Corea, Dave Holland, Jack DeJohnette and Airto Moreira. Due in September, on three CDs, preserving one of Miles' finest and most unusual recordings, is *The Complete "In a Silent Way" Sessions*.

Ted Macero, the producer of the '70s sessions, once said that, during those years, he kept the tapes rolling all the time Miles was in the studio, and described the process of making a record as "search and find." And edit. Sony might even have a new boxed set for Miles' centennial.

Miles' last label was Warner Bros., and Rhino has a five-disc boxed set of that material, appropriately titled *The Last Word*, scheduled for August release, containing *fitu*, *Amanda* and *Doo-Bop*. One CD will consist of unreleased live material, including a track from the Montreux concert shortly before his death, when Miles, with Quincy Jones conducting, recreated some of the Gil Evans arrangements for a record not included in the set.

Miles Davis wore khakis. Miles Davis thought different. Miles Davis played trumpet.

My favorite recollection of him is of one night in the late '50s. A party was going on in a converted carriage house in the West Forties in Manhattan. Since it was a hip party, the latest Prestige *Miles Davis Quintet* record was playing. People started looking toward the door. Standing there, in a blue blazer and ascot, was the hippest man in the world, the literal inventor of cool. He listened to the music for a moment and then asked, in his raspy whisper, "Who's the trumpet player?" ■

SELLING SOLOS
(Continued from page 50)

Music of John Coltrane (Warner Bros.) as successfully walking the line between selling an artist's vision and selling a concept that is bigger than the artist. "The public at large has a good awareness of who Coltrane is, but if you do a simple 'Plays Coltrane' project, you are selling John Coltrane, not Kenny Garrett," he says.

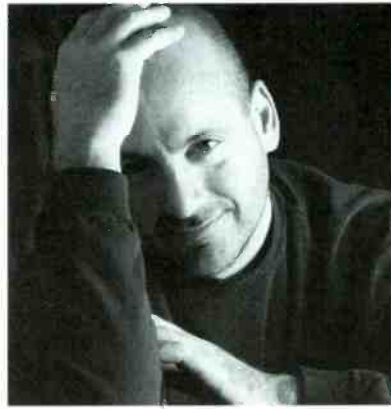
For *Pursuance*, Garrett performed exclusively on alto saxophone, joined by a quartet that featured Metheny. As such, the music was removed from its original tenor/piano/bass/drums roots. "The focus was on Kenny's inspiration, not on re-creating the classic music," Pierson explains.

PAIRING UP PLAYERS

In the case of saxophonist Mark Turner's recent *Dharma Days*, his fourth date for Warner Bros., Pierson let the musician's own playing guide the project. "Mark has developed such a strong, individual sound on his instrument that, in this case, I felt the most important thing was to document the artist's development," says Pierson. "His playing immediately connects with the listener, and that is enough to get people excited." For the next phase of Turner's career, Pierson plans to pair the saxophonist with "well-known players who will attract notice from jazz fans."

"Hype is illegitimate," says Marc Edelman, owner of independent Sharp Nine Records. "Hype is selling the sizzle, but not the steak. The trick is to sell the steak, but garnish it enough that it will be appealing to as many people as possible."

To draw interest to a recent release by trumpeter Brian Lynch, a well-known performer in and around New York City,



Underground king: Tardo Hammer



Trumpet master: Brian Lynch

Edelman had Lynch fete trumpeters who inspired him, performing compositions by Freddie Hubbard and Lee Morgan alongside music from his own pen. "Calling the record *Tribute to the Trumpet Masters* gave it just enough of a hook to get people interested," recalls Edelman, "and it also allowed Brian ample opportunity to express his own identity."

BEBOP ROYALTY

Edelman took a different route for *Somethin' Special* by reclusive New York pianist Tardo Hammer. "I tagged him 'The Underground King of New York Bebop,' using 'underground' to build a kind of mystique," says Edelman of the pianist whose frenetically flowing runs recall the heyday of 1950s bebop. "For people who like this kind of music, the words 'underground' and 'bebop' are enough to command attention."

Concord Records VP of sales, marketing and promotion Casey Conroy says that the key to successful marketing is making the artists as multidimensional as possible, drawing upon their past endeavors, as well as the company they keep. While the label's roster includes such legendary jazz artists as Chick Corea and Gary Burton, Conroy finds his marketing plans increasingly directed toward garnering the interest of younger music fans. "One of the most important ways of drawing interest to new music by an established artist is by drawing upon their history," he says.

Conroy warns against "transparent" marketing schemes. "You have to keep in mind that the consumer, even the one who is not well-versed in jazz, is not stupid," he says. "They are going to look at the musician's credentials, and they

won't be washed over by a cheap concept." In the case of developing artists, such as bassist Avishai Cohen, Conroy suggests "pointing to the musician as a superb technician, and [citing] who they've played with," since they don't have a long history.

"Artists have a gift, and tapping into that gift is the key to promoting them successfully," says Conroy. "You can't do that with a slick creation." ■

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ARTISTS & MUSIC

MTI Keeps Theater Young And Vibrant Program For Schools Reignites Interest In Broadway Musicals

BY JIM BESSMAN

NEW YORK—Music Theatre International (MTI) is keeping great American musical theater alive through Broadway Junior, its highly successful school program, which recently staged its 5,000th production in only three years since its setup.

The program, which was developed by MTI head and SESAC co-chairman Freddie Gershon, adapts MTI-represented shows for performance by children. It targets elementary, middle, junior high, and high schools, as well as community theaters, dance studios, and children's camps, promoting an appreciation for musical theater and exploring important themes and issues. Children also benefit socially from the teamwork involved in producing a show.

New York-based MTI is one of the leading dramatic licensing agencies. It specializes in Broadway, off-Broadway, and West End musicals, including *West Side Story*, *Les Misérables*, and the complete musical theater works of Stephen Sondheim. Its Broadway Junior Collection currently includes *Annie*, *Guys and Dolls*, *Fiddler on the Roof*, Sondheim's *Into the Woods*, Paul Williams' movie musical *Bugsy Malone*, the Caribbean-flavored *Once on This Island*, and an adaptation of the educational TV series *Schoolhouse Rock*.

Gershon, who acquired MTI in 1988, originally conceived the Broadway Junior program in 1995, fearing that the future of the musical theater tradition was in danger.

"We were losing our audience, because no kids were going to Broadway musicals—other than *Cats* or *Beauty and the Beast*," Gershon says. "Musical theater was considered older-people's entertainment, and there was a huge cultural shift from the time in the '50s when the hit parade was made up of Broadway songs from shows like *Ok-*

lahoma! and *Carousel*."

But then came the Beatles, "and everything shifted," Gershon says, acknowledging, too, the ascent of rock'n'roll and the fragmentation of radio—and the resultant decline in Broadway hit songs and cast album sales. Later, the advent of MTV, arcade and video games, and rock concert special effects contributed to a further decline in young people's interest in the Broadway musical genre. Its value in schools also depreciated next to an emphasis on team athletics.

"School shows were perceived as frivolous and not a necessary part of the curriculum," says Gershon, who nevertheless saw an opportunity to use musicals as a learning tool. He began writing cross-curriculum MTI study guides for major titles in the MTI collection, including a plot synopsis, historical

perspective, discussion topics, and research projects.

"*Fiddler on the Roof*, for example, shows how families are galvanized to overcome obstacles," Gershon says, "and how prejudice affects [lead character] Tevye's life. *Annie*'s not about a bald, dirty old man, but the Depression, the stock market crash, the New Deal, FDR, orphanages, child exploitation. We started getting great responses from schools that used the guides to accompany their teaching programs."

Sensing a greater potential to attract younger children to Broadway musicals, Gershon approached show creators like Charles Strouse, the music composer for *Annie*.

"They let me cut their shows and offer them at reduced prices to let grade-schoolers perform them in 60- to 70-minute lengths," Gershon says. "Two years later Strouse came with me to see an inner-city school production of *Annie Junior* in Yonkers, N.Y., and he cried for an hour!"

A Broadway Junior performance license costs \$395 and allows unlimited performances of a show within one school year. MTI also provides a show kit, containing performance CD (minus vocals and transposed to accommodate students' voice ranges), 20 student libretto/vocal books, two piano/vocal scores, a director's guide, a production handbook, and a cross-curricular activities and enrichment guide.

Some of the Broadway Junior materials have also been made available through Hal Leonard, which supplies marching-band and choral music to schools. But the nonmaterial benefits—"the humanization and socialization of children"—are equally important, says Gershon, particularly "in the time of Columbine."

"Two hundred kids were in the cast of *Annie*—and another 80 painted the backdrop," Gershon says. "So it taught kids how to get along and work as a collaborative community where everyone can interact with each other and accomplish something together as comrades. Before, they had to be the strongest or smartest, but now a kid can paint a backdrop, run the spotlights, or operate the curtains—which is no less important than the lead role. So it's just like what society's all about and shows how co-dependent we all are."

Broadway Junior, Gershon adds, exposes young people to "a whole new, magical world." Not everyone who participates in the Broadway Junior programs will end up like Tom Cruise or Rosie O'Donnell, he notes, "but their lives were shaped by musicals, and we need to get a new generation of children growing up with this part of culture—instead of the art form dying."



GERSHON



Luminaries Attend Lennon Scholarship Reception. BMI recently hosted a reception at its New York headquarters for the winners of the fourth Annual John Lennon Scholarship. Pictured, from left, are Suzan Jenkins, senior VP of marketing for the Recording Industry Assn. of America, who served as judge and presenter; Henry Juskiewicz, president/CEO, Gibson Guitars; Yoko Ono, Lennon Scholarship benefactor; Theodora Zavin, president, BMI Foundation; Frances Preston, president/CEO, BMI; and record producer Arif Mardin, who also served as a judge and presenter.

Ralph Sharon Records Ralph Blane; Rhino Remembers Folk Revivalists

RALPH PLAYS RALPH: The **Ralph Sharon Quartet** was in too much of a groove following a week of sessions with **Tony Bennett** (and Bennett's upcoming blues album's guests **B.B. King**, **k.d. lang**, **Stevie Wonder**, and **Sheryl Crow**) to quit. So **Ralph Sharon** booked time the following week at Sound on Sound Studios to record his fifth album for DRG Records, *The Ralph Sharon Quartet Plays the Ralph Blane Songbook*.

"[**Ralph Blane**] and [collaborator] **Hugh Martin** are responsible for a number of **Judy Garland** songs in movies, like 'The Trolley Song' and 'Have Yourself a Merry Little Christmas,'" says Sharon, who has included both these titles in the forthcoming

August release. ("The Trolley Song" is part of a "Transportation Medley" that also includes

"Hayride" and "The Stanley Steamer.") "But they've been ignored completely, and their catalog of Broadway and film music has been allowed to wither on the vine."

Not any more, thanks to Sharon, whose previous outings on the Koch-distributed DRG have honored songwriters **Sammy Cahn**, **Harold Arlen**, **Harry Warren**, and **Frank Loesser**. "In the past I've recorded music by more-known composers," he says, "but these two guys—it's just a terrible shame they've been overlooked because they wrote all kinds of music, not just one style."

That's for sure. The set (produced by DRG chief **Hugh Fordin** and starring Sharon's superstar bassist **Paul Langosch**, guitarist **Gray Sargent**, and drummer **Clayton Cameron**) also includes marching song "Buckle Down Winssocki" from Blane & Martin's first show, *Best Foot Forward*. Baby boomers will recognize it as the "Buckle up for Safety" theme from public service announcements for seat belts. Featured, too, are a few songs by other Blane co-writers, including Arlen and Warren, and a clever, Sharon-composed tribute, "Don't Blane Hugh."

FOLK RECOMMENDATIONS: Rhino Records releases this week *Washington Square Memoirs: The Great Urban Folk Boom (1950-1970)*, a marvelous three-disc set documenting the historic folk music revival centered on New York's Greenwich Village. **Woody Guthrie; the Weavers; Pete Seeger; Peter, Paul & Mary; Joan Baez; and Bob**

Dylan are among the many seminal folk figures feted.

"We tried to give a very rounded sense of the genre—including a solid core of the new music that was being created so as to expand the [standard] folk repertoire, which was spread pretty thinly over a large number of singers," says **Jac Holzman**, the compilation's executive producer and founder of Elektra Records—former home to many of its featured artists, including **Jean Ritchie**, **Josh White**, **Tim Buckley**, **Tom Rush**, **Tom Paxton**, **Judy Henske**, **Phil Ochs**, and **Judy Collins**. "We also wanted to show the instrumental side, which was a driving force among the more-accomplished performers. I really love the totality and inclusiveness

of the thing: [Compiler/producer] **Ted Myers** made the majority of selections. My job was to help

around the edges, make suggestions and extract the occasional clearance from an artist who might not recognize how important this project was."

The roots of the music, of course, had been identified early in the century, when scholarly musicologists lugged primitive recording equipment into the mountains of Appalachia and other backwoods, down-home locations throughout the South. Their incredible story has been superbly depicted in *Songcatcher*, a Sundance 2000 special prize winner (Billboard, April 13). Directed by **Maggie Greenwald** and starring **Janet McTeer** (brilliant in the title role), the film beautifully reflects a time when music was an essential part of everyday life—not the commercial commodity that, for better and worse, it inevitably became. **Iris DeMent** and **Taj Mahal** appear in the film, whose just-released Vanguard soundtrack has been likened to that of *O Brother, Where Art Thou?* in its focus on old-timey tunes.

ZOMBA SHOWS INGENUITY: The Zomba Group has launched Ingenuity Entertainment, a full-service management company representing composers, music editors, and music supervisors in the film and TV industries. Combining the recently formed Ingenuity with Zomba Screen Music, the new Los Angeles-based entity is headed by the former's company principals **Rich Jacobellis** and **Gretchen O'Neal**, together with the latter's **David May**. It further falls under the domain of **Neil Portnow**, Zomba's senior VP, West Coast operations, and will emphasize personal career development.



by Jim Bessman

Eve Nelson Skillfully Balances Production, Writing Duties

THE LONG ROAD FROM MIAMI to Boston to New York has led to heightening success for producer/engineer/composer **Eve Nelson** and her production company, Nelson-O'Reilly Productions. With the impending release of **Billy Crawford's** second V2 release, *Ride*, a track on **Eva Cassidy's** *Songbird*, and her production, mixing, and composition chops featured on upcoming albums by **Laura Branigan**, **Will Ford**, and **Heather Nova**, Nelson is a fast-rising star in the New York music community.

Along with partner **Bernadette O'Reilly**, the other half of Nelson-O'Reilly Productions, Nelson's credits are growing in quantity and stature. And with a private recording facility in Manhattan's Chelsea neighborhood, an additional studio in the Springs section of East Hampton, N.Y. (on the east end of Long Island), and plans to acquire a



NELSON

New York loft this year to accommodate an expanding business, Nelson-O'Reilly Productions is well-equipped to build on the success of Crawford by stretching further into artist development.

A native of Miami, Nelson graduated from Boston's Berklee College of Music with a bachelor's degree in film scoring and composition. It would quickly open a door into the music business.

"I was getting into film scoring, and I was doing my thesis," Nelson explains. "It was two months before I graduated, and I got wind of this job where you pull library music for radio commercials and stuff. [To make a] long story short, within a year I was writing the sports themes for the company, for the Boston Bruins, Red Sox, Celtics, and really just using all my range, using my skills.

"I didn't want to waitress," Nelson adds with a laugh. "I didn't have it in me. The reason I wanted the job so bad was because they [post-production facility Century III Teleproductions] had a recording studio, and I wanted to be able to record my songs at night when the workday was over, which I did."

Receiving the very first ASCAP scholarship given by Berklee and composing of the theme for *The Joan Rivers Show* were also notable accomplishments of Nelson's early career. But New York beckoned, and at age 23, she arrived and soon met up with the late **Keith Diamond**, a producer who was working with **Donna Summer** at the time.

"He was using me to program and co-write," Nelson recalls, "which was fantastic, because Donna Summer was one of my idols. That was my start into the business. Then Zomba

gave me a publishing deal."

Nelson also bought recording equipment with money she saved in Boston, a move she considers critical to her development as an engineer.

"It was the best thing I ever did in my life," she says. "I put it in my studio apartment on 19th Street and started. I'm self-taught as an engineer and producer; I went to school for composition and classical and jazz. That was the best thing I ever did as far as learning how to work gear, because that's how I survived. I got called, through word-of-mouth, by several jingle houses in New York and started making my living doing commercials, even though that was never my destination. It was my means to my destination, and it was a great means to a destination. I would recommend it to anybody."

In 1994, Nelson-O'Reilly Productions was formed upon the partners' discovery of Crawford, a Philippines-born pop singer who attained notoriety after winning a Dallas talent show.

"Bernadette had the same vision as me," Nelson says. "We hooked up and developed this young man. We decided, 'Instead of going after artists, let's develop a vibe, a studio.' Billy was the birth of our production company."

Nelson-O'Reilly Productions is currently situated on a quiet, tree-lined street, in a studio Nelson readily describes as "no frills." Forty-eight tracks of Tascam DA-88 is soon to be supplemented by 64 tracks of Pro Tools 5.1, which Nelson is adding partly in order to be compatible with her Springs studio, which features Pro Tools 5 running on a Macintosh G4 and Yamaha 02R digital mixers. The 32-input Topaz console, Nelson adds, will soon be replaced by a digital console, possibly a Sony DMX-R100, an ideal fit in the small control room.

"We're pretty unlimited," Nelson says. "It's a lot in a tiny space. I'm old school and new school: I love analog, but I am fine about digital desks. I have beautiful microphones, like [Neumann] U 47s and [AKG] C12s. I usually put everything through Neve mike preamplifiers. I usually put my whole mix through a set of these beautiful Neve mike pres and a Summit compressor. It's very no-frills, but the sound we get is huge."

The homey vibe of Nelson-O'Reilly Productions, both in Manhattan and in the serene, beautiful environment of the East End, is a hit with clients, many of whom—especially younger artists—can be intimidated by the high-end facilities in town.

"Artists come in here and feel so at home," Nelson says. "They feel like, 'I'm in my living room,' yet they're getting these great vocal sounds. Laura Branigan is doing an album,



by Christopher Walsh

and she wanted to sit in here and sing with me. 'Whatever works,' that's my motto. And if I have to do symphonies, I usually go to Sound on Sound or one of the bigger [Manhattan] studios."

Though the small recording space in Chelsea normally accommodates vocalists, Nelson has also tracked drums here. The Springs studio, though, is more spacious, and better designed for live instruments. The Manhattan loft, Nelson explains, will be soundproofed and best suited for ensemble tracking. But Miami native Nelson is enchanted with the sea and has spent a considerable amount of time in the Springs since purchasing a complex there, which includes a guest house. She is getting acquainted with some of the better-known musicians who frequent the Stephen Talkhouse club in Amagansett, another hamlet in the town of East Hampton—among them **Sean Rafferty**, **Peter Michne**, and **Johnny Blood**—and muses about working in some capacity with the local talent in the future.

"Two-and-a-half hours away from New York, and you really enter into a completely different space of living, of life," Nelson explains. "It's hard to believe that *that* place is so close to *this* place. And the beauty for me is, the friends that I have there are local people. I've met a lot of musicians. And I love the contrast, because I'm here in this hustling, competitive world, and I go out there and everyone's just living, just hanging."

Working with Crawford has led to a myriad projects for Nelson-O'Reilly Productions, including Nova, whose V2 release is forthcoming, and Ford, who will debut on Lava/Atlantic. Additional current or recent projects include producing and arranging a track for **Buster Poindexter** on the soundtrack for the just-completed independent film *Crooked Lines*; producing and co-writing two tracks on the upcoming Edel Records Sweden release from **Amelia Andreen**; and producing two tracks on the upcoming **Motorbaby** album on Ten Wings Music.

"In all of the journeys, I found out what I was best at," Nelson muses, "which is getting in here with an artist—or going out to East Hampton—and co-writing, getting inside their head. I like to work with lyricists. I can write on my own, but I love collaboration. That seems to be what's happening a lot. Artists come in, we co-write, then I end up producing the tracks. It's wonderful."

BUZZ FROM THE 110TH Audio Engineering Society (AES) Convention, held May 12-15 at the RAI Exhi-

bition & Congress Centre in Amsterdam, is largely about Solution-D, the digital microphone in development by Georg Neumann GmbH Company in Berlin. A new platform based on AES 42-2001, which defines the digital interface standard of microphones, Solution-D was the subject of the paper, "The Digitally Interfaced Microphone," delivered by Neumann's president of development, **Stephan Peus**, during the convention.

With Solution-D, Neumann has developed a patent-pending analog-to-digital conversion process that, the manufacturer claims, makes it possible to transfer the entire dynamic range and fidelity of the best analog microphones into the digital domain. The audio signal produced by the microphone capsule is directly converted into a digital signal, bypassing the need for a microphone preamplifier.

"I was able to spend some time with the development staff and learn all about Solution-D," reports Neumann USA product manager **Karl Winkler**. "I didn't even realize this, but the main thing is, A to D conversion has certainly evolved a long way from where it was. The typical A to D converter can eke out maybe 123 or 124 dB of dynamic range in an ideal situation. Microphones can do better than that, and they offer 130 dB or more. So the challenge has always been, 'How do we choke down this mike signal to a digital conversion?' That's been Neumann's real challenge. For three years they worked on that, and they were unwilling to accept choking it down to a smaller dynamic range. Gain-ranging, or 'gain staging,' is the key to this, but nobody has been able to make it

work without glitching. Neumann found a way. It's gain-ranging that offers 130 dB of dynamic range, using two conversion stages. But it doesn't have the typical glitching, because it's not switching in the traditional sense. Exactly how it's done is a little bit of black magic that they're not talking about—they're applying for a patent, which I think they're going to get, because it's a new system altogether."

Solution-D includes the DMI01 box, which is interfaced with the microphone via a standard 3-pin cable; the DMI01 is outfitted with an AES/EBU (European Broadcast Union) output, the standard for sending and receiving digital audio adopted by the AES and the EBU.

The AES 42 standard also accounts for remote control features for all parameters found on analog microphones, such as polar patterns, filters, a pad switch, and DSP gain. A software interface has also been developed, by which these parameters can be controlled.

Winkler explains that Neumann is hoping to introduce beta samples to the field in the autumn. "Then, based on any fine tuning to be done to the sound, or any features, of the mike, they're going to probably come into production in the second half of next year. This is probably the earliest product announcement we've ever done, but it's a way of announcing the technology so you get the market keyed into this idea. We already have a couple of console manufacturers adopting the standard so that by the time this thing comes out you won't even need the interface box. That's part of the goal here."

Miami's 'Ground Zero' For Pro Tools

On A Trend, Audio One Training Center Is Dedicated To Program

BY DAN DALEY

MIAMI—The opening here of the Audio One Southeast Pro Tools Training Center—a division of studio design, systems integration, and pro audio equipment retail company Audio One—illustrates several emerging trends within the music recording industry.

Primarily, the Training Center is a manifestation of what has become increasingly clear: that Miami has emerged as "ground zero for Pro Tools," as one member of the center's advisory board describes it. For instance, the first record recorded, produced, edited, overdubbed, mixed, and mastered in an all-Pro Tools environment to hit No. 1 on The Billboard Hot 100 singles chart was Ricky Martin's "Livin' la Vida Loca" last year. Since then, dozens of records have been done from start to finish within the format here, and most of the city's new-studio base is predicated on Pro Tools as a core audio technology.

Secondly, the Training Center,

which opened in mid-January, underscores the rapid expansion of educational ventures in general: an estimated more than 1,000 such ventures, ranging from dedicated, accredited, degree-granting universities to individual courses given at studios, are currently in operation in North America.

And third, the Training Center exemplifies the increasing movement to product-specific training programs given independently of their manufacturers' training programs—Audio One's curriculum, as its name suggests, focuses exclusively on the diverse iterations of Digidesign's Pro Tools systems, something larger schools such as SAE have already done.

Thus, says David Frangioni, president of Audio One—which also has offices in Boston and Nashville and joined Digidesign's Pro Tools dealership network in 1998—it made perfect sense to make Miami the school's location.

"This is where Pro Tools has
(Continued on next page)

MIAMI'S 'GROUND ZERO' FOR PRO TOOLS

(Continued from preceding page)

rooted itself as an integral part of the music recording and production culture," Frangioni states. "This is where there's the greatest need for highly trained operators of hard-disk recording systems."

Audio One's Southeast Pro Tools Training Center has two main educational pathways. Pro Tools up and Running is a fast-track course given in two four-hour blocks over two days and is designed like a quick-start manual for the Macintosh-based hard-disk audio environment; the stand-alone course

costs \$695. A Pro Tools certification course, which earns what Frangioni calls a PTA1 certification (certified by Audio One, not Digi-design), consists of five core courses—Getting to Know the Mac; Pro Tools Hardware and Software; Recording, Editing, and MIDI in Pro Tools; Plug-Ins, Automation, and Mixing; and Synchronization, Digital Audio, and Pro Tools—plus one of two so-called master classes in pitch correction and 5.1 surround mixing on Pro Tools. Standard courses can be

'Miami is where Pro Tools has rooted itself as an integral part of the music recording and production culture.'

—DAVID FRANGIONI, AUDIO ONE

taken for \$550 each, master classes for \$795, or as a combined certification regimen for \$2,950.

The first class commenced Jan. 12, with 10 students working on the five Pro Tools stations that the Training Center operates with three instructors: Frangioni; Shawn Simpson, who has done Pro Tools work on Faith Hill and Dixie Chicks records; and Mark Ruffolo. The names on the Training Center's board of advisers are more widely known. They include engineers Roger Nichols, Eric Schilling, Charles Dye and Carlos Alvarez, and Warren Rhodes, owner of Sound Stage Studios in Nashville, who is also seeking to use the Training Center to help staff new Pro Tools suites that opened at his facility in February.

"The idea of an intensive training course in Pro Tools is a good idea,"

Rhodes notes. "Very often, the first place that an engineer works here is in the transfer room, and Pro Tools has become a big part of that. We can teach people the basics of transfer techniques, but Pro Tools is a lot more involved than that, and the idea that someone can come in here ready to move through all the levels of Pro Tools is very appealing for a lot of reasons."

Rhodes adds that Pro Tools has become an integral part of Nashville's music recording infrastructure in a very short time frame—as a result, he says, "suddenly, we find that we have more Pro Tools [demand] than we have trained operators."

(Rhodes and Frangioni plan to expand their relationship beyond the school: A joint venture to open a division of Sound Stage's maintenance and rental division, Interface Audio, is planned for the Miami area sometime later this year.)

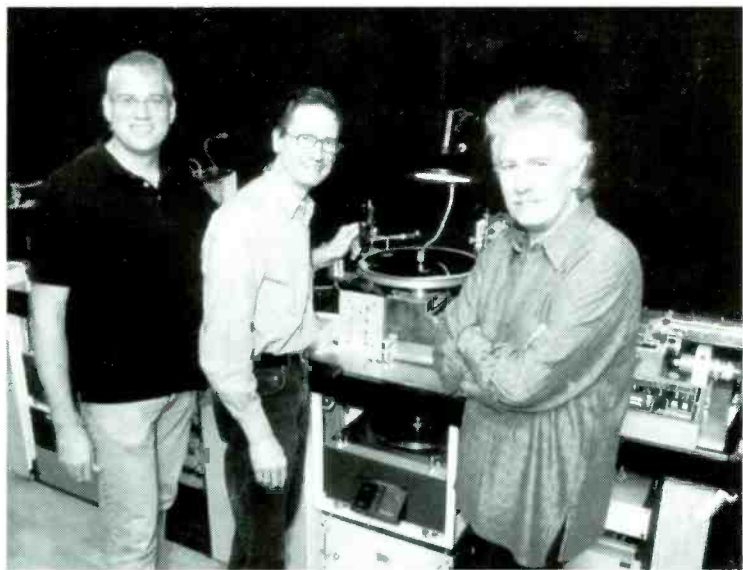
According to board adviser Dye, who engineered much of Martin's record on Pro Tools, he says the idea is ripe for Miami at this moment.

"Many [entertainment production] organizations in Miami have adopted [Pro Tools] as their main system—this is ground zero for Pro Tools," he explains. "But there is an absolute shortage of skilled operators and engineers here. However,

there's a difference in this city. In Los Angeles, for instance, you have both an engineer and a Pro Tools operator on sessions: two people with very different sets of specific skills. In Miami, you have engineers who are knowledgeable about Pro Tools. That's the difference. We just need more of them because Pro Tools is so prevalent here."

Taking the notion one step further, Frangioni believes that formalized training will help both audio professionals and users at more personal levels.

"Pro Tools has become a bridge between the personal and conventional studio environments," he explains. "The thing is, demand is being created by the meeting of those two worlds for training. And that's part of the irony of pro audio in this day and age: People can routinely buy a very powerful machine not only before they know how to use it but before they even know what they want to do with it. Twenty years ago, someone who bought a Studer multitrack machine was usually someone who knew what he wanted it for and how to use it before he bought it. But there was a limited number of things that a multitrack tape deck could do. Now, the technology is more accessible and more affordable and more powerful. The training also has to help people understand it."



Vinyl Rules. Long out of print as an LP and unavailable on CD, 1972's *Graham Nash/David Crosby* has been remastered to vinyl from the original 2-track stereo mixes. Nash sat in on the session at Bernie Grundman Mastering in Hollywood for the upcoming Classic Records LP release, which featured performances by Danny Kortchmar, Dave Mason, Jerry Garcia, and Russ Kunkel, among others. Pictured, from left, are Classic Records president Michael Hobson, mastering engineer Bernie Grundman, and Nash. (Photo by David Goggin.)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 2, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB PLAY	DANCE SALES
TITLE Artist/ Producer (Label)	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya, Pink/ M. Elliott, Rockwilder, R. Fair (Interscope)	FIESTA R. Kelly Featuring Jay-Z/ Tone and Poke, Precision (Jive)	AIN'T NOTHING 'BOUT YOU Brooks & Dunn/ K. Brooks, R. Dunn, M. Wright (Arista Nashville)	WHAT IT FEELS LIKE FOR A GIRL Madonna/ Madonna, G. Sigsworth, M. Stent (Maverick/Warner Bros.)	SURVIVOR Destiny's Child/ B. Knowles, A. Dent (Columbia)
RECORDING STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) ROYAL TONE STUDIOS (N. Hollywood, CA) ENTERPRISE (Burbank, CA) Brian Springer, Michael C. Ross, Dylan "3D" Dresdow	ROCK LAND (Chicago) Abel Garibaldi, Ian Mereness	SOUND KITCHEN (Franklin, TN) Greg Droman, Todd Gunnerson	SARM WEST (London) Mark "Spike" Stent	CHASE (Atlanta, GA) ENTERPRISE (Burbank, CA) Anthony Dent, Orlando Calzada, Brian Springer
CONSOLE(S)/ DAW(S)	Neve VR, SSL 4000, SSL 9000 J/ Pro Tools	SSL 4000 EG/ Pro Tools	API Legacy/ Pro Tools	SSL 9000 J/ Pro Tools	Neve Capricorn, Mackie D8B
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Sony 3348 HR	Pro Tools, Tascam DA-88
RECORDING MEDIUM	Pro Tools	Ampex 499	Quantegy GP9, 1/2" analog	BASF 931	Pro Tools, DA-88
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENTERPRISE (Burbank, CA) Dave "Hard Drive" Pensado	HIT FACTORY (New York) Rich Travali	SOUND KITCHEN (Franklin, TN) Greg Droman, Todd Gunnerson	OLYMPIC (London) Mark "Spike" Stent	HIT FACTORY (New York) Tony Maserati, Flip Osman
CONSOLE(S)/ DAW(S)	SSL 9000 J/ Pro Tools	Neve VR	Neve VR72 Legend/ Pro Tools	SSL G Series	SSL 9000 J/ Pro Tools
RECORDER(S)	Pro Tools	Studer A827	Ampex ATR 102	Sony 3348/Pro Tools	Pro Tools, Tascam DA-88
MIX DOWN MEDIUM	Quantegy GP9 1/2"	2" analog tape	Quantegy GP9 1/2" analog, Quantegy DAT, BASF CD-R	Quantegy GP9 1/2"	Pro Tools
MASTERING (Location) Engineer	OASIS MASTERING (Studio City, CA) Eddy Schreyer	BATTERY MASTERING (New York) Chaz Harper	MASTERMIX (Nashville) Hank Williams	METROPOLIS (London) Tim Young	STERLING SOUND (New York) Tom Coyne
CD/CASSETTE MANUFACTURER	UNI	BMG	BMG	WEA	SONY

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DAVID TICKLE

25 years

of producing, engineering and mixing have made him the "SOUND CHOICE" of such artists as Sting, Prince, Rod Stewart, U2 and numerous others.

BY
CHRISTOPHER
WALSH

David Tickle was nervous that night. The recording sessions for *Get the Knack* were beginning the next day, and producer Mike Chapman was sure this band was going to be huge.

Although his career was already on a breakneck pace when he relocated to Los Angeles to work as an engineer and trainee producer for Chapman, Tickle was not yet out of his teens.

"That night," he recalls, "I woke up in a sweat, a bit stressed about the next day. And I had this dream. I started to see where the drums were in the room, where the microphones went, how high to put them. Pete [Coleman, engineer] was saying, 'Put it over here, move that...' I went into the control room and could see the console. I started turning the EQ, and I could hear the sound."

"The next day, I was there at 9:00 am for the load-in, a bit crispy around the edges. When I went to set the stuff up, this dream came back. I set everything up as per my dream. Pete got there at 10:00.

As we started the sound, and Pete started to listen and double-check where things were, he said 'Wow, we're pretty much there with this!'"

Get the Knack would go on to sell more than 5 million copies, but, for producer/engineer David Tickle, it was just one project—albeit a big one—on a journey that spans 25 years, varied musical styles and several continents. That journey is marked not just by an almost inconceivable number of immensely successful songs, albums and tours, but also by an uncanny, well, *knack* for impeccable timing, an innate musical sensibility and intuition—meeting the right person, in the right place, always at the right moment, to reveal the right path.

Continued on page 62

Q & A With David Tickle

The sound painter speaks, on Shamu, Sharona, surround-sound and more

BY CHRISTOPHER WALSH

“I remember, before I even started school, my mother doing the ironing and me in the living room, being a toddler in front of the black-and-white TV with *Ready, Steady, Go!*, and everyone screaming, including my mother!”

So began the career of producer/engineer David Tickle. Inspired by the Beatles—then on their own meteoric rise to stardom—and the reel-to-reel tape recorder his father had given him around the same time, the course was charted very early. Even his grandfather played a role. As a child, Tickle recalls, they played a game in which he would identify the unique sounds of steam engines and bird whistles as reproduced on records. “There was something about being able to memorize a sound and recall it,” Tickle reveals. “From an early age, I was properly wired that way.”



PHOTO: EDWARD COLVER ©2001

You grew up in a college town, with plenty of musicians around. How were you, at 15, able to mix a live concert without having done it before?

Because of my love of music, I used to go and see bands on the weekend. I used to get there extra early, like 1:00 in the afternoon, when the gear was arriving, and help the guys roll everything in. That would give me access to the hall. After a while, I got to know a lot of these crews, who I became quite good friends with, especially

the sound guys. I was always fascinated by the guy who mixed the sound, and I learned by going to these shows and watching how they did everything. I had also coiled the cables, set the microphones up, plugged stuff in. Then I'd watch the sound guy and ask questions. I would see that when he turned the bass control, I could hear it over the PA. I knew what a soundcheck was. It was a real apprenticeship. All these guys said, “No, don't do live, go into the studios; it's a lot more stable.” But I loved the theater of the whole

thing too, and that's in my career, when I have gone out on the road with bands. Even to this day: I've mixed about four shows for my new band, Lost at Last. It's a great synergy when I mix or produce a record with the band and then do shows with them.

Having taken the live-sound engineers' advice, how did you actually get into a studio?

At the age of 16, when we had our careers officer at school, he told me that I should become a plumber. He might have been right, I don't know! Anyway, I took the initiative of finding the careers office in London, where there are recording studios, and, sure enough, they did have a careers day for recording-engineer aspirants, basically putting everyone off and telling us what a horrible occupation it is to get involved in.

They're still saying that.

Yeah, and half of it is right, because you do sacrifice so much of your free time. It's hard for people on the outside to understand what kind of dedication you have to have when the thing is in the oven and it's cooking. I ended up having an interview for [a job at] a studio and took the day off school and went to London. I was late for the interview. I knew I wasn't going to get that job, but I'd spent all my pocket money getting there, so I decided to walk around. That's where I came across this door in Dean Street, in the heart of London, and a studio called Zodiac Studios, which Tony Visconti bought about three months later and it became Good Earth Studios. I went into this studio and asked whether they had any jobs for tea boys or tape operators. At first, they asked whether I knew one particular character, because they'd just fired their tape operator that morning and thought I may have been a friend, as I had turned up so timely! But, three days later, they called me, and I got a job. In 1976, unemployment in England was terrible. To get a job when you left school was tricky; to get a job in something you really wanted was very, very difficult. I couldn't believe it, but my father, who teaches at the university, allowed me to leave school before the end of my term, because of this job. That's how I started, on May 31, 1976.

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THE SOUND CHOICE

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PHOTOGRAPHY AND MIXING

Growing up in Guildford, Surrey, a college town 30 miles southwest of London, Tickle absorbed the sounds of the musicians living and performing in the area, among them Genesis, Eric Clapton and Free. “In the summer,” he recalls, “I used to go to my friend's farm; Paul Rodgers had rented a house on this farm. It had a big barn at the end of the garden, where bands used to rehearse. We used to sit on the fence and listen to Bad Company coming up with new material. I was 11 or 12.”

Just a few years later, Tickle was photographing, then mixing, bands that played the local colleges. Having won two scholarships—for film and TV directing, and electronic design and com-

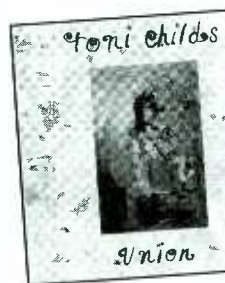
Miles Copeland: Whether starting a project from scratch or saving a project that's gone wrong, Tickle is No. 1. Congratulations on a long career. May it continue so.

Joan Armatrading: I have had the pleasure of working with some of the greatest producers the music industry has to offer, and David Tickle certainly ranks amongst the finest. He has the ability to, at once, make one relaxed and keep enough tension and excitement in the project to bring out exactly what's needed from musicians. I feel I played my best electric-guitar work because of David. Congratulations, David, you deserve this.

onstage,” he recalls, “I'm going, ‘Oh my God, what is this?’ They'd built these huge frames and hung contraptions—pots and pans, clay things, all kinds of things. I couldn't recognize an instrument



The Knack and Blondie



puter science—he learned how to process and develop film, gained an understanding of electronic flow and quickly combined this knowledge with his love of music.

Curved Air, featuring Stewart Copeland on drums, played a few gigs in Guildford, which would prove momentous. “The first time, they sounded incredible,” Tickle recalls. “The second time, dreadful; then the third time, really great again. I realized that the time in the middle, it was a different guy mixing. That realization—when I saw what a difference the sound guy could make—showed me the amazing power of being able to create artistically. That's what I wanted to do.”

ALL-ACCESS PASSAGE

Tickle had photographed Curved Air and, at a return engagement, showed his work to singer Sonja Kristina, who, taken with them, asked if they might be sent to the band's management for use on an upcoming live album. He sent the photos to London and was later asked to meet with the manager, Miles Copeland. “He couldn't believe it,” Tickle laughs. “This spotty-faced adolescent was the photographer! He spent two hours with me, and this relationship formed; they sent me to photograph any of their bands, at any show I wanted to go to.”

That assignment led to Tickle mixing a concert by the Red Buddha Band, part of the Mahavishnu Orchestra. “As the gear got set up

to save my life! I had to ask each musician where to place the microphones. I had no idea where the sound was going to come from.

“We did this show, and it was just wonderful. It was so magical. I got incredible compliments from that, and it was such a confidence-building moment. I knew then. I was so passionate about doing it, this was definitely something I was going to follow.”


Having found a position at Zodiac Studios in London, Tickle would, at 16, record two No. 1 singles by Liverpool Express and a top-10 song by the Swinging Blue Jeans. He later moved on to Tin Pan Alley Studios, then Indigo Studio in Manchester, where he was offered a job on the spot after showing the principals how to operate their new console.

But it was at IOCC's facility in nearby Stockport that Tickle learned of a new studio, at Tittenhurst Park in Ascot, the home of Ringo Starr and, previously, John Lennon. Impressed with his production skills, the president of Ringo Records offered him a job. “I thought, ‘This is great, it's all falling into place,’” says Tickle. But, as perfect as he perceived his young career to be, his talent would soon lead to so much more.

BLONDIE AND OTHER COLOURS

Answering an ad in the music trades, Tickle met with Mike Chap-

Continued on page 64



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and effort to perfect a new
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— David Tickle

David Tickle's DTS 5.1 Discography:

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Freddie Ravel: *Sol To Soul*

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Sting: *Nothing Like The Sun*

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David TICKLE

25 YEARS

Quimi Portet of El Ultimo de la Fila, artist: Mr. Tickle is the producer who pushed us to get romantic with our ears and get technical with our heart and soul. He really knows how to run a studio session, using his skills and knowledge of audio technology to highlight the emotional side of music.

Stacia, artist: David's extremely talented, a lovely gentleman and a pleasure to work with.

Om, Lost at Last, artist: Our most recent album, *Lost at Last*, to be released in July, was produced by David Tickle. He is a great producer with a great ear and a great sensitivity. He is gentle and soft-spoken, with a very nice manner, and it was wonderful working with him. David's suggestions were so good. Not only does he know how to bring out the best in an artist, but he knows how to make the artist accessible to the mainstream public and to radio.

THE BILLBOARD INTERVIEW

Continued from page 62

Did that take a lot of convincing?

He just thought, "Great, you have to take the job." That surprised me, especially because the last 10, 11 years of schooling led up to this last month of June, where I was going to start work, and the exams were at the end of June. I had to take time off school and go back and do my exams. My father figured that I was going to do it for three months or six months, get bored, then go back to university. Well, I did go back to university, but that was a lot later, when I went to UCLA to do film stuff. I've never regretted the day I left school and went into the music business.

After very early success recording hit songs at Zodiac, you went on to work at Tin Pan Alley Studios and provided some critically important console-design ideas at Acorn Studios for Colin Sanders, who founded Solid State Logic a few years later, then you landed at Indigo Studio in Manchester. What was that like?

It felt really good. I was out of London and was actually trying to get to work with 10 CC at Strawberry Studios, because I

thought their productions were incredible. I took this job, and it was a really cool place to work, because opposite was Granada Television, and they had a lot of very good music programs. We used to get to record a lot of bands for the TV shows right there. I remember doing some of the very first stuff the Buzzcocks ever recorded there.

The biggest drag of working there, though, was, Marc Bolan was just about to start a television program. Three days before the first shoot was the day he died. I was supposed to meet him the next day, and this was supposed to be a whole TV series. So that was a real drag. But it was definitely a very good stepping stone for me to work at the studio.

I was spending a lot of time at 10 CC's studio in my spare time. They knew that, when a vacancy came up, I was in line. One day, they said, "David, there's another studio being built; you might be more interested in this one. Ringo Starr is building a studio; it's going to be in his house in Ascot." I took my holiday and went

room throwing stuff away, I did find the Ludwig Beatles bass drum, which he said had been missing for years; half a dozen of his gold and platinum albums and several guitars. One was a Black Beauty that was given to him by Marc Bolan, who was a close friend of his; another was a six-string Rickenbacker, which he said was John's. It had a set list from Shea Stadium written out by hand and taped on the back. It was an amazing scene, instruments that are legendary. He was very relieved that someone had gotten this stuff out of the junk—the rest was really junk. But the real privilege was when they said, "The studio is ready; all we need to do is put the gear in; what would you like, because we haven't decided yet." I said, "What do we have to spend?" They said, "There's 600,000 pounds, and can you do it by tomorrow, because we really need to order it!" That's where I ended up working for a year and a half, until I got the job with Mike Chapman.

I remember hearing Get the Knack when I was about 12; it was a very fresh, of-the-moment sound. Where did you record that, and the Blondie sessions?

We did pretty much everything at MCA Whitney Studios in Los Angeles, in Burbank. It was a great studio. Barry White did everything there. In fact, Barry White always had Studio 1, which was the big room. We nearly always had Studio 2. But, for recording stuff like the Knack, we recorded in Studio 1 and mixed in Studio 2. Steve Hall, who mastered those records, worked there. That was the room right next to the mix room. What we used to do there with Steve sometimes was pipe in the mix, right into the cutting room and try and get the mix to pump just right where we'd blow a couple of discs, just to get the maximum level we could. But, for its day, that was great technology, being able to have the cutting lathe right next-door to the mix room. Steve is a great mastering engineer. **By coincidence, you met up with Mike Gudinski and produced Split Enz's True Colours.**

This was the first album I produced, and it was multi-platinum. That was such a thrill to be part of.

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THE SOUND CHOICE

Continued from page 62

man, who offered the teenager a job in L.A. There was no turning back now.

Tickle recorded hugely successful albums by artists including Blondie and the Knack with Chapman, but was anxious to produce a band he had been working with in England called Split Enz. While he took some time off to think things over, another fortuitous incident occurred. Stopping in New York on the way back to England, Blondie's Deborah Harry and Chris Stein introduced him to attorney Paul Schindler, who introduced him to Mushroom Records owner Michael Gudinski, who informed a surprised Tickle that a Split Enz demo he had produced was top-

mixed Sheila E.'s *Romance 1600* and, back in Minneapolis, co-produced and mixed *Parade*. Tickle was also worked designing and equipping Prince's private studio, Paisley Park.

TOUCHING EXPERIENCE

Back in L.A., Tickle was working with such artists as Eric Johnson, the BoDeans, Rod Stewart and, over the course of one year, produced another personal milestone, Toni Childs's *Union*. Surveying the landscape, he set his sights on another favorite act, U2. He called producer Jimmy Iovine and suddenly was co-producing *Rattle and Hum* with the Irish quartet. "Working with the band and Jimmy was an extraordinary time, an absolute privilege," says Tickle.

There were more landmark recordings to come—Divinyls' "I



10 in Australia. The end result of this meeting was *True Colours*, released Jan. 1, 1980.

The 1980s would belong to David Tickle. Working with the world's top recording artists, he helped create some of the decade's most creative, successful and lasting statements. With confidence earned by prior achievements (and a bit of cheekiness), he met with the management of his favorite artist at the time, Peter Gabriel. In yet another moment of serendipity, Gabriel was preparing for the Security world tour and wanted a sound engineer who could mix records. "That was one of the highlights of my entire career," says Tickle, "working with one of my favorite artists and mixing my favorite songs every night. It was a summer tour, so all the shows were outdoors, which was just glorious."

Tickle wouldn't know it until later, but in the audience one night was Prince, who was impressed by the overall sound of the concert. Prince's manager eventually located the engineer, who flew to Minneapolis, met with the artist and mixed singles from the upcoming *Purple Rain* album. Tickle wound up mixing sound on Prince's next tour. While on the road, Tickle engineered *Around the World in a Day*, recorded and

Touch Myself," Elton John's *Two Rooms*, Joe Cocker's *Night Calls* and 4 Non Blondes' *Bigger, Better, Faster, More*. But, in the '90s, new sources of inspiration were on the horizon: film scores, a return to schooling (at UCLA) and surround-sound. Tickle worked with DTS to create many of the initial 5.1 music mixes, including Freddie Ravel's *Sol to Soul* and Belinda Carlisle's *A Woman & a Man*. More recent surround mixes include Sting's *Nothing Like the Sun* and Sheryl Crow's *Globe Sessions*. "Every one is a new experience," he confides. "To me, surround brought back all the fun, inspiration and joy that I originally felt when I was 16. It completely reinvigorated my outlook."

Today, Tickle is focused on his passions—surround mixing, producing recent discovery *Lost at Last* (due in July from RCA) and mixing albums by Shaini, Stacia and Jeff Trott—and Sheryl Crow's "Kiss That Girl" on the *Bridget Jones's Diary* soundtrack. He's also produced *Out of the Blue*, a compilation album that will benefit the Universal Cetacean Institute. Having relocated to Hawaii toward the end of the 1990s, Tickle now works at his private studio on Kauai.

"The whales are here right now," he laughs, "and they're jumping." ■



Divinyls and Prince

straight down to Ringo's to see what was going on. I basically made out that I was free. The manager said, "The studio is another week or two away, but there's a lot of other stuff we can do here, if you want to do some general work around the house for Ringo." Well, I never did go back to Indigo Studio.

Seventeen years old, working at Ringo Starr's house, in which Imagine had been recorded several years earlier!

Yes. Those rooms had beautiful oak-paneled walls and banisters, but it had all been painted white. Ringo wanted all the paint taken off, so my first week was spent sanding down all of that. After that was this room that was full of boxes and junk. He said, "Everything needs to go; just throw it all away." As I went through this

Major congrats and a million thanks to my good friend and comrade, David Tickle, for years of studio exploration and uncompromising excellence.

-Jeff Trott

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25 YEARS

Tim Bran, co-founder, Rocket Network Inc: I had the pleasure of working with David Tickle on a groundbreaking project earlier this year during the making of the soundtrack for *Bridget Jones's Diary*. I am a co-founder of Rocket Network, which provides a global production network that allows audio professionals such as David to collaborate with colleagues around the world. David, who lives and works in Kauai, needed to have a mix approved by Jeff Trott and Sheryl Crow within 48 hours, in order to meet the film company deadline! Rather than try to send tapes via couriers (which would have taken too long), or ftp stereo mixes (not dynamic enough), he used our system to send multi-track recordings across the globe and got the job done on time.

I'd say that this kind of willingness to embrace new technologies contributes to David's huge success as an engineer and producer. He is a visionary, and we are proud to have him as an early adopter of our worldwide network.

Quotes compiled by Debbie Galante Block

THE BILLBOARD INTERVIEW

Continued from page 64

They're all brilliant musicians, and Neil and Tim [Finn] are really brilliant writers. My production technique on that record—which eventually inspired the title—was

because I was very much into films and soundtracks, I did the reverse with the record. On some of the tracks, I would take a track and then storyboard it. For example, the track "The Coral Sea" was a total experiment, because I was showing them how we'd recorded "Heart of Glass." We were doing something similar in the recording technique. But we were a little stumped as to which direction to take it. We were having something to eat in the control room one day, and a Jacques Cousteau program came on the TV. I didn't have the sound on, but I played the music to



Peter Gabriel

it. I thought, "This is it! It's all underwater!" So then, I made this kind of storyboard of "shoals of fish going by, and there's a piece of coral over here" and made this little underwater movie visually. All the overdubs on that track are pretty abstract, but it all fits together.

By the time you were 23, you were traveling the world as part of Peter Gabriel's Security tour. What was that like?

Peter was so much fun to tour with, as was the band. It was a very

exciting period, because we also played with David Bowie, who had just come out with *Let's Dance*. We did a couple of huge shows with him. David heard the sound with Peter and wanted me to dump Peter and do sound for him. It was like, "Oh my God," you know? If anyone can be more of a favorite than Peter, it's probably David. But, when I'm with someone, I'm with them. I'm not going to jump ship. Doesn't that always happen? It's feast or famine.

After Peter's tour had finished, I didn't realize that Prince was trying to track me down, so I started to work for Genesis at their studio in the south of England. I was starting to feel comfortable again, like I did at Ringo's, like I was finding a home, with people I really liked and in the area where I grew up. During those sessions, I got a call saying Prince really wanted to meet with me, could I fly out that weekend? The funny thing was, I had been a big fan of Prince since his first album. I'd never thought of working with him, but this phone call came, and I went out to Minneapolis. He had just finished the *Purple Rain* album and movie.

The thing that really blew me away was when [manager] Steve Fagnoli said, "I want you to see the rough cut of *Purple Rain* so you know what the whole project is about." I saw the movie in the afternoon, and he said, "Prince has decided to put a show on for you tonight, seeing as you're in town." I couldn't believe it—he's going to do a show because I'm here? It was going to be at the club

Continued on page 68

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THE BILLBOARD INTERVIEW

Continued from page 66

that's in the movie. The show was at 11:00 at night. We got to the club at 10:15, Steven took me backstage, and I met the band.

It got to about 10 to 11, the band went onstage, and Steven said, "Wait here." I still hadn't met Prince. The band started playing, and Steven said, "Wait, Prince will be here, he just wants you to wait a second." The band are onstage, I'm at the dressing room, and at the back I hear "Vroom! Vroom!" In he comes on his chopper, dressed all in purple, gets off it, says "Hi, David," walks onto the stage, puts his guitar on and bang, he's there on the very first line of this song. He just totally blew me away. This guy is astonishing.

You said that Toni Childs' Union was an especially memorable record to make. One thing I always ask the artist is, "Is there something special we can do on the record that's really a dream? What's your wildest dream, if you could?" Toni said, "I'm really into African vocals." Paul Simon had just been doing the Ladysmith Black Mambazo stuff. She said, "I'd love to have that kind of tone, but I really like the real thing."

I had my secretary work on several scenarios. One was flying to New York, where we could catch up with Ladysmith Black Mambazo

and actually do it with them. I did a budget for Paris, where there are a lot of Africans. But, finally, I said, "The best thing would be to go to the real thing. I found a studio in Swaziland, which turned out to be a 24-track studio in a bus, in a field, on a farm in Swaziland, southern Africa! We found out there was a choir there; they were supposedly very good and came highly recommended. With that, I was very happy. A&M Records had me guarantee this thing, that I could return with the tapes and the job done. I had every answer already figured out.

When we got to Swaziland, we realized, to our horror, that, instead of it being a real Zuluish black choir, they were all very middle-class, some of them white and all very Christian. They were all singing Handel, and not into doing this African stuff! Here we are in Africa, and I don't want to go back with egg on my face. So we spent about a week driving all over the place, going to any little club, until, finally, we put it out on the local radio that we were looking for a choir. The King of Swaziland responded. He has a choir and said we could use his. I went to meet the choir with Toni, 70 miles from where we were. I had to pick them up each day. Most of them lived out in the bush, but half of them worked at a pulp mill during the day. I was the only white person there, and they would all come around looking at me, touching my clothes. It was very extraordinary and made me wonder what it must be like for a

minority the other way 'round. Here I am, the minority, and I don't even speak the language here. Very, very beautiful, very gentle people.

The studio, as I said, was a bus, but there was nowhere to actually record them. I had to put the microphone up outside and record these vocals when the wind would die down, because it would be blowing the microphone all over the place.

The next thing we found with the



With new artist Jeff Trott

choir was, they didn't speak English: They're Zulus. One of Toni's songs goes, "When the rain comes down." Well, they couldn't sing, "When the rain comes down." It was impossible for them! So we had to break things into little pieces, and, on that song, they're actually going "rain com dom/rain com dom," and it sounds like "condom" instead of "come down!" But it was really cool, how Toni and I had to work really diligently, on the spot, and, in very adverse conditions, work magic. Together, we were able to

do it. That's why, to me, it was one of the most special albums I've done. The experiences that went into pulling all of that together to make that record were quite extraordinary.

Rattle and Hum is a great example of a group really moving beyond where they have already been. On that album, U2 is really exploring.

Yeah, definitely. For example, if I did guitars with the Edge, we might do guitars for five days.

We're going through this guitar, that guitar, this part, that part. We'd end up saying, "Oh my God, that sounds incredible!" Then we'd say, "You know what? It's not U2, though, is it?" He may do like 20 tracks of really good stuff, and five of them would really be incredible, but maybe only two of them would actually be U2. It was like turning over the stone and find a little gem there, don't stop. Let's look under another one and another one. When we've got great choices, then we make our choice from the great choices.

The last time we spoke, you referred to an environmental consciousness. What's that about?

We have this record, the UCI [Universal Cetacean Institute] record. It's been a long time coming, but it's just been getting better, with more artists joining, from Sheryl Crow and Sarah McLachlan to Peter Gabriel. The record will be called *Out of the Blue*.

It's to raise the consciousness of the public about Sea World and

what happens to dolphins and whales when they're captured for the display industry. It's not all as great as everyone thinks, because these creatures are taken out of their environment, quite often under horrific conditions. People think Shamu has been there for many years. Well, it's Shamu number 12. People don't realize that. It's not that we're trying to close Sea World down, it's just that the integrity of what they're doing, we think, should be brought into the public arena, so the public know, and won't be supporting something where it's detrimental to the animal. I think they can do a lot of good and a lot of educational stuff, but it's a bit archaic. Thank goodness we've got Cirque du Soleil, which really showed how you can have the most incredible circus, and there's no animals.

So many recording professionals say that working in surround-sound recalls the original thrill of hearing a favorite LP for the first time. Was that your reaction as well?

When I heard what 5.1 did to music, it was incredible. The experience of the music just felt so new and fresh again. This totally inspired me. It's become a very, very enjoyable and coherent art form to mix in. It's a much bigger palette. The experience that the listener can enjoy now, it's just great. The mixing becomes a more interesting part of the music as well. Depending on where you put things, you can use the mix as an arrangement for where things appear. It's very musical. ■

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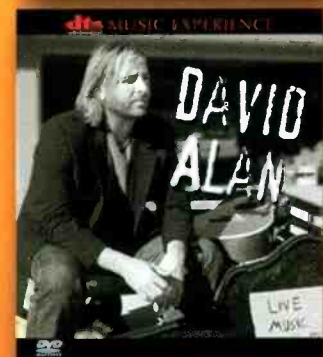
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David Alan



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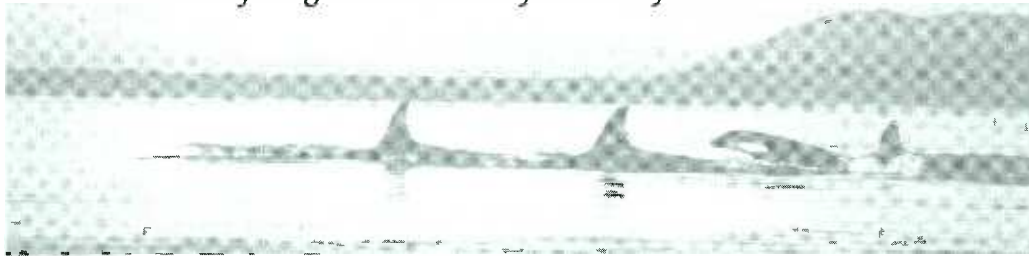
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UCI



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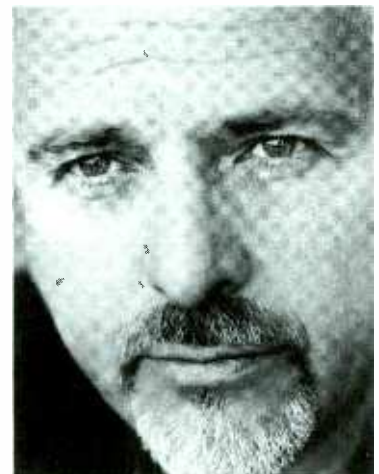
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John Hurt Speech for UCI

John Hurt " In realistic terms, and realistic we must be, it is not an easy journey, but I fervently believe that collectively we have the ability to recreate a safe and clean ocean. For if we do not, vastly important inhabitants of the ocean (whales and dolphins) will disappear from our lives, leaving mankind more lonely than he is already hell bent on becoming."

Peter Gabriel " Since I was a boy, I have been fascinated by the idea of other intelligent life... If our arrogance didn't make us so blind, we might notice that there is plenty of other intelligent life already around us."



Dr Ann West
President
UCI

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Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

As The Gaming World Grows, So Do Music Opportunities

BY STEVE TRAIMAN

LOS ANGELES—With more traditional music and video retailers expanding their games inventory, the three video-game console formats launching this year offer new opportunities to market to current buyers of records, music videos, and movies. All were on view with the first software at the recent Electronic Entertainment Expo (E3), May 16-19 at the L.A. Convention Center.

"The new game systems are pretty exciting, and this year should be huge, with next year even better," says Scott Burtness, VP of gaming and software for the Musicland Group, which is now part of Best Buy. "Never before have four new systems debuted in a 12-month period." The chain is expanding games into several hundred Sam Goody stores to create what he calls "the ultimate entertainment destination."

At E3, it was evident that more music acts are getting directly involved in the games market, with Britney Spears being the latest superstar to show interest. Other musicians are sharing their songs or writing new music for such projects as Infogrames' 'N Sync HotLine Fantasy Phone, Tecmo's Unison, Konami's Dance Dance Revolution, Sony Computer Entertainment America's (SCEA) Frequency, and Uncle Mudfish with a music video for the new Radica Gamester peripherals line. And MTV DJ Funkmaster Flex plays an onscreen role in Codemasters' MTV Music Generator.

The lucrative tween and teen markets that these acts attract make up 43% of console game players (Nintendo Game Boy Color [GBC] and Nintendo64 [N64], Sony PlayStation One [PS1] and PlayStation2 [PS2], Sega Dreamcast) under 18, as well as 30% of computer gamers (Windows/Macintosh), according to Doug Lowenstein, president of the Interactive Digital Software Assn. (IDSA). The group owns and produces E3,



Xbox marketing director Don Coyner previews an in-store demo kiosk for a new DVD-based console system due Nov. 8. (Photo: Steve Traiman)

and its members account for more than 90% of all console and computer-game sales in the U.S.

After a highly successful March 21 bow in Japan, Nintendo launches the portable handheld Game Boy Advance (GBA) June 11 at a \$99.95 suggested retail price, with 17 first- and third-party titles at \$29.95-\$39.95 each. Following a Sept. 21 Japanese debut, Nintendo GameCube is due in the U.S. on Nov. 5 at \$199.95, with six Nintendo-developed titles at \$49.95 each. Microsoft will introduce its DVD-ROM-based Xbox system Nov. 8 at \$299, with 10-15 titles at \$49.95 each.

Sony announced new partnerships with AOL, RealNetworks, Macromedia (Flash Player), and Cisco Systems that will give PS2 gamers Web access, e-mail, chat, and audio/video streaming next year. SCEA is ramping up spending on both PS1 and PS2 to compete with Nintendo and Microsoft, with more than \$750 million committed to marketing through the first half of next year.

Pricing and margin concerns for the new software, noted by major retailers such as Babbage's Etc. chief Dan De Matteo and Electronics Boutique executive VP Jeff Griffiths (Billboard, May 26), were addressed by both Microsoft and Sony.

"We talked to the top retailers in the console market on their margin expectations and expected turns and conditions," says Don Coyner, Xbox marketing director. "We've structured a program we believe is better than [Nintendo's and Sony's], as we want to do what we can to be a good partner for retailers."

For SCEA, senior VP Jack Tretton emphasizes, "prior to 1995, when we established [minimum-advertised-pricing policies], it was wild out there. We believe Sony has contributed greater margins on soft-

ware than hardware, with the same 20-point margin for front-line or greatest hits. You've got to protect retail from itself."

Typical of musicians with growing involvement in interactive multimedia is Spears, who says, "I'm really excited to be the first artist to use Enroute's FirstPerson [360-degree surround-sound] technology. It's a great new way of watching a concert."

Enterprise Britney, the working title for the DVD project for PS2, was previewed at a press event hosted by Paul Chu, Enroute executive VP, and Mark Steverson, Spears' attorney and spokesman.

The 'N Sync HotLine Fantasy Phone, due in September, allows gamers to use a plug-in controller that looks like a cell phone to "call" each band member and play five games: bowling, a charity challenge, Make a Move (dancing), quick change, and trivia. "The band members have been part of the game in all stages," says Stacy Allyn Hendrickson, Infogrames' senior producer for the game, which will retail for \$39.95. For point-of-purchase, stores will get life-size stand-ups and window/consumer posters.

Other games are using song samples from both established and underground acts. Tecmo's Unison: Rebels of Rhythm and Dance, a dance, music and anime PS2 title, features snippets of "Stop the Rock" by Apollo 440, "O.P.P." by Naughty by Nature, "(Hot S**t) Country Grammar" by Nelly, "Barbie Girl" by Aqua, and "That's the Way I Like It" by KC & the Sunshine Band. Also featured in the game is L.A.-based R&B/pop group Nuance, which gave three mini-concerts at E3, performing

dressed as game characters Cela, Chilly, and Trill.

Tecmo is also looking to license music for Dead or Alive 3, an Xbox launch title; company spokesman George Ngo says Aerosmith is among top prospects for the soundtrack.

Harmonix's Sony PS2 title Frequency lets gamers mix and remix 20 songs from such acts as Crystal Method, BT, June Reactor, DJ Qbert, and Dub Pistols.

Also growing in popularity is music-mixing software. On hand from Germany was eJay from Stuttgart, whose line of music creation software, sound archives, and MP3 solutions is distributed in the U.S. by Voyetra Turtle Beach (VTB).

"We had to beef up packages for the American audience," notes VTB regional sales manager Gary Prell.



Gary Prell, Voyetra Turtle Beach regional sales manager, displays the new Music Writer software and the eJay-distributed line of music-mixing titles from Germany. (Photo: Steve Traiman)

He also previewed the new MusicWrite Songwriter and MusicWrite Maestro for serious musicians to create sheet music. He notes that an in-the-works AudioStation Dynamite would incorporate VTB's PC Jukebox and CD-burning software with MP3 utilities.

On the technology side, Muze launched its promised MuzeGames database (Billboard, May 12), developed with Pacific Games to provide online merchants with the data elements they need to market and sell console-based video games.

"The structure and depth of MuzeGames makes it easy for consumers to find the titles and features they want," says Paul Zullo, Muze co-founder and executive VP. "Weekly updates ensure that both retailers and consumers as end-users will have the latest information."

And with so many titles and systems coming to market, there will be plenty of need for updates. What's more, the opportunity for additional game revenue is significant, retailers say. In fact, if Microsoft, Nintendo, and Sony deliver on their hardware promises for the critical November/December time frame—unlike the Sony PS2, where only 50% of promised units for its introduction were made available to consumers—this could be the first \$10 billion year for the interactive entertainment industry, IDSA's Lowenstein observes.

With the online gaming and mobile (cell phone) sectors just taking off, some industry forecasts project a \$25 billion game market by 2005, which would be four times the recorded music industry sales. That's a big pie for music, video, and multimedia retailers.

N.Y. Store Aspires To Trance Lifestyle Spirituality, Happiness Are Goals Of East Village's 'Home Of Trance'

BY SHARON M. LEVINE

NEW YORK—On the borderline of the East Village and Alphabet City in Manhattan, a small lifestyle store focusing on the trance-music scene struggles to survive in the face of limited resources, a niche market, and an ever-shifting ownership structure.

But one would never know it today to watch Eran Hileli, the animated co-owner and primary force behind the Home of Trance store, as he dances from foot to foot, chair to floor, and then some.

The store is a mixture of light spring tones and fluorescent hues that lure customers into the pulsating neon-green, 800-square-foot space. Four hundred titles of psy-



chedelic, Goa, minimalistic, and club trance music line half the left wall of the store. Titles are arranged by label or distributor, and all are imported.

Among the leading international distributors represented are England's Phantasm, a pioneering Trance label; Germany's Cosmophilia Distribution and Novatekk; and Japan's Matsuri. Prices average \$20 for a full-length CD and \$10 for vinyl singles. Store DJ Yoni Blum spins records through-

out the day, helping customers choose music.

(Continued on next page)



Home of Trance's inventory mainly comprises high-margin items, including clothing and other lifestyle items for club-hoppers. (Photo: Martina Baginski)



Infogrames senior producer Stacy Allyn Hendrickson shows off the phone mike that comes with the new 'N Sync HotLine Fantasy Phone & CD-ROM Game. (Photo: Steve Traiman)

Merchants & Marketing

N.Y. STORE ASPIRES TO TRANCE LIFESTYLE

(Continued from preceding page)

In the center of the store, customers can listen to their vinyl or digital selections at one of three listening stations before purchasing. Promotions are limited. However, Hileli says he has the power and intuition to make one title outsell another on suggestion alone.

But music only makes up 40% of the business—Hileli says each artist in the store probably will sell no more than 4,000 copies worldwide per album. The bulk of sales come from the furnishings and accessories of the trance-music lifestyle that flesh out the store's inventory. The diverse items for sale include neon sculpture flash lamps, which come in mushroom and wave shapes; Tibetan masks; glowing waterfalls (on sale for \$80); floor-to-ceiling tapestries of Hindi goddesses; psychedelic jigsaw puzzles; what Hileli rightfully calls the "cute froggy candles"; and products related to juggling.

Hileli says he sells items that will help people access spirituality and that call for an open mind and heart. These include such merchandise as glue-on body jewelry and flashing bracelets adorned with "om" symbols, as well as neon Lucky Charms imprints.

Accessories run up to \$130, depending on the quality sought. For example, an Indonesian tapestry will

cost as little as \$29.99, but an Indian batik can retail at as much as \$100. Candles are the most inexpensive items, costing between \$1.50 and \$9.99.

There are certain items to which Hileli has grown quite attached and will not sell. Among them is a goblin tapestry that reads "House of Trance" in the far right corner of the store. Hileli says it is a bright memory of how far he has developed his dream over the past year. As a tribute to trance and his mission, a similar goblin image is now tattooed on his lower abdomen.

But the store has weathered tough times in order to reach its current status. Home of Trance, located at 122 St. Marks Place, between Avenue A and First Avenue, began life in 1998 as House of Trance, when a group of four friends—Tomer and Karen Cohen, Eli Hadad, and Alex Fisman—leased the 400-square-foot space, held underground trance parties, and sold minimal merchandise. At the time, the store held fewer than 100 albums and a couple of black lights.

By the end of 1998, the store was abandoned. Only Hadad and Fisman remained in possession of the space, but they had no money and no product, leaving the store in limbo for nearly a year.

"People were afraid to come in be-

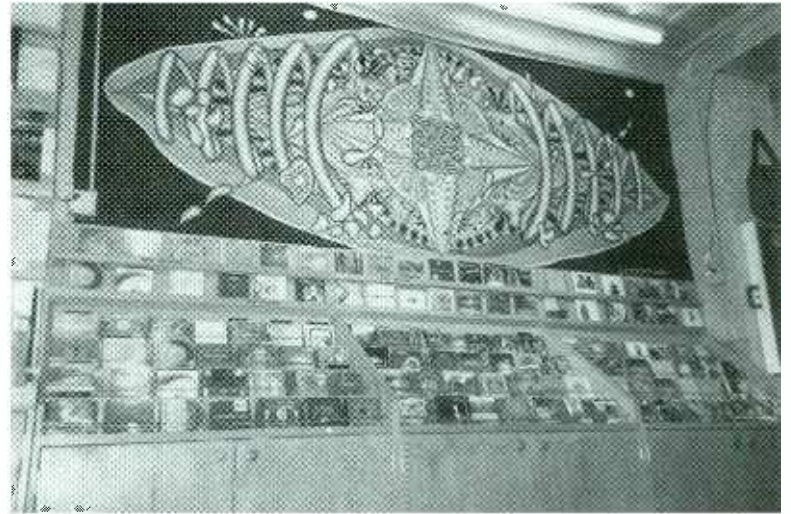
cause it was so underground," reflects Hileli, who took on an ownership role in the store in January 2000, after he got the call that would change his life. His friend Hadad was in trouble, and what was left of 122 St. Marks would be gone if Hileli did not help. The day before the court marshal was scheduled to board up the shop, Hadad and Hileli pooled money together—even borrowing from friends—and signed a new lease. They broke through a wall so the store would take in 800 square feet.

Hileli, a native of Israel, was determined to build a successful trance store, having been heavily influenced by trance music during two trips to India. With their extremely limited budget, the two friends developed a concept over five months and reopened the renovated shop in April 2000. Neither asserted ownership or management, according to Hileli, and the two worked together with Fisman; Hileli's wife, Aline; and DJ Yoni.

This past April, when Hadad relinquished participation in the collaboration, Hileli started consider-



Home of Trance store personnel in front of a mural of Hindu goddess Sheeva, which overlooks the store's merchandise. Pictured, from left, are owner Eran Hileli, former owner Eli Hadad, and sales associate Lolo. (Photo: Martina Baginski)



The music inventory is merchandised in waterfall racks, below a psychedelic mural adorning the wall. (Photo: Martina Baginski)

ing new directions for the future of the shop. He changed the store's name from House of Trance to Home of Trance, feeling that the word "house" was too obtuse, whereas "home" depicted a small, comfortable, safe place to share with the city. His business cards read, "There's no place like om," and depicted the symbol for the Indian word "om."

"Om," as Hileli and his partners define it, means the sound for the start and end of everything. This symbolism, he says, expresses his belief that trance music is the beginning and end of everything within their lives.

Since living in India, Hileli says, his mission has become the propagation of fun in what he feels is the toughest city in the world to penetrate, New York. "Trance is 'to enjoy,'" Hileli declares, teasing out each syllable as he moves to the music playing in the store. "Kids are having fun all the time, running by instinct. I want adults to understand the kids we are always. To find the kid again, you are having fun all the time . . . This music is realizing innocence."

In order to also turn a profit, Hileli has become a jack-of-all-trades in the trance business. Earli-

er this year he attended a fashion convention—the Magic Trade show in Las Vegas—where he sold clothing from a new apparel catalog while DJ Yoni spun records. He also hosts underground, outdoor, adult-only dance parties around New York from 7 a.m. to 2 p.m.

Hileli covers the sound system, has his friends spin for free, and provides a space for fun. While there is no admission charge to such events, a hat is passed through the crowd for donations, and he uses the events to promote the store.

Hileli has plans for expansion—though not into other genres. Instead he says he intends to broaden sections for each style of trance music. He also says he would like to plant grass in front of the store, cover the floor with sand, and encourage customers to remove their shoes upon entering. Home of Trance will be "a place where people can run to and feel no pressure, something every person will want to come into."

He adds, "In my country, we have the word *chaim*, [which means] 'happy' and 'life' in one. There is no separation between the two. I don't know life without happy because that is all I surround myself with. That is what we sell—happiness."

newsline...

VIRGIN ENTERTAINMENT GROUP kicks off a monthlong promotion, "500 Vital Titles You Shouldn't Live Without," in June, offering discounts on CDs, DVDs, books, and other entertainment products at Virgin Megastores in the U.S. and Canada. Most of the CDs in the promotion will be priced at \$7.99, with some as low as \$5.99. Included are such classics as Black Sabbath's *Paranoid*, Jimi Hendrix's *Are You Experienced?*, the Rolling Stones' *Sticky Fingers*, and the Beach Boys' *Pet Sounds*. A Virgin spokesperson says many titles will remain on sale after June. In addition to acknowledged classics in various genres, the promotion will encompass recent releases that the company predicts will eventually be regarded as classics or collectors' items. The selected "Vital Titles" will be heavily promoted in Virgin Megastores and will also be available at the discounted prices at virginmega.com.

SFX is teaming with Procter & Gamble on a music-themed game show called *The Pringles Pop Quiz*, which will be featured as pre-concert events at 31 of SFX's amphitheaters across the country during the 2001 summer concert season. The game show will offer concertgoers the opportunity to win a variety of prizes just prior to watching SFX-produced concerts, including Aerosmith, James Taylor, and Moby's Area One Music Festival. Concertgoers will be invited to play the pop quiz before every concert. Those who take part will test their musical knowledge through a series of trivia questions and physical challenges. A host will ask contestants questions culled from five categories, such as Tune Trivia and Music History. Contestants that answer a question from each category correctly will receive such prizes as tickets to SFX concerts, tickets to Six Flags theme parks, and T-shirts.

BLOCKBUSTER AND PIZZA HUT have entered into a cross-promotional deal. Pizza Hut customers who order the chain's new Twisted Crust pizza will receive a certificate good toward one free, new-release movie rental, including DVDs, at any participating Blockbuster store location in the U.S. In addition to the free rental certificate, each Twisted Crust pizza purchaser will also receive a coupon good for one free movie when two are rented, as well as a coupon good for \$5 off a one-year membership in Blockbuster Rewards, a program that offers free rentals and other offers to frequent Blockbuster customers. The offer runs from May 27 until June 30, and the free new-release certificates are good until July 21.

EXECUTIVE TURNTABLE

HOME VIDEO. Playboy Home Video promotes **Alisa Bunting** to director of marketing and operations and **Teri Thomas** to manager of marketing and operations in Beverly Hills, Calif. They were, respectively, manager of marketing and operations and coordinator of marketing and operations.

DISTRIBUTION. Sandra E. Peterson is appointed to the board of directors for the Handleman Co. in Troy, Mich. She is also senior VP for Merck & Co.

Provident Music Distribution promotes **Mark Paulson** to manager of events and label relations, **Shawn O'Hara** to manager of interactive and multimedia marketing, **Carol Roundtree** to manager of



PAULSON



O'HARA



ROUNDTREE



GLOVER

retail marketing, **Bethany Carlson** to marketing and events coordinator, and **Sarah Frey** to retail marketing coordinator in Franklin, Tenn. They were, respectively, retail marketing coordinator, multimedia marketing coordinator, interactive marketing coordinator, administrative assistant to the senior director of marketing, and national accounts data entry associate.

NEW MEDIA. Robert Raczowski is named executive VP of corporate development and finance for iM Networks in Mountain View, Calif. He was an entrepreneur in residence at Silicon Valley Venture Partners.

Bryan Glover is promoted to GM of Musicblitz.com in Los Angeles. He was executive VP of finance and operations.

Koch Projects Dominate Indie Albums Chart; Thirsty Ear Mixes Jazzers On 'Blue Series'

KOCH HEATS UP: Michael Koch, CEO of both Port Washington, N.Y.-based distributor Koch International and its New York-based label arm, Koch Entertainment, isn't exactly a shrinking violet when it comes to promoting his company. But we had to pay attention when he weighed in with an e-mail last week about his firms' fortunes on *Billboard's* Top Independent Albums chart.

In last week's issue, rapper **KRS-One's** current album, *The Sneak Attack*, released on Koch's in-house Front Page/In the Paint/Koch imprint, was No. 1 on the indie album chart for the third week in a row. (The album charts at No. 4 this issue.)

Two other Koch-distributed albums—**Ani DiFranco's** *Revelling/Reckoning* (on the singer/songwriter's own Righteous Babe Records) and **Jim Johnston's** *World Wrestling Federation: WWF The Music Volume 5* (on Smack Down!/Koch, which has issued several grappling-themed hit instrumental sets)—stood at No. 7 and No. 8 on the chart, respectively. (They stand at Nos. 12 and 11 this issue, respectively.)

Those three titles also logged into The Billboard 200 last issue: *KRS-One* at No. 108, *DiFranco* at No. 159, and *Johnston* at No. 169.

Half a dozen other Koch titles could be found on the Top Independent Albums chart, including dance titles by **Lon Ballinger** (on Webster Hall) and **Keoki** (on Moonshine), nasty hip-hop by **Uncle Luke** (on Luke/Koch), and a trio of reggae compilations (on Jamdown).

While Koch International still isn't blanketing the indie album chart the way RED did earlier this year, CEO Koch is still rightfully proud of his firm's label performance—especially the in-house imprints.

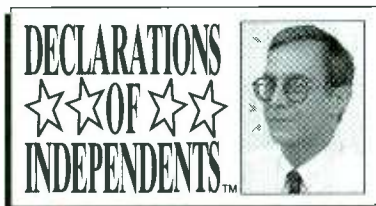
"Our label is obviously becoming very strong," Koch said. "The machine is starting to churn fast-selling records out."

Though he had not yet received figures for sales that are reflected on the charts in this week's issue of *Billboard*, Koch says that he had high hopes for a strong debut by the self-titled Koch Records debut by hard rock unit **Stabbing Westward**.

Koch Entertainment president **Bob Frank** echoes his boss' enthusiasm. "We have tremendous momentum behind us," Frank says.

He foresees strong sales for a couple of forthcoming rap titles from In the Paint/Koch: the Aug. 28 release *Digital Bullet* by **RZA** (recording as **Bobby Digital**) and a fall set from **La Chat**, of the Hypnotize Minds posse.

While Frank says that rap and hip-hop have "become the focus" for Koch's in-house product, he adds, "We're still going to stay in



by Chris Morris

the rock world."

Koch Entertainment recently branched out into another area: music publishing. On May 8, **Bernadette Gorman**, former GM of Arc Music Publishing, signed on as GM of Koch Music Publishing.

Frank says of the establishment of its publishing unit, "It's part of our overall strategy to be the top company on the content side, as well as on the distribution side."

CROSS-BREEDING: The most interesting record we've received in the last few days is *The Blue Series Continuum—Masses*, an unusual collaboration between **Spring Heel Jack** (mixers **John Coxon** and **Ashley Wales**) and a number of interesting jazz talents. Thirsty Ear in New York is releasing the project Tuesday (5).

The label has been mounting its "Blue Series," a succession of albums by challenging jazz performers, for some time now. For the new release, it commissioned Coxon and Wales, who are known for their U.K. drum'n'bass excursions, to create abstract soundscapes, which would serve as a platform from which various players could improvise. The instrumentalists include pianist **Matthew Shipp** (whose "Blue Series" album with **New Orbit** is a beauty in itself), bassist **William Parker**, saxophonist **Tim Berne**, trumpeter **Roy Campbell**, viola player **Mat Maneri**, and English saxophone monster **Evan Parker**.

The results are a combination of electronica and extremely spirited free-blowing. It may remind some listeners of various recent **Derek Bailey** projects, in which the eccentric guitar improviser hooked up with various electronic and alternative-music talents.

"This was either going to be a grand experiment with utter failure or a brilliant success," Thirsty Ear's risk-taking owner **Peter Gordon** has remarked about *Masses*. We rate the album in the latter category.

FLAG WAVING: I Am the World Trade Center is—besides the funniest band name we've heard recently—an entertaining side project by **Daniel Geller**, co-founder of Athens, Ga.-based Kindercore Records.

"It's amazing how much attention you can get from a good band name," Geller says with a laugh. He says he was inspired to take the name after joking that many of

the groups on Kindercore, like **Of Montreal**, take the names of locations and places.

Out of the Loop, a springy collection of electronic pop that bears the imprint of England's **Saint Etienne**—a group for which Geller admits a fondness—is literally homemade and cost "maybe \$200," according to the musician/label owner.

"I did it all in my bedroom," says Geller, who recorded the entire project on his Gateway laptop computer. "Literally, my studio is a desk in my spare bedroom."

The process followed the path taken to make many of Kindercore's previous releases, he says. "At the beginning, the



I AM THE WORLD TRADE CENTER

label was very home-recording based... We've got a studio in Athens now."

Most of the album's vocals are by Geller's girlfriend, **Amy Dykes**. He recalls that as he was working on a song at home one night, "she was in the apartment, and I said, 'God, maybe she can sing.' The first song we recorded was 'Holland Tunnel'; it was about a cab driver we had the night before who was very bad. We recorded it, and I was like, 'Wow, this could work.'"

Work it did. Since finishing the album, Geller and Dykes have made well-received appearances at industry conferences in New York and Texas, augmented by members of the groups **Masters of the Hemisphere** and **Je Suis France**. Geller says, however, that when the band goes out on tour in July, it will probably be as a duo.

"We played a two-person show that went over smashingly," he says. "The responses have been great. Sometimes people start dancing, which is all we wanted."

Geller's partner in Kindercore **Ryan Lewis**—his former bandmate in the now defunct group **Kincaid**—is hardly suffering from envy, since he too has his own band, **the Four Corners**. "It's a garage band," Geller says. "The music he makes is very different from mine. The label is somewhere between those two extremes. I love his music and he loves my music."

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			No. 1 PUT YO HOOD UP (1 week at No. 1)	
1	NEW		LIL JON & THE EAST SIDE BOYZ BME 2230/TVT (10.98/16.98)	PUT YO HOOD UP
2	NEW		STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD
3	NEW		MPX FAT WRECK CHORDS 631* (11.98 CD)	THE RENAISSANCE EP
4	1	5	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK
5	2	3	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI
6	9	44	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
7	6	4	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE
8	12	21	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
9	3	5	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL
10	4	3	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN
11	8	14	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
12	7	7	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING
13	11	7	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001
14	NEW		VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001
15	RE-ENTRY		EVA CASSIDY BLIX STREET 10073 (16.98 CD)	TIME AFTER TIME
16	5	2	THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD) HS	OUTSIDE INSIDE
17	NEW		JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD) HS	COME DREAM WITH ME
18	15	27	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
19	NEW		THE BOUNCING SOULS EPIGRAPH 86606* (16.98 CD) HS	HOW I SPENT MY SUMMER VACATION
20	16	10	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT
21	20	72	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
22	RE-ENTRY		VARIOUS ARTISTS RED HOUSE 154 (17.98 CD)	A NOD TO BOB: AN ARTISTS' TRIBUTE TO BOB DYLAN ON HIS SIXTIETH BIRTHDAY
23	13	5	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD) HS	WEBSTER HALL TRANZWORLD 4
24	34	2	JAMES HALL & WORSHIP AND PRAISE DESTINY 7701 (10.98/16.98) HS	WE ARE AT WAR
25	14	12	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
26	19	12	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
27	27	3	VARIOUS ARTISTS JAMDOWN 40045 (10.98/16.98)	DANCEHALL XPLOSION 2001
28	17	2	ROBERT CRAY RYKODISC 10611/RYKO PALM (16.98 CD)	SHOULDA BEEN HOME
29	37	3	VARIOUS ARTISTS JAMDOWN 40046 (10.98/16.98)	REGGAE XPLOSION 2001
30	48	3	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD) HS	STRETCH ARMSTRONG PRESENTS SPIT
31	25	3	DARUDE GROOVILLICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
32	10	2	CHUCK BROWN RAW VENTURE 9/LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.
33	36	7	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) HS	GHETTO PLATINUM
34	28	13	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
35	18	9	CONJUNTO PRIMAVERA FONOVI 6104 (8.98/12.98) HS	ANSIA DE AMAR
36	26	25	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
37	24	7	UNCLE LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY
38	NEW		JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD)	INFECTIOUS
39	31	6	JOHNNY VICIOUS AND TALL PAUL ULTRA 1076 (19.98 CD) HS	CLUB NATION AMERICA
40	30	12	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
41	35	50	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
42	NEW		EVA CASSIDY RENATA 70001 (16.98 CD)	NO BOUNDARIES
43	22	5	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98/16.98) HS	FRIENDS
44	45	3	VARIOUS ARTISTS JAMDOWN 40044 (10.98/18.98)	RIDDIM RYDERS VOL. 1
45	23	10	BANDA EL RECODO FONOVI 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE...
46	49	10	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP
47	46	7	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION
48	40	51	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
49	RE-ENTRY		TOMMY WALKER HOSANNA/INTEGRITY 1846/WORD (9.98/12.98) HS	NEVER GONNA STOP
50	41	6	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (11.98/16.98)	CONSTANTLY

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Pacific Coast Saga Continues, As Owner Wins 30-Day Reprieve Against Liquidation

HOLDING ON: Ralph Johnson, owner of the financially troubled Pacific Coast One-Stop, has won a 30-day reprieve in his struggle to keep the company alive, which is currently operating under Chapter 11 protection. Johnson reports that the bankruptcy court ruled May 25 that the Simi Valley, Calif.-based one-stop approved \$537,000 in debtor-in-possession (DIP) financing.

Pacific Coast filed for bankruptcy protection May 2 in the U.S. Bankruptcy Court in the Central District of California in Woodland Hills, claiming debts totaling about \$29 million.

According to the Chapter 11 filing, the DIP financing has the contingency that if Johnson doesn't find a new investor within 30 days, it must liquidate. If it does find an investor, it has an additional 60 days to close the deal or liquidate. Johnson says he is taking advantage of the time provided him by the DIP financing and is talking with potential investors.

Adding to the urgency of the situation, only one other one-stop has ever survived a Chapter 11 filing in the history of the music industry: Alliance Entertainment. And in order to survive that Chapter 11 filing, Alliance needed—and received—the support of the majors. It is unclear where it stands in the Pacific Coast matter.

Billboard was unable to confirm independently that DIP financing was approved because the majors have chosen not to play a hand in the Chapter 11 filing. While they are not opposing the reorganization, they did not

attend the hearing and will not try to get on the creditors' committee. In the words of one financial executive with a major distribution company, "If Johnson can find a new investor and they bring \$6 million or \$10 million to the table, then there is something to talk about." In the meantime, the majors have decided not to spend any more money or time on the matter.

For his part, Johnson says that he realizes he has his work cut out for him. "They are making it very difficult, but I am prepared to see this

pushed the company into Chapter 11 occurred when the financial firm supplying the wholesaler's revolving credit facility froze the Pacific Coast bank account. That company, Coast Business Credit, is also supplying the DIP financing, which is senior to any other Pacific Coast debt. Calls to Coast Business Credit's lawyer were not returned.

GROWING FAST: Allegro, the Portland, Ore.-based independent distribution company that began life primarily selling classical music, continues to diversify its capabilities through acquisitions. Sources say that Allegro is engaged in conversations to acquire N.A.I.L., the boutique distribution company that specializes in alternative rock music. Neither company returned calls. Such an acquisition would mark a departure for Allegro, which was concentrating previously on building its capabilities in gift-shop distribution. In the past two years, the company has acquired New Sound—formerly Silo—and Elfin, both distributors to alternative markets. Also during that time, Allegro acquired Canadian distributor EBS. Last October, Allegro president **Joe Micalef** told *Retail Track*, "We are actively looking to make acquisitions in alternative markets." While Allegro has long diversified beyond classical music, it is still known mainly for its strength in that genre as well as jazz, new age, and world music. If the N.A.I.L. acquisition is completed, it would give the company a firm beachhead in rock music as well.

RETAIL TRACK

by Ed Christman



through to the end," he says. "I realize that we just passed the first hurdle but have many more to jump over. The one thing that I feel very positive about is that I have 35 company employees here who are donating their time and are trying to help me save the company. We are sticking together as a company and as an extended family."

Johnson, who bought Pacific Coast last December, has laid all of the blame for the company's financial woes on its previous owner **Steve Kall**, who, he claims, inflated the value of the one-stop's inventory and the amount due from account receivables.

However, the final straw that

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NEW ADDRESS: The Music Network is moving into a new warehouse. Although staying in the same town—Norcross, Ga.—the company is moving into an 82,000-square-foot facility, about double the 41,000 square feet the company is currently using to run its operations. Music Network consists of a one-stop, 50-unit retail chain and a racking operation called Starack.

Previously, the one-stop and retail operation were serviced by a 31,000-square-foot building, while the rack business was housed in a separate 10,000-square-foot space. With the move, the entire company will now be under one roof, says **Michael Goldwasser**, co-owner of the company.

As part of the move, Goldwasser reports that Music Network is upgrading its systems, including the installation of new distribution software. The new facility is expected to be in operation come June 11.

JUST IN CASE you forgot, the federal lawsuit filed by a coalition of 30 states alleging that the majors and key music retailers are engaged in price-fixing is moving forward. The case is still in the discovery phase, with the states' lawyers asking the labels and retailers for, in the words of one retailer, "truckloads" of documents. The suit was filed last July.

DCN Signs Deal To Webcast Live Concerts By Sony Stars

DCN/SOBY DEAL: Sony Music Entertainment and the Digital Club Network (DCN), a Webcaster of live music performances, have entered into a deal to produce, record, and deliver Webcasts of live concerts from Sony artists.

Columbia Records will be kicking off the Webcasts with a series of performances, to be announced shortly at columbiarecords.com.

Although DCN has long been in discussion with major labels about forging Webcasting deals, the pact marks the first formal arrangement with a member of the Big Five.

DCN co-founder/CEO **Andrew Rasiej** says the relationship with Sony underscores that Webcasting live performances is becoming an integral part of the music industry's effort to reach audiences.

"Webcasting is going to be a basic part of the business," he says. "There used to be a time when MTV didn't exist, and some bands produced videos and others didn't. Well, no major-label release today is going to go out without a video attached to it. And in five years, there will be no major-label release without a significant Webcast/Internet promotion element associated with it."

However, just as importantly for DCN—which competes in the crowded live-Webcast space with

such larger rivals as House of Blues' HOB.com, SFX, MCY.com, and warnerbros.com—the deal means increased exposure for the start-up site.

New York-based DCN is perhaps best-recognized as the sponsor of a multi-city virtual music festival known as the Digital Club Festival that aimed to stream multiple live concerts across the Web over a series of days. But the company behind that event has quietly morphed into a Webcaster and live-music content aggregator that digitally records more than 100 live performances each week and boasts a catalog of thousands of shows. The site, dcn.com, generates traffic of 100,000 unique monthly visitors and daily traffic of roughly 10,000, according to company executives.

Key to the company's viability is its exclusive Webcasting agreements with more than 50 clubs worldwide. The venues sign over streaming rights to the network in exchange for a small percentage of the potential future value of the content collected and infrastructure wiring of the clubs, including the installation of T1 lines and equipment.

And DCN doesn't accept just any club, cautions Rasiej, a leading figure in the New York club scene and former owner of New York venue Irving Plaza. "We only accept clubs with a history of presenting up-and-coming artists at a particular moment in their career—either just before or just after they get signed to a major-label deal—when they are most desirous of exposure."

Owning the Webcast rights of such clubs, in turn, gives the company added bargaining power with artists and labels, because there's only a limited number of halls that fit the DCN profile, and it already controls the bulk of them.

Unsigned artists—which comprise a large share of the acts featured on DCN—typically turn over full exploitation copyright for a particular performance at a particular DCN club on a single night.

DCN—which offers low-budget, inexpensively produced Webcasts, usually with a single camera—ultimately hopes to repackage and sell that content captured as audio CDs, downloads, and other music-related products on- and offline. It also hopes to sell some of those rights back to the labels once an unsigned act captured at a DCN club breaks and signs a major-label contract.

That's the core of the business model—collecting copyrights of yet-to-break artists for future exploitation.

It also plans to profit through the syndication to other sites and offline outlets looking to add music to their offerings of live performances by acts signed to larger indie labels.

Tommy Boy Records, Koch Records, New West, Vapor Records, E-magine Records, Landslide Records, Bobsled Records, and RAS Records have all recently signed Webcasting deals that give DCN copyright control of in-network performances by their acts for 18 months following the show.

DCN recently inked a deal with McGathy Promotions, a radio promo-



by Brian Garrity

tion company, to deliver live concert broadcasts to commercial radio stations nationwide. It also has syndication deals with Budweiser and Anheuser-Busch.

The Sony deal will be different from other label arrangements in that DCN



will not retain any copyright control from the performance. However, the company will be paid for any large-scale exploitation of shows captured by DCN. Columbia sees a definite value in the deal, too, by receiving the opportunity to use Webcasts from the venues in which many of their baby acts play.

"Our artists are constantly playing the venues that make up the Digital Club Network," says **Mark Ghuneim**, senior VP of online and emerging technologies at Columbia Records Group. "This deal allows us to take advantage of the DCN infrastructure."

Rasiej sees DCN as a promotional service for the bigger record labels. "Labels are just as hungry for exposure as the bands," he notes. "The label can't go into the club and Webcast it because our exclusive agreement precludes them from doing so. So they can only do it with us. And instead of spending thousands for a Webcast, we [cover the costs] and turn it on and off."

AMPLIFIED RESTRUCTURES: Amplified.com is restructuring. It is shaking up its staff and looking beyond the music business after years of specializing in music promotion on and offline and, more recently, in digital music services. The company, frustrated with the slow development of the commerce market for digital music, is spinning off its online locker and promotional streaming/download businesses and moving its operations from Atlanta to Los Angeles.

It will now concentrate its efforts on using the technology platform of the recently acquired Checkout.com (**BillboardBulletin**, Jan. 18) to offer online publishing, content management, and e-commerce solutions to multiple industries, including health-care and financial services. It will also continue to target entertainment, media, and retail businesses.

As part of the shift, Amplified president **Wayne Parker** is leaving to start an Atlanta-based consulting and media company, Sapelo Media. He will continue to consult for Amplified.

Chris Melton and **Bishop Leathery** continue as Amplified's CEO and CFO, respectively; both will have offices in L.A. and Atlanta. Melton says the company will initially have

three clients, one of which will be former Checkout owner Wherehouse Entertainment. The other two are not disclosed.

Also leaving Amplified are longtime Atlanta-based executives **Shachar Oren** and **Peter Jennings**. Oren, Amplified's former senior VP of business development, is setting up a digital music company, Neurotic Media, which will take over Amplified's promotional-downloads business. Oren will serve as president/GM, while Jennings, formerly Amplified's director of label relations, will serve as executive VP of marketing and business development.

Additionally, Amplified is spinning off its acquired Fairfax, Va.-based online locker operation—formerly known as One Big CD—to its original founders. The locker firm—still unnamed—will continue development of a proprietary platform for managing digital music files.

MICROSOFT MANEUVERS: Microsoft has its eyes on users of America Online's Internet service and RealNetworks' Real Player and may play both sides of the fence with AOL in order to attract them.

Microsoft's Internet service MSN launched a \$50 million promotional campaign May 29 to lure customers away from AOL. The two Internet service providers will likely be offering competing digital music subscription services in the next six months to

one year. Meanwhile, rumors that Microsoft's Windows Media Player will be bundled with AOL's start-up software continue.

In the wake of a recent AOL price hike, MSN is offering consumers who switch by June 30 three months of free access and a guaranteed rate of \$21.95 per month through Jan. 1, 2003. At the same time, there is talk that the rivals will enter into bundling deals, with AOL incorporating Microsoft's Windows Media Player in its software, and Microsoft including AOL in its forthcoming XP operating system. AOL software currently features RealNetworks' RealPlayer.

ARISTA PROMO: DotClick has forged a deal with Arista Records to launch online artist communities. DotClick plug-in software, which works in tandem with consumers' online media players, will be available for download at arista.com; the software enables users to receive bios, news, and personalized music recommendations, as well as to buy CDs and instant-message other fans.

DotClick also aggregates listener data, which Arista can use for marketing purposes. The deal has launched with **OutKast**, **Koffee Brown**, **Run-DM.C.**, and **From Zero**; content for **Babyface**, **Pink**, **Usher**, and others is due in coming weeks. Boston-based DotClick has deals with **Artemis**, **Roadrunner**, **Roc-A-Fella**, and other labels.

TRAFFIC TICKER

Top Online Retail Sites

Traffic In April

TOTAL VISITORS (in 000s)

1. amazon.com	18,165
2. bmgmusic.com	4,801
3. barnesandnoble.com	4,509
4. cdnow.com	3,565
5. bluelight.com	2,832
6. walmart.com	2,208
7. bestbuy.com	2,075
8. buy.com	1,899
9. circuitcity.com	851
10. borders.com	693

PERCENTAGE OF MALES 18+

1. bestbuy.com	67.6
2. circuitcity.com	65.6
3. buy.com	63.4
4. bmgmusic.com	47.3
5. towerrecords.com	47.3
6. bluelight.com	46.0
7. amazon.com	44.4
8. barnesandnoble.com	42.3
9. cdnow.com	41.2
10. borders.com	36.2

PERCENTAGE OF FEMALES 18+

1. emusic.com	60.7
2. walmart.com	56.7
3. borders.com	54.2
4. barnesandnoble.com	50.1
5. bmgmusic.com	49.1
6. amazon.com	48.4
7. bluelight.com	46.5
8. towerrecords.com	42.8
9. cdnow.com	39.6
10. buy.com	30.7

Source: Media Metrix

April 2001. Sites categorized by Billboard

Media Metrix defines

visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Jupiter Media Metrix

Billboard

JUNE 9, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		BREAK THE CYCLE FUBELKTRA 62626E+G	STAINED	1
2	1	2	LATERALUS TOOL DISSECTIONAL/VOLCANO 31160ZOMBA	TOOL	2
3	2	2	REVEAL WARNER BROS. 47946*	R.E.M.	24
4	NEW		ROOM FOR SQUARES AWARE 110	JOHN MAYER	—
5	6	3	WINGSPAN: HITS AND HISTORY MPL 32946*/CAPITOL	PAUL MCCARTNEY	12
6	NEW		ONE WILD NIGHT: LIVE 1985—2001 ISLAND 548684/IDJMG	BON JOVI	20
7	7	2	WEEZER Geffen 493045/INTERSCOPE	WEEZER	9
8	4	2	EXCITER MUTE/REPRISE 47960/WARNER BROS.	DEPECHE MODE	27
9	9	3	THE SOPRANOS: PEPPERS & EGGS PLAY-TONE/COLUMBIA 85453/CRG	SOUNDTRACK	62
10	8	4	TROUBLE IN SHANGRI-LA REPRISE 47372/WARNER BROS.	STEVIE NICKS	30
11	RE-ENTRY		SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
12	NEW		COME DREAM WITH ME N-CODED 4219/WARLOCK	JANE MONHEIT	—
13	19	3	MOULIN ROUGE INTERSCOPE 493035	SOUNDTRACK	8
14	11	5	ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD EPIC 85195	SOUNDTRACK	48
15	15	10	DROPS OF JUPITER AWARE/COLUMBIA 69888/CRG	TRAIN	13
16	18	27	A DAY WITHOUT RAIN REPRISE 47426/WARNER BROS.	ENYA	41
17	16	21	O BROTHER, WHERE ART THOU? MERCURY (NASHVILLE) 170069	SOUNDTRACK	43
18	10	12	SAILING TO PHILADELPHIA WARNER BROS. 47753	MARK KNOPFLER	190
19	13	4	SURVIVOR COLUMBIA 61063/CRG	DESTINY'S CHILD	3
20	NEW		EVERYBODY GOT THEIR SOMETHING CHEEBA SOUND 10096*/VIRGIN	NIKKA COSTA	120

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

Home Video

MERCHANTS & MARKETING

For Kids' Video, Ethnic Titles Are More Than A Niche Market

Companies Use Such Series As 'Dora The Explorer' To Capitalize Upon The U.S.'s Widening Diversity

BY CATHERINE CELLA

While the children's video market remains one of the most competitive retail categories, the changing face of America is opening up opportunities for ethnic programs that were once considered niche product only a few years ago.

The June 5 debut of Para-



'A kid's world is a diverse world. We've promised to offer kids their point of view and reflect their world. So this is a very natural step for us.'

—CATHERINE MULLALEY,
NICKELODEON

Mullaley points out, however, that championing diversity is not new to Nickelodeon. For years, the channel has broadcast shows with—and starring—ethnic characters, now totaling 11. The diversity reflects the lives of their pint-sized viewers, she says. "Kids now live in an integrated world. We talked to kids ages 6-14 in the year 2000 and learned that 83% have friends of different ethnic groups, and 79% have friends from different religious faiths.

"These are huge numbers and suggest that a kid's world is a diverse world," she continues. "We've promised to offer kids their point of view and reflect their world. So this is a very natural step for us."

Paramount and Nickelodeon are integrating their marketing strategies for the titles to include mainstream and specifically targeted advertising. On TV, for example, Paramount bought time on cable's BET for *Little Bill*, while *Dora* will have a prime-time special just prior to the title's video release. *Dora* will also be released in an English-language and in a Spanish-language-dubbed version.

Print ads for each title will run in mainstream women's and entertainment magazines. Mullaley adds that the Nick Jr. Web site will feature an exclusive online prequel to *Dora*'s prime-time special. "Obviously, the online business works in an integrated fashion with us," she says.

Doug Thomas, former video retailer and current kids and family editor at Amazon.com's DVD/VHS store, agrees that such titles as *Dora* and *Little Bill* are no longer considered niche product and don't have to be marketed as such. In fact, he says that *Dora* is among the top 10 pre-ordered titles on Amazon.

"I'm trying to figure out why," Thomas muses. "*Dora*'s got a different kind of look, like a computer game."

He also points out that Amazon has set up a special Spanish-language video boutique to accommodate increased interest in the category. The company also features the network's video product in a speciality store created for the brand more than a year ago.

But when it comes to moving product off retail shelves, nothing drives sales like a trusted brand name, and Nickelodeon is among the biggest in kids' programming.

"The Nick product has been very successful for us," says John Thrasher, VP of video for Tower's 97 stores. "It has a fairly large reach for a cable channel, it

has parents' certification, and their stuff has been marketed very effectively. All that makes it easy to merchandise."

As Thrasher notes, Nickelodeon's "stuff"—with such ground-breaking programs as *Doug* and *Rugrats*—is responsible for a new era of cartoon fare.

"If it's a good product, it's color-blind," offers Thrasher. "Bill Cosby crosses those color lines and always has. This is definitely mass marketing."

Overall, mass merchants, such

as Kmart, Wal-Mart, Target, and Toys "R" Us, represent the bulk of Nickelodeon's sales, Mullaley says. "Retail sales in the mass market really drive our sales, and we see both of these titles [*Dora* and *Little Bill*] as important and accessible in a mass-market way."

Like Thrasher, Mullaley says that the quality of the programs will allow the titles to cross over all ethnic boundaries. "Because of their content and the characters, they will probably have

special appeal to Hispanic-Americans and African-Americans," she says. "But they can be enjoyed by all demographic and ethnic groups . . . in other words, by everyone."

Dora the Explorer will debut with two titles: "Wish Upon a Star" and "Swing Into Action." *Little Bill* will also premiere with two titles, "Me & My Family" and "Big Little Bill." Each will be available only on VHS with a running of time of 50 minutes each. Retail price is \$12.95.

AFI, VSDA Promote 100 Years Of Thrills; Fox Celebrates Marilyn Monroe's 75th

RETAIL THRILL: For the fourth consecutive year, the American Film Institute (AFI) and the Video Software Dealers Assn. (VSDA) are teaming up for a catalog promotion.

Jumping off from AFI's branded *100 Years . . . 100 Films* program, this year's promotion will focus on 100 of the best action/adventure thrillers, as determined by a panel of film directors, actors, historians, and other experts. As in past years, the list will be revealed on a CBS-TV special. This year's program, entitled *100 Years . . . 100 Thrills*, is hosted by **Harrison Ford** and will air June 12.

All VSDA retail members can participate in the catalog promotion. A customized in-store merchandising kit includes two posters featuring the 100 top picks, stickers to affix to videos and DVD boxes alerting customers to their inclusion on the AFI list, counter cards, and header cards to create a special section featuring the titles. Retailers can order the kit by calling 800-785-9642.

Past AFI/VSDA retail promotions have included 1998's *100 Years . . . 100 Films*, celebrating the 100th anniversary of American filmmaking, 1999's *100 Years . . . 100 Stars*, and last year's *100 Years . . . 100 Laughs*.

HAPPY BIRTHDAY MS. MARILYN: To commemorate what would have been **Marilyn Monroe's** 75th birthday, 20th Century Fox Home Entertainment has launched a new Web site devoted to the film icon.

The site, accessible at marilyndiamondcollection.com, supports the Tuesday (29) release of *The Seven Year Itch*, *Gentlemen Prefer Blondes*, *How to Marry a Millionaire*, *There's No Business Like Show Business*, and *Bus Stop* on DVD. (Separately, MGM Home Entertainment also just released the DVD of *Some Like It Hot* May 22 to continue the Monroe anniversary momentum.)

Visitors to the Fox site can view clips from each of the films and vintage newsreel footage from some of their Hollywood premieres. An assortment of animated post cards with images from the films is also available. In addition, Fox is running three sweepstakes contests on the site, awarding a diamond pendant necklace, an original collection of *Life* magazines

featuring Monroe on the covers, and of course, copies of the new DVDs. The site also highlights the AMC documentary, *Marilyn Monroe: The Final Days*, which aired June 1. The film is included in the DVD gift set.

LIGHTS, CAMERA, ACTION: Consumers have been making their own CDs for years. Now, independent distributor DVD International and authoring outfit the Richard Diercks Company are about to show consumers how to create their own DVDs.

Available in August, *How to Make Your Own DVD* will offer a step-by-step guide to shooting, editing, adding menus, and the authoring process. Other sections of the title will feature ready-to-use templates for such occasions as birthdays, weddings, and anniversaries.

While home DVD replication hardware has been too costly for most consumers, **Richard Diercks** anticipates that prices for home systems will drop by the end of the year. "Not only do digital home video cameras make transferring video to DVD even easier," says Diercks, "but the price of personal DVD burners is expected to drop considerably by the holiday season." In addition, Diercks says the the inclusion of home editing and production software on personal computers will help create a market for the product.

The title will be supported by a dedicated Web site with tips from DVD authoring professionals and a chat room. The site can be accessed at makeyourowndvd.com.

FRIGHT FEST: Horror and sci-fi fans will have a full evening's worth of entertainment when Columbia TriStar Home Entertainment releases a three-title DVD collection from director **John Carpenter** Aug. 7.

The Carpenter collection includes *Starman*, *Christine*, and *John Carpenter's Vampires*. The suggested list price is \$41.95. Extras on the discs are a little skimpy, primarily including cast bios, trailers, remastered audio tracks, and the widescreen and full-screen versions. Its biggest treat is an audio commentary by Carpenter on the *Vampires* selection.

PICTURE
THIS



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	4	THE EMPEROR'S NEW GROOVE	Walt Disney Home Video Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
2	6	3	MISS CONGENIALITY	Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
3	4	10	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.98
4	2	4	PLAYBOY'S 2001 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music & Video Dist. 0888	Brande Roderick	2001	NR	19.98
5	5	7	PLAYBOY 2000-THE PARTY CONTINUES	Playboy Home Video Universal Music & Video Dist. 0886	Various Artists	2001	NR	19.98
6	3	4	FARSCAPE: VOLUME 3	A.D.V. Films 003	Ben Browder Claudia Black	2001	NR	14.98
7	35	3	PEARL JAM: TOURING BAND 2000	Epic Music Video Sony Music Entertainment 54010	Pearl Jam	2001	NR	19.98
8	11	8	FARSCAPE: VOLUME 2	A.D.V. Films 002	Ben Browder Claudia Black	2001	NR	14.98
9	17	2	RANMA 1/2: VOL. 1	Viz Video Pioneer Entertainment 7203	Animated	2001	NR	24.95
10	7	5	ESCAFLOWNE: VOL. 5-PARADISE AND PAIN	Bandai Entertainment Pioneer Entertainment 71147	Animated	2001	NR	19.98
11	10	5	THE PRODUCERS	MGM Home Entertainment 100157	Zero Mostel Gene Wilder	1968	PG	14.95
12	25	2	CARMAN: THE CHAMPION	GoodTimes Home Video 81199	Carman	2001	PG-13	19.95
13	30	22	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
14	NEW ▶		SEX AND THE CITY: THE COMPLETE SEASON	HBO Home Video Warner Home Video 99248	Sarah Jessica Parker Kim Cattrail	2001	NR	49.98
15	16	9	MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
16	9	12	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
17	28	2	MISSION: IMPOSSIBLE 2	Paramount Home Video 334873	Tom Cruise	2000	PG-13	14.95
18	12	8	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
19	13	3	RETURN TO ME	MGM Home Entertainment 1001071	David Duchovny Minnie Driver	2000	PG	19.95
20	8	7	BIG MOMMA'S HOUSE	FoxVideo 2000779	Martin Lawrence	2000	PG-13	14.98
21	27	41	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
22	37	6	PRINCESS MONOKE	Miramax Home Entertainment Buena Vista Home Entertainment 64312	Animated	2000	PG-13	19.99
23	20	4	CANDY	Anchor Bay Entertainment 11025	Ewa Aulin Richard Burton	1968	R	14.98
24	24	7	CLEOPATRA	FoxVideo 2001482	Elizabeth Taylor Richard Burton	1963	NR	14.98
25	18	5	THE PATRIOT	Columbia TriStar Home Video 05702	Mei Gibson	2000	R	19.95
26	15	9	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington	2000	PG	19.99
27	NEW ▶		THE VIRGIN SUICIDES	Paramount Home Video 338173	Kirsten Dunst James Woods	2000	R	19.98
28	23	34	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
29	26	12	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	2000	PG-13	19.98
30	19	9	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	24.95
31	NEW ▶		TITUS	FoxVideo 200059	Anthony Hopkins Jessica Lange	2000	R	19.95
32	29	19	THE UP IN SMOKE TOUR ▲	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
33	34	2	HOLLOW MAN	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue	2000	R	14.95
34	36	17	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
35	38	12	THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96
36	RE-ENTRY		THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
37	22	10	PLAYBOY: PLAYMATES ON THE CATWALK	Playboy Home Video Universal Music & Video Dist. 0885	Various Artists	2001	NR	19.98
38	21	4	CENTER STAGE	Columbia TriStar Home Video	Amanda Schull Zoe Saldana	2000	PG-13	14.95
39	14	5	SCARY MOVIE	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams	2000	R	19.99
40	32	2	FREQUENCY	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel	2000	PG-13	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	4	4	FINDING FORRESTER (PG-13)	Columbia TriStar Home Video 05717	Sean Connery Robert Brown
2	1	2	WHAT WOMAN WANT (PG-13)	Paramount Home Video 338383	Mel Gibson Helen Hunt
3	2	10	ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87817	Billy Crudup Kate Hudson
4	17	2	QUILLS (R)	FoxVideo 2001765	Geoffrey Rush Kate Winslet
5	9	6	BILLY ELLIOT (R)	Universal Studios Home Video 87112	Jamie Bell Julie Walters
6	3	3	MISS CONGENIALITY (PG-13)	Warner Home Video 18976	Sandra Bullock
7	NEW ▶		BEST IN SHOW (PG-13)	Warner Home Video 18951	Eugene Levy Catherine O'Hara
8	8	10	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
9	12	6	MEN OF HONOR (R)	FoxVideo 2001670	Robert De Niro Cuba Gooding, Jr.
10	10	12	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
11	16	3	ALL THE PRETTY HORSES (PG-13)	Columbia TriStar Home Video 04150	Matt Damon Penelope Cruz
12	NEW ▶		PAY IT FOWARD (PG-13)	Warner Home Video 6799	Kevin Spacey Helen Hunt
13	14	6	BOUNCE (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 21742	Ben Affleck Gwyneth Paltrow
14	13	10	THE CONTENDER (R)	DreamWorks Home Entertainment 87808	Joan Allen Jeff Bridges
15	NEW ▶		ANTITRUST (PG-13)	MGM Home Entertainment 1001865	Ryan Phillippe Tim Robbins
16	6	8	CHARLIE'S ANGELS (PG-13)	Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore
17	7	2	LITTLE NICKY (PG-13)	New Line Home Video Warner Home Video 5160	Adam Sandler
18	20	9	DANCER IN THE DARK (R)	New Line Home Video Warner Home Video 5198	Bjork
19	11	5	SPACE COWBOYS (PG-13)	Warner Home Video 18722	Clint Eastwood Tommy Lee Jones
20	15	9	REMEMBER THE TITANS (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY VideoScan.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		VERTICAL LIMIT (PG-13) (27.96)	Columbia TriStar Home Video 05066	Chris O'Donnell Robin Whalen
2	NEW ▶		DUNGEONS & DRAGONS (PG-13) (24.98)	New Line Home Video/ Warner Home Video 5245	Justin Whalin Marlon Wayans
3	1	3	WHAT WOMEN WANT (PG-13) (29.99)	Paramount Home Video 338384	Mel Gibson Helen Hunt
4	2	4	MISS CONGENIALITY (PG-13) (26.98)	Warner Home Video 18976	Sandra Bullock
5	3	4	THE EMPEROR'S NEW GROOVE (G) (29.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 21617	Animated
6	NEW ▶		SEX AND THE CITY: THE COMPLETE SECOND SEASON (NR) (49.98)	HBO Home Video/ Warner Home Video 99248	Sarah Jessica Parker Kim Cattrail
7	NEW ▶		BIG TROUBLE IN LITTLE CHINA (SPECIAL EDITION) (PG-13) (26.98)	FoxVideo 2001438	Kurt Russell
8	4	2	PAY IT FORWARD (PG-13) (24.98)	Warner Home Video 18877	Kevin Spacey Helen Hunt
9	8	2	TORA! TORA! TORA! (SPECIAL EDITION) (G) (24.98)	FoxVideo 2001317	Jason Robards Martin Balsam
10	NEW ▶		REQUIEM FOR A DREAM (DIRECTOR'S CUT) (NR) (24.98)	Artisan Home Entertainment 11567	Ellen Burstyn
11	10	27	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
12	5	5	THE MUMMY-THE NEW ULTIMATE EDITION (PG-13) (29.98)	Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz
13	9	5	FINDING FORRESTER (PG-13) (24.95)	Columbia TriStar Home Video 05989	Sean Connery Robert Brown
14	11	7	MEN OF HONOR (R) (29.98)	FoxVideo 2001665	Robert De Niro Cuba Gooding, Jr.
15	13	9	CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)	Columbia TriStar Home Video 06017	Cameron Diaz Drew Barrymore
16	12	5	LITTLE NICKY (PG-13) (24.98)	New Line Home Video/ Warner Home Video 5160	Adam Sandler
17	16	7	REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 22853	Denzel Washington
18	7	2	ANTITRUST (PG-13) (24.98)	MGM Home Entertainment 1001867	Ryan Phillippe Tim Robbins
19	6	2	BEST IN SHOW (PG-13) (24.98)	Warner Home Video 18951	Eugene Levy Catherine O'Hara
20	15	6	SPACE COWBOYS (PG-13) (26.98)	Warner Home Video 18722	Clint Eastwood Tommy Lee Jones

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Warner Marks 'Wonka' Anniversary, Preps 'Tubbies' DVD

WONKA-RAMA: Could it really be 30 years since the premiere of the much-loved children's film *Willie Wonka & The Chocolate Factory*? It could be, and it is. And Warner Home Video is throwing a suitably lavish promotion for the Aug. 28 anniversary VHS/DVD release of the film. Both VHS (\$19.98 suggested retail price [SRP]/\$14.95 minimum advertised price [MAP]) and DVD (\$24.98 SRP/\$19.95 MAP) include a new documentary, *Pure Imagination: The Making of Willie Wonka & The Chocolate Factory*, featuring interviews with **Gene Wilder**, who played the title character, and the actors who portrayed the rambunctious kids who visit the titular factory.

Promotional partners with Warner Home Video include Tony's Pizza, Coca-Cola, and America Online. Tony's is sponsoring "The Golden Pizza" sweepstakes, in which five grand-prize winners will receive trips to Warner Bros. Studios in Burbank, Calif. The sweepstakes will be promoted via a full-page free-standing insert (FSI) Aug. 26, reaching 25 million homes. The video itself will be featured on more than 15 million pizza boxes; a 55-cent coupon good toward purchase of a Tony's Pizza will be packed in every video and DVD package. As for Coca-Cola, consumers who buy a 12-pack of Coke at any Exxon or Mobil gas station can win a home theater system and 25 Warner Home Video DVDs. Plus, each 12-pack will offer a \$3 rebate on the *Willie Wonka* DVD.

AOL is sponsoring its own sweepstakes called "The On-screen Golden Ticket." (In the movie, based on **Ronald Dahl's** peerless book *Charlie and the*

Chocolate Factory, a handful of lucky children win a visit to the fantastical Wonka Chocolate Factory via a sort of instant-win promotion, involving a golden ticket randomly packed in Wonka candy bars). The grand prize is, appropriately enough, a year's supply of candy. AOL is also providing a main-page link to the sweepstakes and movie Web site, as well as video and DVD giveaways, and video exposure on its Kids Only and Parenting online channels.

Warner Bros. Online is offering the official Willy Wonka Web site, giving away video and DVD copies of the film, and running its own online sweepstakes.

DIGITAL TUBBIES: In more Warner news, Tinky Winky, Dipsy, Laa-Laa, and Po will make their DVD debut Aug. 28, with the Warner Home Video/PBS Kids Home Video release of *Baby Animals*. This new Teletubbies title will also be available on VHS, priced at \$12.95 (\$9.95 MAP; the DVD will be \$19.98, with a \$14.95 MAP). Warner is emphasizing the educational side of the enduringly popular preschool TV series *Teletubbies* by including in the DVD such special features as an interview with the series' creators, which discusses the ways in which watching the Teletubbies allegedly strengthens the language and cognitive skills of its pint-sized audience. Plus, Warner is sweetening the pot for retailers by offering a \$5 mail-in rebate for consumers. Single-unit order date is July 31, with merchandiser orders due by July 24.

In the 70-minute *Baby Animals*, the four Teletubbies take



by Moira McCormick

care of a lamb, a butterfly, and a dog. Included in the 39 minutes of DVD extra features are live-action inserts titled "Come and See," in which kids around the world acquaint viewers with such animal babies as a calf, lambs, piglets, chicks, swans, and penguins. Also found on the DVD is a musical montage spotlighting the Teletubbyland rabbits, which, according to a Warner spokeswoman, were previously the only animals shown on the *Teletubbies* series.

The interview with Teletubbies creators **Anne Wood** and **Andrew Davenport** is aimed at caregivers as well as parents, acknowledging that much of the viewing of *Teletubbies* is done by tots in the company of their daycare providers. Wood and Davenport point out specific ways in which the series emphasizes movement, patterns, language, and music, to the cognitive benefit of little ones. The segment also includes scenes from five of the top-selling Teletubbies videos.

To promote *Baby Animals*, Warner is launching a yearlong national marketing and advertising campaign. Print ads will appear in *People*, *Parenting*, *Parents*, *Child*, and *Baby Talk*, spotlighting the \$5 mail-in rebate, which will be offered to consumers who purchase *Baby Animals* (on VHS or DVD) in conjunction with another Teletubbies title. Cross-promotions will include the rebate offer being featured on packages of Teletubbies Valentine's Day cards by American Greetings, in the first quarter of 2002.

READING, WRITING, AND 'RECESS': Disney has chosen a curious time to premiere the video and DVD versions of its recent theatrical release, *Recess: School's Out*. The Walt Disney Home Entertainment title, which is about a group of kids and teachers trying to thwart a fiendish plot to do away with summer vacation, goes to retail Aug. 7—just a few weeks before school starts up again. In any case, the animated feature took in \$36 million at the box office, and spotlights the voices of **James Woods**, **Dabney Coleman**, and **Melissa Joan Hart**; a not-to-be-missed musical extra on both versions is a video of **Robert Goulet**

performing "Green Tambourine," the 1967 psychedelic-bubblegum single by one-hit wonders **the Lemon Pipers**. (Walt Disney Records artist **Myra** is also featured in a video, doing a cover of "Dancing in the Street.") VHS is priced at \$24.99, and DVD at \$29.99.

Also upcoming from Disney is the video/DVD release of *The Book of Pooh: Stories From the Heart*, which unveils a new look for Disney's durable Winnie the Pooh franchise. Replacing the standard pen-and-ink animation

the series has sported all these years is a combination of puppetry and computer animation. The \$29.99 DVD offers extras, including "When Pooh Was Very Young" (the history and origins of Pooh Bear), a connect-the-dots game, a puzzle, and character-bio pages. VHS is priced at \$24.99. *Stories From the Heart*, which includes six original songs, was produced and developed by **Mitchell Kriegman**, creator of the popular Disney Channel TV series *Bear in the Big Blue House*.

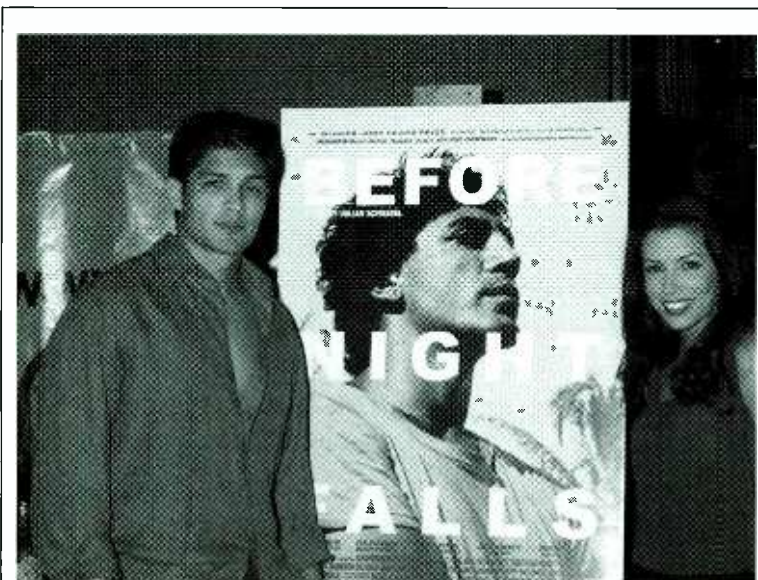
Billboard®

JUNE 9, 2001

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
No. 1						
1	1	5	MARY-KATE & ASHLEY: WINNING LONDON Dualstar Video/Warner Home Video 37332	**	2001	19.96
2	13	2	THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment		2000	26.99
3	9	5	RUGRATS IN PARIS: THE MOVIE Nickelodeon Video/Paramount Home Video 336723		2000	24.95
4	12	2	DIGIMON 5: BATTLE WITH PIEDMON FoxVideo 2001480		2001	14.98
5	10	14	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236		2000	19.96
6	2	5	VEGGIE TALES: LYLE, THE KINDLY VIKING Big Idea/Lyrick Studios 2137		2001	12.99
7	17	14	FANTASIA 2000 Walt Disney Home Video/Buena Vista Home Entertainment 20859		1999	26.99
8	3	4	THE POWERPUFF GIRLS: TWISTED SISTER Warner Home Video 1729		2001	14.95
9	11	43	INCREDIBLE ADVENTURES OF WALLACE & GROMIT BBC Video/Warner Home Video 1510		1996	19.98
10	4	8	DIGIMON: THE MOVIE FoxVideo 2001138		2001	19.98
11	8	4	THE POWERPUFF GIRLS: BOOGIE FIGHTS Warner Home Video 1724		2001	14.95
12	6	7	LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226		2001	26.99
13	5	3	JOSIE AND THE PUSSYCATS-THE MELODY MEMORY MIX-UP Warner Home Video H1762		2001	14.95
14	7	9	BATMAN BEYOND: RETURN OF THE JOKER Warner Home Video 18173		2000	19.96
15	15	11	THE ROAD TO EL DORADO DreamWorks Home Entertainment 83669		2000	24.99
16	16	20	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19946		2000	24.99
17	23	22	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520		2000	14.95
18	NEW ▶		BLUE'S CLUES: PLAYTIME WITH PERIWINKLE Nickelodeon Video/Paramount Home Video 839943		2001	12.95
19	20	22	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501		2000	14.95
20	22	10	VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN Big Idea/Lyrick Studios 2139		2001	12.99
21	25	18	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680		2000	26.99
22	18	14	POKEMON: THE MOVIE 2000 Warner Home Video 18620		2000	22.96
23	RE-ENTRY		TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799		1999	26.99
24	19	14	THE POWERPUFF GIRLS: BIRTHDAY BASH Warner Home Video 1658		2000	14.95
25	14	21	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751		2000	24.99

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Night Date. Nicolas Gonzalez from TV's *Resurrection Blvd.* and Eva Longoria from soap opera *The Young and the Restless* were on hand to kick off the DVD/VHS release of the acclaimed drama *Before Night Falls* May 22 at the Conga Room in Los Angeles. The New Line Home Entertainment title is based on the posthumously published memoir by Cuban poet Reinaldo Arenas. The event was co-hosted by Amnesty International.

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BRAZIL'S FALAMANSA BEATS ODDS

(Continued from page 44)

ing provided by Abril Music (currently Brazil's biggest independent record company), *Deixa* started to climb the charts. And the album has showed no signs of slowing down. In fact, Deckdisc projects that *Deixa* will sell more than 1.3 million copies by the end of this semester, which is almost a miracle considering two additional obstacles it has faced—a retracted market and an economic crisis.

"The most interesting thing is that in the beginning none of the tracks were played by radio stations. Even so, the album managed to sell 300,000 copies," says Mônica Ramos, president of Deckdisc.

Tato, author of such *Dexia* hit singles as "Rindo à Toa (Laughing at Joy)" and "Xote dos Milagres (Xote of Miracles)," says, "Of course, every artist hopes the best for his job. But this situation beats the most optimistic dream. Forró had been mistreated, seen as bad music. This was an offense to such an important part of Brazilian culture."

For Deckdisc, Falamansa is only the tip of the iceberg. The label plans to issue new releases

from new signees and veteran forró groups Trio Nordestino and Trio Virgulino. Both boast influential careers that span more than 20 years.

"This forró scene has been observed for a long time," says Ramos. "But the genre was left behind by other rhythms like *axé* music and *pagode*. Now, more than a fever, more than this summer's thing, the growth of forró is an expansion of an already well-structured scene."

Tato adds, "Nowadays, it's very easy to play traditional forró. But in the [genre's] troubled times, before this boom, groups like Trio Nordestino and Trio Virgulino kept the tradition alive. That's why bringing their wonderful music to the audience is essential."

Following a long series of concerts and promotions, Falamansa will soon return to the studio to record a new album, which is slated to be released late this year.

Tato says, "We already have some new material and our second album will be a lot like the first, mixing our own stuff and a few covers."

NAVARRO REVEALS LIFE LESSONS ON CAPITOL BOW

(Continued from page 11)

Smith later joined the party for a daring revision of the Velvet Underground's "Venus in Furs."

"After holding these songs to myself for a while, it felt good to share them with people," Navarro says of the set, which he consciously split between the aggressive hard-rock style that he's well-regarded for and a more introspective, almost psychedelic rock sound. "The outside feedback from people I respected became crucial to its outcome."

With the music in place, the artist says he's "quite happy to let the people who know better" take *Trust No One* to the public. The first step in Capitol's marketing plan for the project? Position Navarro as a larger-than-life rocker.

"He's more than simply a guitarist, and this album proves it," insists Rob Gordon, the label's VP of marketing. "He is wildly charismatic. And most important of all, he's got a point of view as an artist."

The album was launched on May 18, when "Rexall" was shipped to rock radio. The track is complemented by a music video directed by Honey (Rage Against the Machine, Crazy Town). The clip recently began airing on MTV. A teaser of "Rexall" is now posted on Navarro's site (davenavarronet.net), along with a flash piece of Navarro playing the national anthem.

On May 21, Capitol also launched a Navarro channel on upoc.com, a service that enables users to exchange text and voice messages with friends and receive up-to-the-minute information from a cell phone or text pager. On May 23, Navarro started leaving fans personal messages on their cell phones or two-way pagers every day for 10 days

ARGENTINE TAX

(Continued from page 10)

cern is to try to unify and lower other taxes that vary from one state to another."

Horacio Nieto, promoter at Fénix Entertainment Group, explains that national touring has always involved hidden costs and taxes. "The whole situation is a true mess, and the negotiations that we began due to the 21% tax have now turned into positive perspectives for clearing things up and deducting some taxes."

In addition to the new 21% tax, all concerts in Argentina pay a 12% fee to the music composers' association, SADAIC. If shows include choreography or dancing, an additional 3% is paid to theater association Argentores. In addition, international acts pay a special 35% tax that is levied on all foreign artists. Nieto says taxes add up to almost 50% of concert revenues.

Roberto Costa, president of concert promotion company Pop Art, agrees that profit margins are small. But he notes that ticket prices cannot be raised because music fans are also suffering a recession in Argentina, which has dragged on for almost three years. He concludes, "We will all have to crunch numbers and reconsider re-engineering the music business."

about a different song on the album. The messages included a preview of that day's song.

All of this adds up to an album that some retailers can't wait to get their hands on. "It's a killer record," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "It's credible, the kind of record that both the masses and the underground can happily support."

Trust No One will be released and promoted in conjunction with Navarro's book, *Don't Try This at Home* (ReganBooks/HarperCollins, July 2), a collaboration with *New York Times* writer Neil Strauss that contains short stories and photo-booth pictures of every person who has visited the musician over the span of a year.

Managed by Howard Kaufman at Los Angeles-based HK Management, Navarro plans to make personal appearances throughout the U.S. in support of both projects, while also touring as part of the reunited Jane's Addiction this summer. Navarro will play several songs from *Trust No One* during the show. The tour is being booked by Creative Artists Agency.

Interest in *Trust No One* is gradually building abroad, thanks largely to Navarro's recent promotional visit to the U.K. and various parts of Continental Europe. Capitol will release the project overseas July 2, with "Rexall" going to radio there in mid-June.

"It's kind of cool to take a second to sit back and see what lies ahead for this little record that I've made," Navarro says. "It's taking on a life of its own, and that feels good."

While Navarro says he's happy to get back into the rhythm of playing guitar in a band like Jane's Addiction, he's not likely to stay away from the solo path for long. "I now realize the importance of getting your thoughts down onto tape. I'll always be a guitar player. But I'm going to be one who has a few songs up his sleeve, too."

LIFELINES

BIRTHS

Boy, Benjamin Andres Tadashi, to **Jodi** and **Philipp Embuido**, May 18 in Los Angeles. Father is West Coast promotion manager for Motown Records.

Girl, Amelia Niels Chalfant, to **Katryna Niels** and **Dave Chalfant**, May 20 in Northampton, Mass. Mother is a Rounder recording artist and lead vocalist in the Niels. Father is a guitar player in the Niels.

DEATHS

Tommy Eyre, 51, of cancer, May 21 in Los Angeles. Eyre was a keyboard player/musical director/arranger who worked with such artists as Joe Cocker, George Michael, and Daryl Hall. He was a member of Cocker's original Grease Band in the late 1960s. In the 1970s, he recorded and toured with Gary Moore, Alex Harvey, and Dusty Springfield. He later

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, Mt. 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, **LIFEBeat Breakfast Saluting Kevin Weatherly**, Century Plaza, Los Angeles. 212-989-0300.

June 14, **National Academy of Popular Music/Songwriters Hall of Fame 32nd Annual Induction and Awards Dinner**, Sheraton New York Hotel and Towers, New York. 212-431-5227.

June 14, **17th Annual T.J. Martell/Neil Bogart Entertainment Industry Golf Classic**, Lost Canyon Golf Club, Simi Valley, Calif. 310-358-4970.

June 19, **BET Awards**, Paris Hotel, Las Vegas. 202-608-2000.

CALENDAR

June 19, **Get What You Deserve/Keep What You Have—Financial, Insurance & Other Benefits Available to the Music Professional**, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, MusiCares, and ASCAP, ASCAP Auditorium, New York. 212-245-5440.

June 20-22, **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.

June 28, **Fourth Annual Country Music DJ Hall of Fame Awards**, Renaissance Hotel, Nashville. 615-327-4487.

June 28, **14th Annual T.J. Martell Foundation Music Industry Roast**, Irving Plaza, New York. 615-256-2002.

June 29, **Country Radio Broadcasters Golf Tournament**, Ted Rhodes Golf Course, Nashville. 615-327-4487.

JULY

July 6-9, **Latin Alternative Music Conference**, Hilton New York & Towers, New York. 818-763-1397.

July 9-12, **SGA Week New York**, various locations, New York. 212-768-7902.

July 16-19, **SGA Week Nashville**, Music Row locations, Nashville. 615-329-1782.

July 23-26, **SGA Week Los Angeles**, SGA office, Los Angeles. 323-462-1108.

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

GOOD WORKS

KISS PARTY: Dallas/Ft. Worth radio station KISS FM is hosting KISS Party 2001, which will benefit Kidd's Kids and the Child ID program. Participating acts include **Ricky Martin**, **BBMak**, **Jessica Simpson**, **Dream**, **Samantha Mumba**, **Eden's Crush**, **3LW**, **ATC**, and **Stella Soleil**. The event takes place June 9 at Dallas' Smirnoff Music Centre. Tickets cost \$19.50. Contact: **Melissa Burrill** at 214-891-3431.

BREAKFAST SALUTATIONS: The LIFEBeat breakfast saluting KROQ Los Angeles' VP of programming **Kevin Weatherly** will take place June 14 at the Garden at the Century Plaza in L.A. Proceeds will benefit LIFEBeat's HIV education and outreach efforts. Contact: **Leslie Doyle** at 212-965-8900.

DMB TICKETS: Fans of **Dave Matthews Band** can bid on a pair of front-row tickets for two of the band's upcoming concert dates at Yahoo! Auctions (auctions.yahoo.com). The money raised will be given to the group's charity, Bama Works Foundation, which benefits, among many causes, Amazon rain forests and community parks in Virginia. Contact: **Gloria Friedmann** at 212-453-2000.

AUGUST

Aug. 2-4, **Fifth National Entertainment Industry Conference**, Superdome Grand Ballroom, Sydney. 61-2-9557-7766.

Aug. 4, **Third Annual Australian Online Music Awards**, Basement Nightclub, Sydney. 61-2-9557-7766.

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

SEPTEMBER

Sept. 7-9, **Street Scene 2001**, downtown San Diego. 619-557-8490.

Sept. 12, **Latin Grammy Awards**, American Airlines Arena, Miami. 310-392-3777.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

OCTOBER

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to **Jill Pesselnick**, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail jpesselnick@billboard.com.

FOR THE RECORD

The story "At 60, Dylan Still Rolling on the Road" (*Billboard*, June 2) incorrectly identified Bob Dylan's bassist. His name is Tony Garnier.

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Internet Site Shines Light On Archival Blues Recordings

University Of Mississippi Blues Archive Provides Backbone For Radio Free Virgin Blues Channel

BY FRANK SAXE

As bizarre as it sounds today, some of the earliest blues records were once stamped "not for radio broadcast." It is, therefore, hardly surprising that an overwhelming majority of us have never heard most of what the distinctly American genre of music that grew up among African slaves has to offer.

Beginning this week, the world's only blues archive will become available on the Internet as Webcaster Radio Free Virgin (RFV) creates a channel featuring the early works of such artists as Robert Johnson and Betsy Smith.

The channel, dubbed the Crossroads, will feature records from the heralded blues archive at the University of Mississippi, which has been collecting blues recordings and memorabilia since 1984.

"Instead of just taking some blues music off the shelf, we wanted to go to the experts," explains RFV GM Zack Zolan. That desire led him to Ole Miss.

The university's archive has grown to hold more than 30,000 records, from 78s to CDs. It also includes a

book collection of 15,000 volumes and 700 magazine titles. Among the collection is the first commercial blues recording, "Crazy Blues" by Mamie Smith, which was put out by Okeh Records in 1920. The 78 rpm record was pressed on brittle shallack—far too delicate for public handling. That record is among those that are now on RFV.

"We have an obligation to promote the collection to the public,

Although a handful of public radio stations air blues, mostly in fringe weekend-time slots, the genre continues to be largely ignored—almost a tradition for the music.

Although the first radio station signed on in 1922, it was not until 1940, when King Biscuit flour launched a radio show, *The King Biscuit Time*, that the blues were heard through transistor radios. The company, pitching its corn meal and flour, knew blues music was a way to attract working-class African-Americans. "Up until that time, blues was hardly ever played on the radio,"

Komara says. Early radio tended to focus primarily on live performances, and programmers considered the blues, and the audience it attracted, as outside their targeted demographic. So the classic records of those who defined the genre were never heard at the time of their original release. "The records that most people identify with the blues, which were the cornerstone of the later rock'n'roll styles, were not aired on the radio."

Among the thousands of records that fill dozens of file cabinets on the Ole Miss campus is the personal record collection of B.B. King, which will be tapped by RFV programmers. Beyond the archive, the estate of blues legend Muddy Waters is allowing RFV access to audio and video performances of Waters and has agreed to distribute a co-branded RFV player on its Web site. RFV is also affiliating its Crossroads channel with a number of companies well-connected in the blues community, including Fender Musical Instruments and the Hollywood Rock Walk and Guitar Center, both of which will feature the RFV player on their sites.

1,200 TITLES IN THE MIX

Helping program the Crossroads channel is University of Mississippi professor of social anthropology Peter Aschoff. He has not only helped RFV make sense of the huge number of volumes in the school's archive, but he has also made his own extensive collection available. The channel is now operating with 500 recordings from 1920 to modern times, and Aschoff is in the process of selecting another 700 titles to add to the mix.

Zolan says, "We finally have access to a lot of these artists that even today don't have the right kind of representation. We're hoping to bring their music out to the mainstream."

"Following World War II, the major labels lost interest in ethnic recordings and started pursuing

the mainstream," continues Aschoff. "Hundreds of little tiny labels spread across the United States recording the broad range of American ethnic music, and many of these recordings are very rare today. Many of the most important blues recordings from the era before World War II are only represented by one or two copies worldwide."

Radio is not a new medium for Aschoff: He produced NPR's *Hello Blues*, *How You Feel Today?* Although over-the-air programmers allowed him editorial freedom, the Internet has permitted him to air songs that others may have been reluctant to play. "The blues has always been willing to speak openly and honestly about issues of the male-female dynamic and about sexual issues in a way that other mainstream art forms have been hesitant to do. It is also, in its own way, a very political music, and issues of race and politics can be discussed [on RFV] that some PDs might be hesitant to air."

While making long-forgotten artists available to a new generation is laudable, Zolan says that RFV is still a for-profit business. "There are a lot of reasons to do this, and not all of them are altruistic. The blues is a very popular music format around the world, and there just isn't great representation of that format when you get into the digital space." Zolan says if RFV becomes that destination, there is clearly a record-sell-

ing opportunity to take advantage of. After all, RFV is owned by Richard Branson's Virgin Entertainment—which also operates the Virgin Megastores retail chain.

It is, Zolan says, a prime example of the niche format and audience that Webcasters always say they are seeking. "In aggregate the number is enormous. Niche programming, when you're talking about a global broadcasting medium, is much bigger than it seems."

BLACKS AND THE BLUES

Since the 1960s and the rise of the civil rights movement, the blues community has been diligent, even possessed, with cataloging and reissuing the recordings made in the early part of the century. "There's very little in the way of blues recordings that have not been or are not available in one format or another," explains Aschoff. "So what's on this channel is not necessarily material that has not been heard previously or has not been available. It is, however, material that the average blues fan might not have heard before."

While RFV's playlist will include such revival artists as Eric Clapton, Kenny Wayne Shepherd, and Stevie Ray Vaughan—who largely represent the blues as a lyrics-free format—Aschoff says the focus of the genre continues to be an expression of what it is to be a

(Continued on page 84)

Billboard Celebrates
Black Music Month

however many of our holdings include original records and first editions that are very fragile, so those aren't usually available for public handling," says Edward Komara, director of the university's blues archive. "I've been looking for a means to promote the archive. This is a way for us to do just that kind of public outreach on a wide scale."

Scan the radio dial today in nearly any American city, and it is difficult to find the blues on the radio.

Report Links Payment To Radio Adds

LOS ANGELES—Although independent promoters have largely dodged federal payola laws by claiming that their payments to radio stations were never connected to specific songs added to a station's playlist, the *Los Angeles Times* says it has documents that counter their argument.

The documents show each of the five major record labels—Universal, Sony, BMG, Warner Bros., and EMI—paid fees to indie promoter Michele Clark in exchange for adds to triple-A KINK Portland, Ore., among other stations.

According to the paper, Clark kept detailed logs that tracked record adds, followed by the dollar amount that the indie collected from the record label in exchange for the add. For instance, the *Times* says Sony paid for a Fiona Apple track, Universal for a Kim Richey song, BMG for a Janis Ian song, EMI's Capitol for a Shiver track, and Warner's Giant for a title by Steely Dan. The labels reportedly paid about \$1,000 per song add. That money was put into a so-called "bank" from which Clark would make "withdrawals" for the stations—money that could be used for promotions, travel, or simply for cash. One station's bank

account totaled \$120,000, according to the report.

"We aren't doing anything wrong here," says Clark, whose triple-A operation is dwarfed by the much larger operations targeting top 40, R&B, and modern rock stations.

In an interview with the paper, KINK PD Dennis Constantine insists the payments have "no bearing on how we program this station."

According to the article, a document exists detailing a similar relationship between fellow triple-A promoter Harry Levy and stations. It also says that rock indie Bill McGathy's firm "logs fees collected from labels for added songs, as well as for the value of concert appearances at station events brokered by his firm."

The U.S. attorney's office in Los Angeles has been investigating independent promoters for four years, stemming from a payola case against former Fonovisa Records executives. Last year, that investigation expanded to R&B radio, although no charges have been filed against any programmer to date. Federal Communications Commission and Justice Department officials would not comment on the *Times* story.



ZOLAN



99X 'Reveals' Live R.E.M. Performance. Modern rock WNNX (99X) Atlanta recently took 10 winners to New York's Museum of Television and Radio for a one-hour performance and Q&A session with R.E.M. The band performed songs from its new Warner Bros. release, *Reveal*, which is No. 6 this week on The Billboard 200. During questioning, band members mentioned that a full-scale tour was not scheduled for this year but that intimate performances might be on the horizon. Pictured, from left, are 99X jocks Jay Harren and Chris Williams, Warner Bros.' Chris Seager, R.E.M. vocalist Michael Stipe, Warner Bros.' Tom Biery, R.E.M. guitarist Peter Buck, 99X jock Jimmy Baron, R.E.M. bassist Mike Mills, 99X jocks Axel and Dave Dannheisser, and R.E.M. manager Bertis Downs.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	9	LADY MARMALADE 4 weeks at No. 1 INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
2	2	3	14	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
3	3	2	13	ALL FOR YOU VIRGIN	JANET
4	5	5	17	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
5	4	4	15	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
6	6	7	16	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
7	7	8	23	THANK YOU ARISTA	DIDO
8	10	13	12	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
9	9	9	10	PLAY EPIC	JENNIFER LOPEZ
10	8	6	13	SURVIVOR COLUMBIA	DESTINY'S CHILD
11	11	—	2	POP JIVE	'N SYNC
12	13	10	17	STUTTER JIVE	JOE FEATURING MYSTIKAL
13	16	22	6	IRRESISTIBLE COLUMBIA	JESSICA SIMPSON
14	12	12	30	AGAIN VIRGIN	LENNY KRAVITZ
15	14	11	25	ANGEL MCA	SHAGGY FEATURING RAYVON
16	17	23	6	DRIVE IMMORTAL/EPIC	INCUBUS
17	24	24	7	THIS IS ME BAD BOY/ARISTA	DREAM
18	15	14	14	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
19	27	27	5	WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE	CITY HIGH
20	20	26	10	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
21	23	17	19	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
22	19	21	8	MAD SEASON LAVA/ATLANTIC	MATCHBOX TWENTY
23	18	18	7	WHAT IT FEELS LIKE FOR A GIRL MAVERICK/WARNER BROS.	MADONNA
24	26	28	5	GET UR FREAK ON THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
25	28	30	4	LET ME BLOW YA MIND RUFF RYDERS/INTERSCOPE	EVE FEATURING GWEN STEFANI
26	30	—	2	ALL OR NOTHING J	O-TOWN
27	34	—	2	THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	FAITH HILL
28	33	36	3	MORE THAN THAT JIVE	BACKSTREET BOYS
29	21	15	20	JADED COLUMBIA	AEROSMITH
30	31	—	2	WHEN IT'S OVER LAVA/ATLANTIC	SUGAR RAY
31	22	16	20	BUTTERFLY COLUMBIA	CRAZY TOWN
32	36	40	3	PEACHES & CREAM BAD BOY/ARISTA	112
33	35	35	3	HERE'S TO THE NIGHT RCA	EVE 6
34	29	25	15	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
35	32	32	4	TAKE IT TO DA HOUSE SLIP-N-SLIDE/ATLANTIC	TRICK DADDY FEAT. THE SNS EXPRESS
36	NEW	1	1	BOOTYLICIOUS COLUMBIA	DESTINY'S CHILD
37	37	29	8	LOOK AT US PLAYLAND/PRIORITY	SARINA PARIS
38	38	33	6	GET OVER YOURSELF 143/LONDON-SIRE	EDEN'S CRUSH
39	RE-ENTRY	13	13	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
40	NEW	1	1	SO FRESH, SO CLEAN LAFACE/ARISTA	OUTKAST

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 249 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ 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.

Broadcasters May Face More Regulation Due To Recent Senate Shake-Up

BY FRANK SAXE

Capitol Hill may be less hospitable to broadcasters as a result of the Democrats recently regaining control of the U.S. Senate in the wake of Sen. Jim Jeffords' exit from the Republican Party. The change may affect bills ranging from newspaper/broadcast cross-ownership to media concentration.

On the Senate Commerce Committee, which is responsible for Federal Communications Commission (FCC) oversight, Sen. Fritz Hollings, D-S.C., takes the helm from Sen. John McCain, R-Ariz., who has led the committee since 1994. He will also control the Appropriations Committee, which oversees the FCC budget.

The party switch comes as a new FCC chairman takes office. FCC Chairman Michael Powell, as well as Republicans Kathleen Abernathy and Democrat Michael Copps, were scheduled to be sworn in May 30. Republican Kevin Martin's formal confirmation was delayed by a paperwork snafu.

Powell may find the political environment more challenging, since he will now be forced to please both the Republicans in the administration and the House, as well as the Democrats in the Senate. "It will certainly be reason for pause," says one D.C. insider. For instance, the decision on whether to support rescinding the cross-ownership ban will likely be taken up by the FCC this fall.

"Ultimately, it's Powell's call in regulating these things, and I doubt he is going to change his agenda because the head of the committee with FCC oversight is a Democrat," says one lobbyist, who points out that the FCC will still have a 3-2 Republican majority.

The shift may simply slow down any changes in both relaxing current rules or re-regulating the industry. While Hollings has been a supporter of regulations on ownership rules, McCain usually voted to relax them. Hollings has also backed a bill that would create a so-called "safe harbor," which would force TV stations to air shows with sex and violence during late-night slots.

Meanwhile, Commissioner Gloria Tristani, a Clinton appointee, will exit the FCC before her term ends June 30, 2003, to run for the U.S. Senate seat currently held by Sen. Pete Domenici, R-N.M., who finishes his term next year. Her grandfather, the late Sen. Dennis Chavez, represented New Mexico in the Senate for more than 30 years.

Exiting commissioner Harold Furchtgott-Roth, in the meantime, says he will join the American Enterprise Institute after exiting the FCC. The former Capitol Hill economist will serve as a visiting fellow as he works on a book on telecommunications policy.



Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	29	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK 10 weeks at No. 1
2	2	3	13	THANK YOU ARISTA 13922* †	DIDO
3	4	4	25	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	3	2	36	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
5	5	6	15	ANGEL ISLAND 572831*/IDJMG	LIONEL RICHIE
6	7	9	17	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
7	15	—	2	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
8	6	5	18	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
9	8	8	34	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
10	9	7	40	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
11	12	13	44	BACK HERE HOLLYWOOD 164040 †	BBMAK
12	10	12	37	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
13	11	14	87	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
14	14	16	35	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
15	22	23	6	ONE MORE DAY ARISTA NASHVILLE ALBUM CUT †	DIAMOND RIO
16	13	11	62	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
17	17	18	91	AMAZED BNA 65957 †	LONESTAR
18	19	20	7	EVERY DAY REPRISE ALBUM CUT †	STEVIE NICKS
19	16	10	57	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
20	20	17	85	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
21	24	24	5	GHOST OF YOU AND ME HOLLYWOOD ALBUM CUT †	BBMAK
22	21	19	17	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
23	25	26	4	MORE THAN THAT JIVE ALBUM CUT †	BACKSTREET BOYS
24	30	30	3	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
25	23	21	10	PERFECT WORLD DDE ALBUM CUT	PETER CETERA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	19	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER 3 weeks at No. 1
2	3	3	16	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
3	4	4	16	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
4	2	2	29	THANK YOU ARISTA 13922* †	DIDO
5	6	7	31	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
6	5	5	35	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
7	7	6	36	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
8	9	9	8	MAD SEASON LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
9	8	8	27	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
10	10	11	14	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
11	11	12	17	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
12	13	15	7	THE SPACE BETWEEN RCA ALBUM CUT †	DAVE MATTHEWS BAND
13	12	10	19	JADED COLUMBIA 79555* †	AEROSMITH
14	16	18	10	HERE'S TO THE NIGHT RCA ALBUM CUT †	EVE 6
15	15	21	7	IMITATION OF LIFE WARNER BROS. 42363* †	R.E.M.
16	14	13	25	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
17	18	17	22	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
◀ AIRPOWER ▶					
18	26	—	2	WHEN IT'S OVER LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
19	17	14	20	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
20	19	16	41	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
21	21	22	9	WALK ON INTERSCOPE ALBUM CUT †	U2
22	27	—	2	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
23	22	23	9	UNFORGIVEN GO GO'S ALBUM CUT/BEYOND †	GO-GO'S
24	23	25	8	PLEASE FORGIVE ME ATO ALBUM CUT/RCA †	DAVID GRAY
25	25	27	5	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.

BLUES ARCHIVE

(Continued from page 82)

working-class African-American—a sort of poetry set to music. “Interest in the blues tends to be cyclical, and it generally follows the appearance of popular, white guitar players. Right now we’re in a period of decline, but it will pick up again the next time some hot new guitar player appears,” he says during a phone conversation from Jamaica, where each spring he takes students to study African culture in the Americas, including their musical heritage.

To much of America, the blues have been hot and cool at different points through the years, but Aschoff says to many blacks it has been a constant. “Since the 1950s, it’s been superceded by waves of R&B, soul, and hip-hop, but for many African-Americans, the blues remain a primary expression of their experiences.” If you go into any convenience store in any working-class African-American neighborhood and look at the rack of audio cassettes at the checkout counter along with the latest mix tapes of rap, you will also find cassettes by Denise LaSalle, Blind Lemon Jefferson, or Little Johnny Taylor.

Says Aschoff, “There is no doubt that the switch from vinyl to CD did a great deal in increasing the audience for this music, and I think as the Internet becomes an increasingly important means for



the distribution and dissemination of arts of all kinds, operations like Radio Free Virgin are going to become for many people their main source for genres of music that are not well-represented at your corner record store.”

Artemis recording artist Jimmie Vaughan agrees. “The Crossroads channel is an incredible way to pay tribute to the forefathers of the genre and the best musicians in the world.”

The first phase of RFV’s Crossroads project not only includes streaming the music, but also creating a comprehensive resource of 1,000 Web pages that will support the channel, including information on the blues and how it was created, as well as the socio-economics of African-Americans that created the genre. The second phase will feature audio and video segments of Aschoff, essentially making his Ole Miss class available to anyone who visits the site.

“Anybody can put Britney Spears, Christina Aguilera, and Madonna in a top 40 channel, but RFV also has to represent music for all music lovers. Yes, it’s more work to put together something of this magnitude than it is to put a pop channel together, but the pay-off is well worth the time investment. That payoff is the kind of credibility that we believe we’ll establish with music fans, and our belief that we’re doing the right thing.”

THE MODERN AGE — JILL PESSELNICK

What led to the playing of Poe’s “Hey Pretty” on male-dominated modern rock was a combination of luck and pure tenacity.

Poe says that when her second album, the FEI/Atlantic project *Haunted*, was released last year, she called around to rock stations to generate interest. “They would shamelessly say to me, ‘Poe, we like your record. But we don’t play women,’” she recalls. “It was crazy. Then there was this one program director named Mark Hamilton at a station called KNRK in Portland, Ore., who basically said, ‘Look, we’re in the same place as everybody else, but try to give me some offbeat mix or something that you think will fit my format, and I’ll play it once.’”

So Poe enlisted her brother Mark Danielewski, author of the novel *House of Leaves*, to add some excerpts from his book to “Hey Pretty.” (The book also acts as a companion to the entire Poe album.)



She sent it to Hamilton, who had “played it, like, 30 times by the end of the week,” Poe says. “Then the next week, KROQ [Los Angeles] got it as a bootleg from him. The whole thing has been per-

fect. It’s totally punk rock.”

The song is an invitation to experience the rest of the Poe album, which was created on her computer with co-producer Olle Romo. She says, “This song is basically opening a door that says, ‘I’m willing to show you a little bit more. I want you to see my secrets. I want you to see the things I’m afraid of.’”

Throughout the disc, Poe explores her own psyche and her relationship with her late father by sampling his voice from old cassette recordings. She says, “The album, more than anything, is about intimacy. I came out of making this record for the first time in my life feeling as though I had a really solid sense of who I was.”

Billboard® JUNE 9, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	10	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG †
2	2	5	4	SCHISM LATERALUS	TOOL TOOL DISSECTIONAL/VOLCANO †
3	4	4	12	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
4	6	9	5	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC
5	5	3	14	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DJMG †
6	3	2	22	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
7	8	8	15	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
8	12	12	8	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
9	7	6	42	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
10	9	7	23	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
11	13	15	6	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH †
12	10	10	35	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
13	11	11	8	LICKIN' LIONS	THE BLACK CROWES V2
14	14	16	6	JUST PUSH PLAY JUST PUSH PLAY	AEROSMITH COLUMBIA
15	15	19	4	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG
16	17	14	39	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
17	16	13	51	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
18	18	23	7	PAIN PERFECT SELF	STEREOMUD LOUD/COLUMBIA †
19	37	—	2	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
20	20	20	26	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
21	21	22	13	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
22	25	25	8	MOTO PSYCHO THE WORLD NEEDS A HERO	MEGADETH SANCTUARY †
23	24	31	6	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
24	23	21	9	MAKE IT RIGHT BRAND NEW HISTORY	ECONOLINE CRUSH RESTLESS †
25	28	32	7	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
26	22	26	11	BEGINNING OF THE END SOMEWHERE IN BETWEEN	SYSTEMATIC TMC/ELEKTRA/EEG
27	26	18	16	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
28	29	30	20	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
29	33	38	4	REVOLUTION MAN ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
30	30	27	26	OUTSIDE AARON LEWIS OF STAIN'D WITH FRED DURST THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
31	38	39	3	BODIES SINNER	DROWNING POOL WIND-UP †
32	34	36	7	BLOOM SINOMATIC	SINOMATIC RUST/ATLANTIC
33	36	37	8	DIG L.D. 50	MUDVAYNE NO NAME/EPIC †
34	32	34	15	WHAT A DAY STATEMENT	NONPOINT MCA
35	31	24	17	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
36	40	—	2	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE
37	NEW	1	1	CHECK YA ONE NATION UNDER	FROM ZERO ARISTA
38	NEW	1	1	GREEN LIGHT GIRL WELCOME	DOYLE BRAMHALL II & SMOKESTACK RCA
39	NEW	1	1	LINCHPIN DIGIMORTAL	FEAR FACTORY ROADRUNNER
40	NEW	1	1	THIS IS NOT MACHINE	STATIC-X WARNER BROS. †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard® JUNE 9, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	10	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG †
2	2	2	7	HASH PIPE WEEZER	WEEZER GEFFEN/INTERSCOPE †
3	5	7	4	THE ROCK SHOW TAKE OFF YOUR PANTS AND JACKET	BLINK-182 MCA †
4	4	4	14	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
5	3	3	28	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
6	6	5	16	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
7	8	9	4	SCHISM LATERALUS	TOOL TOOL DISSECTIONAL/VOLCANO †
8	10	8	11	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
9	9	12	13	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DJMG †
10	11	10	8	THE SPACE BETWEEN EVERYDAY	DAVE MATTHEWS BAND RCA †
11	12	16	7	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
12	13	14	9	DREAM ON EXCITER	DEPECHE MODE MUTE/REPRISE †
13	7	6	19	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/DJMG †
14	16	21	7	FAT LIP ALL KILLER, NO FILLER	SUM 41 ISLAND/DJMG †
15	14	11	33	HANGING BY A MOMENT NO NAME FACE	LIFHOUSE DREAMWORKS †
16	15	13	15	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
17	19	20	5	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG
18	18	18	20	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
19	17	17	13	HEY PRETTY HAUNTED	POE FEI/ATLANTIC †
20	23	23	9	IT DON'T MATTER SOUTHERN DISCOMFORT	REHAB DESTINY/EPIC †
21	22	31	3	DEEP "LARA CROFT TOMB RAIDER" SOUNDTRACK	NINE INCH NAILS NINTH/FLIP/ELEKTRA/EEG
22	24	26	4	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC
23	21	24	6	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
24	26	29	5	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH
25	29	33	3	SICK CYCLE CAROUSEL NO NAME FACE	LIFHOUSE DREAMWORKS
26	27	30	4	SHIVER PARACHUTES	COLDPLAY CAPITOL †
27	28	32	4	I MIGHT BE WRONG AMNESIAC	RADIOHEAD CAPITOL
28	25	22	7	IMITATION OF LIFE REVEAL	R.E.M. WARNER BROS. †
29	31	35	8	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
30	30	25	19	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
31	33	38	3	SOMETIMES DISTORTED LULLABYS	OURS DREAMWORKS †
32	NEW	1	1	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL
33	37	—	2	WEAPON OF CHOICE HALFWAY BETWEEN THE GUTTER AND THE STARS	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
34	32	27	16	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
35	NEW	1	1	SMOOTH CRIMINAL ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS
36	36	39	24	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
37	40	—	2	SING THE INVISIBLE BAND	TRAVIS INDEPENDENT/EPIC †
38	NEW	1	1	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE
39	35	36	15	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
40	34	37	8	FRED ASTAIRE THROWING THE GAME	LUCKY BOYS CONFUSION ELEKTRA/EEG

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 Ja Rule, I Cry
- 2 R. Kelly, Fiesta
- 3 2Pac, Until The End Of Time
- 4 Ray J, Wait A Minute
- 5 112, Peaches & Cream
- 6 St. Lunatics, Midwest Swing
- 7 Lil' Romeo, My Baby
- 8 Lil' Mo, Superwoman
- 9 Missy Elliott, Get Ur Freak On
- 10 Aaliyah, We Need A Resolution
- 11 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 12 Jaheim, Just In Case
- 13 Craig David, Fill Me In
- 14 Lil' Bow Wow, Puppy Love
- 15 Blu Cantrell, Hi-Tem Up Style
- 16 Eve, Let Me Blow Ya Mind
- 17 Musiq, Love
- 18 Jimmy Cozier, She's All I Got
- 19 Three The... Let's Get It
- 20 Tyrese, I Like Them Girls
- 21 Faith Evans, Can't Believe
- 22 Erick Sermon, Music
- 23 Afrika Bambaataa, Freestyle
- 24 Sunshine Anderson, Heard It All Before
- 25 Xzibit, Front 2 Back
- 26 Eric Benet, Love Don't Love Me
- 27 Foxy Brown, Bk Anthem
- 28 Silk, We're Calling You
- 29 Tank, Maybe I Deserve
- 30 Syleena Johnson, I Am Your Woman
- 31 Janet, All For You
- 32 Snoop Dogg, Lay Low
- 33 Case, Missing You
- 34 Usher, U Remind Me
- 35 Dave Hollister, Take Care Of Home
- 36 Lil' Jon & East Side Boyz, Bia Bia
- 37 Ginuwine, There It Is
- 38 Destiny's Child, Survivor
- 39 Alicia Keys, Fallin'
- 40 Koffee Brown, Weekend Thing
- 41 Bishop, U Know U Ghetto
- 42 Wyclef Jean, Perfect Gentleman
- 43 3LW, Playas Gon' Play
- 44 Redman, Let's Get Dirty
- 45 Project Pat, Don't Save Her
- 46 City High, What Would You Do
- 47 Petey Pablo, Raise Up
- 48 JT Money, Hi-Lo
- 49 Pete Rock & C.L. Smooth, They Reminisce Over You
- 50 2Pac, Dear Mama

NEW ONS

Luther Vandross, Take You Out Jagged Edge, Where The Party At
Destiny's Child, Bootylicious
Snoop Dogg, Just A Baby Boy
Ja Rule, Fast And Furious
D-12, Purple Hills



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Faith Hill, There You'll Be *
- 2 Travis Tritt, It's A Great Day To Be Alive
- 3 Faith Hill, If My Heart Had Wings
- 4 Gary Allan, Right Where I Need To Be
- 5 Sara Evans, I Could Not Ask For More
- 6 Brooks & Dunn, Ain't Nothing 'Bout You
- 7 Keith Urban, Where The Blacktop Ends *
- 8 Alan Jackson, When Somebody Loves You
- 9 Kenny Chesney, Don't Happen Twice
- 10 Cyndi Thomson, What I Really Meant To Say *
- 11 Jamie O'Neal, When I Think About Angels *
- 12 Nickel Creek, When You Come Back Down
- 13 Mark McGuinn, Mrs. Steven Rudy
- 14 Elbert West, Diddley
- 15 Jessica Andrews, Who I Am
- 16 Dixie Chicks, Goodbye Earl
- 17 Lee Ann Womack, I Hope You Dance
- 18 Sara Evans, Born To Fly
- 19 Toby Keith, How Do You Like Me Now
- 20 LeAnn Rimes, I Need You
- 21 Charlie Robison, I Want You Bad
- 22 Dixie Chicks, Cowboy Take Me Away
- 23 Jamie O'Neal, There Is No Arizona
- 24 Clay Davidson, Sometimes
- 25 Billy Ray Cyrus, You Won't Be Lonely Now
- 26 Trisha Yearwood, I Would've Loved You Anyway
- 27 Brad Paisley, Two People Fell In Love
- 28 Darryl Worley, Second Wind
- 29 Carolyn Dawn Johnson, Complicated
- 30 Chris Cagle, Laredo
- 31 Montgomery Gentry, She Couldn't Change Me
- 32 Terri Clark, No Fear
- 33 The Soggy Bottom Boys, I Am A Man Of Constant Sorrow
- 34 Jo Dee Messina, That's The Way
- 35 Toby Keith, You Shouldn't Kiss Me
- 36 Travis Tritt, Best Of Intentions
- 37 Vince Gill, Feels Like Love
- 38 Diamond Rio, One More Day
- 39 Tammy Cochran, Angels In Waiting
- 40 Patty Loveless, The Last Thing On My Mind
- 41 Rascal Flatts, Prayin' For Daylight
- 42 Sherrie Austin, Jolene
- 43 Lonestar, Amazed
- 44 Keith Urban, But For The Grace Of God
- 45 Kenny Rogers, There You Go Again
- 46 Billy Gilman, There's A Hero
- 47 Aaron Tippin, Kiss This
- 48 Jo Dee Messina, Stand Beside Me
- 49 Aaron Tippin, People Like Us
- 50 Billy Gilman, She's My Girl

NEW ONS

Lila McCann, Come A Little Closer
Toby Keith, I'm Just Talking About Tonight



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 2 Eve, Let Me Blow Ya Mind
- 3 Nelly, Ride Wit Me
- 4 Lifehouse, Hanging By A Moment
- 5 Jennifer Lopez, Play
- 6 Dave Matthews Band, The Space Between
- 7 Stevie Nicks, Every Day
- 8 Aerosmith, Jaded
- 9 Sugar Ray, When It's Over
- 10 Incubus, Drive
- 11 Fatboy Slim, Weapon Of Choice
- 12 R.E.M., Imitation Of Life
- 13 Faith Hill, There You'll Be
- 14 India.Arie, Video
- 15 Linkin Park, Crawling
- 16 Tyrese, I Like Them Girls
- 17 Sum 41, Fat Lip
- 18 U2, Elevation
- 19 Janet, All For You
- 20 Three The... Let's Get It
- 21 Tool, Schism
- 22 Aaliyah, We Need A Resolution
- 23 Stella Soleil, Kiss, Kiss
- 24 Dream, This Is Me
- 25 Sisoq, Can I Live
- 26 Eve 6, Here's To The Night
- 27 Ja Rule, I Cry
- 28 Dave Matthews Band, The Space Between
- 29 Blu Cantrell, Hi-Tem Up Style
- 30 Nikka Costa, Like A Feather
- 31 Jessica Simpson, Irresistible
- 32 Destiny's Child, Survivor
- 33 Rehab, It Don't Matter
- 34 O-Town, All Or Nothing
- 35 Toya, I Do
- 36 Faith Evans, Can't Believe
- 37 Saliva, Your Disease
- 38 Cold, No One
- 39 Lil' Mo, Superwoman
- 40 2Pac, Until The End Of Time
- 41 Sunshine Anderson, Heard It All Before
- 42 Uncle Kracker, Follow Me
- 43 Briny Spears, Don't Let Me Be The Last To Know
- 44 Backstreet Boys, More Than That
- 45 Craig David, Fill Me In
- 46 Ray J, Wait A Minute
- 47 Matchbox Twenty, Mad Season
- 48 R.E.M., Imitation Of Life
- 49 Product G&B, Cluck, Cluck
- 50 Mandy Moore, In My Pocket

NEW ONS

Baha Men, The Best Years Of Our Lives
Lil' Romeo, My Baby
Dave Navarro, Rexall
Destiny's Child, Bootylicious
'N Sync, Pop
Marilyn Manson, The Nobodies
Aerosmith, Fly Away From Here
O-Town, All Or Nothing



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Moby, South Side
- 2 Janet, All For You
- 3 Uncle Kracker, Follow Me
- 4 Lifehouse, Hanging By A Moment
- 5 Jennifer Lopez, Play
- 6 Dave Matthews Band, The Space Between
- 7 Stevie Nicks, Every Day
- 8 Aerosmith, Jaded
- 9 Sugar Ray, When It's Over
- 10 Incubus, Drive
- 11 Fatboy Slim, Weapon Of Choice
- 12 R.E.M., Imitation Of Life
- 13 Faith Hill, There You'll Be
- 14 India.Arie, Video
- 15 Linkin Park, Crawling
- 16 Tyrese, I Like Them Girls
- 17 Sum 41, Fat Lip
- 18 U2, Elevation
- 19 Janet, All For You
- 20 Three The... Let's Get It
- 21 Tool, Schism
- 22 Aaliyah, We Need A Resolution
- 23 Stella Soleil, Kiss, Kiss
- 24 Dream, This Is Me
- 25 Sisoq, Can I Live
- 26 Eve 6, Here's To The Night
- 27 Ja Rule, I Cry
- 28 Dave Matthews Band, The Space Between
- 29 Blu Cantrell, Hi-Tem Up Style
- 30 Nikka Costa, Like A Feather
- 31 Jessica Simpson, Irresistible
- 32 Destiny's Child, Survivor
- 33 Rehab, It Don't Matter
- 34 O-Town, All Or Nothing
- 35 Toya, I Do
- 36 Faith Evans, Can't Believe
- 37 Saliva, Your Disease
- 38 Cold, No One
- 39 Lil' Mo, Superwoman
- 40 2Pac, Until The End Of Time
- 41 Sunshine Anderson, Heard It All Before
- 42 Uncle Kracker, Follow Me
- 43 Briny Spears, Don't Let Me Be The Last To Know
- 44 Backstreet Boys, More Than That
- 45 Craig David, Fill Me In
- 46 Ray J, Wait A Minute
- 47 Matchbox Twenty, Mad Season
- 48 R.E.M., Imitation Of Life
- 49 Product G&B, Cluck, Cluck
- 50 Mandy Moore, In My Pocket

NEW ONS

Aerosmith, Fly Away From Here
Bon Jovi, One Wild Night
Destiny's Child, Bootylicious
Dave Navarro, Rexall
Jill Scott, The Way
Andreas Johnson, Glorious
Tricky, Evolution Revolution Love

Music Video

PROGRAMMING

Trio Relaunch Puts Spotlight On Live Music Programming

TRIO EMBRACES MUSIC: Entertainment channel Trio, a subsidiary of USA Cable, will relaunch June 10 to include a significant amount of music programming (*Billboard Bulletin*, May 23).

Live-performance shows will be a top priority at the New York-based network, which is scheduling about four hours of concerts per day. Acts to be featured in the concerts include **Paul McCartney, Tina Turner, the Who, Björk, Eurythmics, Shirley Bassey, Jimi Hendrix, Joni Mitchell, Bryan Adams, Sade, and Robbie Williams**. Many of the concerts will have their U.S. premiere on Trio.

In addition, Trio has acquired the rights to the first three seasons of PBS music series *Sessions at West 54th*. Trio will have its own *2001 New Orleans Jazz Festival* special—a 10-hour program hosted by **Branford Marsalis**—set to air Sept. 1-2. Also in the network's plans is a new concert series, *Live in New York City*, which is expected to debut next year.

Trio VP of original production **Andrew Cohen** tells *Billboard*, "We want to break new artists from all styles of music. We may even do a music-video show."

According to the network, Trio is available in more than 11 million U.S. households on digital cable and satellite TV. Company executives say that under its relaunch, Trio's core demographic will change from 25- to 54-year-olds to target more 18- to 49-year-olds.

Trio president/CEO **Bill Haber** says, "We'll keep broadly focused on the arts, but now we'll have more programming that you can't see anywhere else."

"We're going to be in the business of acquiring and staging events and concerts," says USA Cable president of emerging networks **Patrick Vien**. "We want to create an environment in which the range of artists will be wide, and the most-talented artists will be showcased."

Trio VP of programming and acquisitions **Kris Slava** says that

the network's strategy will be to mix "big names with names that are a little edgier than the mainstream." Slava reveals that Trio also hopes to launch CDs, home videos, and DVDs as spinoff products for its original programming.

THIS & THAT: The DISH satellite network has added *Great American Country* to its lineup. DISH says that it reaches about 5.7 million customers... **Chris Muhammad** has exited his video promotion post at Loud Records. The company's video promotion is

now being handled by Loud affiliate Columbia Records... Production company DNA Inc. has signed director **Tamarat Makonnen**... **Paula Fine** has exited her post as representative at Geronimo Film Productions... CMT has changed the name of *CMT Showcase* to *CMT Inside Fame*... Raven Knight Productions has signed directors **JC, Scientific, and Michael Joyner**.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based R&B/hip-hop program *Function-at-the-Junction*. The program airs in New Jersey under the name *N-Site*.

TV affiliates: Time Warner Cable in New York; Cablevision in Teaneck, N.J.

Time slots: 9:30 a.m.-10 a.m. Fridays on Time Warner Cable; 4 p.m.-4:30 p.m. Fridays on Cablevision.

E-mail: richebny@aol.com or rthomas856@aol.com.

Key staffers: **E'bony Thomas**, producer/host; **Robert Thomas**, producer/host; **Danny Thomas**, producer/host.

Following are five videos played during the week ending May 26:

- DPG**, "Coastin'" (DPG).
- Mau Maus, Mos Def et. al**, "Blak Iz Blak" (Motown).
- Az**, "Problems" (Motown).
- Badazz Featuring Snoop Dogg**, "Wrong Idea" (Priority).
- Snoop Dogg Presents Doggy's Angels**, "Pleezbaleevit!" (Doggystyle/TVT).

PRODUCTION NOTES

LOS ANGELES

Kirk Franklin and **Mary Mary** teamed with director **Bille Woodruff** for the "Thank You" video.

Krazie Bone co-directed his


"Hard Time Hustlin'" video with **Cameron Casey**.

Jaheim filmed the "Just in Case" clip with director **Terry Heller**.

Peter Zavadil directed **Trick Pony's** "Night Like This."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 9, 2001.




Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

Blink-182, The Rock Show (NEW)
City High, What Would You Do? (NEW)
Funkmaster Flex, Goodlife (NEW)
Sugar Ray, When It's Over
Radiohead, Pyramid Song
Ja Rule, I Cry
U2, Elevation
Linkin Park, Crawling
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Travis, Sing
Nelly, Ride Wit Me
Weezer, Hash Pipe
Missy Elliott, Get Ur Freak On
Sum 41, Fat Lip
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

Continuous programming
404 Washington Ave.
Miami Beach, FL 33139

Alejandro Sanz, El Alma Al Aire
Jerry Rivera, Quiero
Paulina Rubio, Yo No Soy Esa Mujer
Jennifer Lopez, Play
Manu Chao, Me Gustas Tu
Christina Aguilera, Falsas Esperanzas
Ricardo Montalmer, Besame
Moenia, Moide Perfecto
Jarabe De Palo, De Vuelta Y Vuelta
Estopa, Tu Calorro



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Stabbing Westward, So Far Away
St. Lunatics, Midwest Swing
Seven Mary Three, Wait

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

David Usher, Alone In The Universe (NEW)
Gorillaz, Clint Eastwood (NEW)
Stabbing Westward, So Far Away (NEW)
'N Sync, Pop
Weezer, Hash Pipe
Destiny's Child, Survivor
Nelly Furtado, Turn Out The Light
Jennifer Lopez, Play
Econoline Crush, Make It Right
Nelly, Ride Wit Me
Sugar Jones, Days Like That
SoulDecision, Let's Do It Right
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Our Lady Peace, Life
Janet, All For You
Staind, It's Been Awhile
Sum 41, Fat Lip
Wave, California
Uncle Kracker, Follow Me
U2, Elevation




Continuous programming
Hawley Crescent
London NW18TT

U2, Elevation
Jennifer Lopez, Play
Basement Jaxx, Romeo
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Destiny's Child, Survivor
R.E.M., Imitation Of Life
Crazy Town, Butterfly
Eve, Who's That Girl?
Janet, All For You
Shaggy, Angel
Badly Drawn Boy, Spitting In The Wind
Blink-182, The Rock Show
Depeche Mode, Dream On
Gorillaz, Clint Eastwood
Ronan Keating, Lovin' Each Day
OutKast, So Fresh, So Clean
Emma Burton, What Took You So Long
India.Arie, Video
Incubus, Drive
Titiyo, Come Along

Three hours weekly
216 W Ohio
Chicago, IL 60610

Linkin Park, Crawling
Rehab, It Don't Matter
Green Day, Warning
Static-X, This Is Not
Downer, Last Time
Radiohead, Pyramid Song
Unloco, Facedown
Endo, Suffer
Manic Street Preachers, Found That Soul
Econoline Crush, Make It Right
Blues Traveler, Girl Inside My Head
Megadeth, Moto Psycho
Stereomud, Pain



24 hours daily
3350 Peachtree Road, Suite 1550
Atlanta, GA 30326

Boy Hits Car, I'm A Cloud
Denver Mile High, Act The Scat
Depeche Mode, Dream On
Econoline Crush, Make It Right
Eve 6, Here's To The Night
Ja Rule, I Cry
Jamie O'Neal, When I Think About Angels
Koffee Brown, Weekend Thing
Lil' Romeo, My Baby
Pax217, AM
R.E.M., Imitation Of Life
Rockell, What U Did 2 Me
Downer, Last Time
Valeria, Ooh La La
Weezer, Hash Pipe

RAGE
TV FOR U-NOT THEM ~38

1/2 hour weekly
46 Gifford St
Brockton, MA 02401

Gary Numan, Pure
Rammstein, Links, 2, 3, 4
Travis, Sing
Jonatha Brooke, Linger
Our Lady Peace, Life
David Gray, Please Forgive Me
Ours, Sometimes
Skindive, Tranquilizer
Eve 6, Here's To The Night
Staind, It's Been Awhile
Our Lady Peace, Repaired
Pete Yorn, Life On A Chain
Radiohead, Pyramid Song

VIDEO, PRINT OUTLETS HELP SELL COUNTRY CDS

(Continued from page 1)

Dualtone's Hayseed Dixie, which are all currently on the chart. LeDoux, who was immortalized in Garth Brooks' debut single, "Much Too Young to Feel This Damn Old," sold independent records for years on the rodeo circuit, where he was a champion rider. Since signing a deal with Capitol, he has scored three gold albums, including *20 Greatest Hits*—which is still on the charts after 103 weeks, all without benefit of mass radio support.

Such staying power is encouraging to such newcomers as Nickel Creek, a young California-based trio comprising mandolinist Chris Thile, 20; guitarist Sean Watkins, 24; and his fiddling sister, Sara Watkins, 19. The group's eponymous Sugar Hill debut is currently at No. 18 on the *Billboard* Top Country Albums chart after 25 weeks.



CROWELL

Sugar Hill is also represented on the country album chart by Dolly Parton's *Little Sparrow* at No. 55 and was recently on the chart with Rodney Crowell's *The Houston Kid*. All three Sugar Hill releases have been largely ignored by radio.

Other examples of acts that sell with little airplay include Sherrie Austin, whose *Followin' a Feelin'* album on new Nashville indie WE Records has sold 15,000 copies in just two months, even though only a handful of monitored stations played its single "Jolene."

Although he has received significantly more airplay than the other acts cited here, Epic artist Billy Gilman's record sales have still far outperformed his airplay. His debut album, *One Voice*, peaked at No. 2 last summer and has sold nearly 1.5 million units, according to SoundScan. His new release, *Dare to Dream*, debuted May 26 at No. 6. Yet his highest-charting single to date, "One Voice," peaked at No. 20 on *Billboard*'s Hot Country Singles & Tracks chart. His current single, "She's My Girl," debuted last issue at No. 60 and moves up to No. 54 this issue.

Of course, the biggest success story of the year is *O Brother, Where Art Thou?*, the Mercury soundtrack to the Coen brothers film of the same name, which spent nine weeks at No. 1 despite little airplay and is expected to hit the pinnacle again as the movie is released on VHS and DVD Video June 12. According to SoundScan, the album has sold nearly 1.1 million units to date.

'EXPOSURE WORKS'

Despite the lack of radio support, other vehicles have been driving the success of these releases. They include video exposure on Country Music Television (CMT) and Great American Country (GAC), touring, Internet initiatives, print media, a

smattering of exposure at other such radio formats as Americana and public radio, and even word-of-mouth. For media darlings Crowell and Parton, exposure on network TV shows has also helped.

"What it's saying to the industry is that people are finding out about music regardless of whether they hear it on radio," says Sugar Hill GM Bev Paul. "It's a really strong sign for the music business that people will find their way to good music, and once they find it and hear it, they will support it. Exposure works."

Paul says CMT has shown a great deal of support for Nickel Creek. Two videos—for the songs "Reasons Why" and "When You Come Back Down"—have received extensive airplay on CMT and GAC, and the group has appeared on CMT's *On the Verge*.

"We very much feel that once people can hear and see how this music is performed, they will respond," Paul says. "So that's been a wonderful ally for us. We have records that aren't getting video airplay either, like Rodney Crowell and Dolly. The print media has been very aggressive in getting the word out. We do a lot of work trying to use the Internet to get the message out, and we are learning the power of word-of-mouth. That, of course, always was and always will be the most effective kind of advertising."

John Grady, senior VP of sales, marketing, and promotion for Mercury and Lost Highway Records, says the *O Brother* soundtrack was buoyed by the great exposure that the video for the Soggy Bottom Boys' "I Am a Man of Constant Sorrow" got on CMT, GAC, and VH1.

Dan Herrington, co-founder of Dualtone Music Group, is still relying on radio for exposure of Hayseed Dixie, but, he says, "we don't look at radio in the traditional way where you're going to play the chart game." For Hayseed Dixie—an outfit that performs bluegrass covers of AC/DC songs—Herrington says it's been about "finding outlets to expose the music and maximizing the exposure from it." For the most part, those outlets have been morning shows on country, as well as active, modern, and classic rock stations.

WE Records president Ree Guyer Buchanan credits CMT and GAC for Austin's sales, while also noting the support of non-reporting stations and a grass-roots marketing approach that includes several Internet initiatives.

Austin's previous Arista Nashville albums, 1997's *Words* and 1999's *Love in the Real World*, sold 140,000 and 125,000 copies, respectively. Buchanan says, "We felt like we could find the people who had bought her other records mainly through CMT and GAC. We also have a really big push on the Internet. She gets about 50,000 hits a month on her Web site, so we really have gone after that market."

The Internet has proved to be an especially useful tool for exposure, according to Paul: "To not try to take full advantage of the opportunities you have on the Internet is crazy." Yet, she adds, "it's also not the savior for independent labels [that] a lot of people thought it would be. There was a spell there for a while where artists were saying, 'I'll just do my

own records and just sell them on the Internet, and then I don't need the label, media, any of you guys.' Well, it didn't quite replace that marketing the labels can provide."

REACHING FOR RADIO

Although there are acts succeeding without radio airplay, that doesn't mean they don't want it. In fact, everyone admits that airplay would be a tremendous asset.

"We are finally finding ways to sell records without radio because, for so long, we were so universally ignored by radio," Paul says. "I know if they came around and saw something going on here and got on board, it would benefit us all so much. Frankly, it would benefit the listening public as well. If people hear something and don't like it, I'm fine with that, but if



NICKEL CREEK

they never get the chance to ever hear it, I'm not fine with that."

Most artists balance an attitude of hopeful optimism with brutal reality when it comes to radio's acceptance. "You always go into the studio hoping you get something for radio, but with our band, we weren't really thinking about radio as a big possibility," says Nickel Creek's Thile, acknowledging that the band's bluegrass leanings aren't readily embraced by radio.

"Of course, we'd love to get radio, because the goal is not to be some 'hipper than thou' band that's too cool for radio. The goal is for people to hear the music," Thile says. "Right now, CMT is helping us so much with that."

Will there be a temptation on the next album to record something that appeals more to radio? "Money does that to everybody, but hopefully, this band has been together long enough where we try to grow naturally," Thile says. "I don't always think commercialism is an art-killer."

Crowell is more blunt in his assessment of country radio, which, he says, "wouldn't get within three counties of me." He adds, "Radio is the bully in town. There's a contingency in Nashville that bows to radio as the only [forum] for selling records, and that's not true. I actually find the audience that buys music because they love music to be a better audience than the radio-driven audiences."

Crowell recorded *The Houston Kid* with his own money, then took it to Sugar Hill. He says he hopes the album's decent sales thus far will encourage other artists to take creative risks. "It's cynical to not believe the public is intelligent. You've just got to hold out and continue to do what you think is right and believe that the people want things that are real and that are story-driven and poetry-driven."

Crowell says he "finds the independent record business to be quite

noble" and that there's a satisfaction in staying true to your art. "It's hard work and very difficult, but most fulfilling. We have no guarantees in this business. We can make these records and no one can hear them. So at the end of the day, if you don't have your own self-respect and your own pride in your work, what's been gained?"

'MYSTIFIED' BY RADIO

Despite sales and video exposure, country radio, for the most part, never came to the party on "I Am a Man of Constant Sorrow." "I never got to the point where I was mad about radio not playing the record," Grady says. He admits, though, to being "mystified a little bit because it was the No. 1 record on the country chart for nine straight weeks. People really did invent reasons not to play it after a while."

Grady says some of the excuses his team encountered from radio were that it "doesn't fit the format" and "would make people turn off the radio." He adds, "When records like this come out of the blue without radio, what it signals to me is there are a whole lot of music lovers out there disenfranchised by the current state of commercial radio."

Radio programmers defend their choices and say the country format is so diverse that not everything that is going to sell enough units to get on the country chart is going to fit country radio's narrower definition of the format.

"Country is a very broad genre," says Smokey Rivers, assistant PD of KPLX (the Wolf) Dallas. "Where else can Faith Hill, Billy Gilman, Montgomery Gentry, and Kenny Rogers all peacefully co-exist? But that doesn't necessarily mean that a country station has to play everything that gets shelved in the country section at Best Buy. Successful stations pick their target and serve it well using the best of what country has to offer. Since music is art and art is subjective, we are all not going to agree which songs those are."

KZLA Los Angeles operations

LABELS, NETWORKS, AND MANAGERS CONVENE

(Continued from page 8)

work with them from an artist's demo stage. "If we have a relationship with an artist, we're more likely to keep on with a record," said Logan, citing successful acts Savage Garden and Invertigo.

Sony's Parker wanted radio to take more responsibility in breaking acts. "Our margins are getting smaller—radio should be more sensitive to the pressures record companies are under," he said. And Warner's Hennessy challenged radio execs to "get beyond the rhetoric and get active. Come over to our side of the fence and see what our acts are doing on the club level."

Transistor's Gordon lamented that when it comes to breaking an act, "radio has all the power—the individual record company has very little."

Radio's gripes included the inability of labels to see why too many adds to the playlist would affect the listener's need for familiar music, especially in AC formats.

Suggestions by radio representatives for making tracks more

manager R.J. Curtis agrees: "If something is selling well, it's not a given that it fits the sound of a radio station. It just means enough people like it so much they want to buy it."

Tim Closson, PD of WUBE (B105) Cincinnati says, "Over the past three decades, country radio has been very broad. Some programmers have closed their minds to what deserves airplay. Billy Gilman is a prime example. 'One Voice' was a huge, talked-about hit record, but some PDs and music directors refused to play a kid, ignoring the sales charts. However, Billy still received a ton of exposure via radio, which helped to build that fan base that is buying his records. Sales [are] the best research we have as programmers. If people are putting down their hard-earned money for that CD, there must be something happening."

STOKING THE FIRE

Where there's smoke, boutique labels know how to stoke the fire, and retailers appreciate their efforts. "The Vanguard and Sugar Hill folks know how to really grass-roots market a record," says Geoffrey Stoltz, senior music buyer at the Torrance, Calif.-based Warehouse chain. "It seems a lot of artists are breaking through by touring religiously, and the radio they are getting, they are maximizing."

Stoltz thinks the recent arrival of such Nashville labels as Dualtone and Lost Highway will further bolster this phenomenon. He says expectations are particularly high for Lost Highway because the label, along with sister company Mercury Records, has already moved so many units of *O Brother, Where Art Thou?*

Stoltz says, "I remember John Grady coming out at the [mini-National Assn. of Record Merchandisers] presentation, and [Universal Music and Video Distribution president] Jim Urie giving him a hard time, saying, 'You flew all the way out here to sell a damn bluegrass record?'"

Grady recalls Urie's skepticism with a laugh, but adds, "When we said, 'You've got to trust us,' they did."

radio-friendly rankled among some of the audience. "I find that unbelievably offensive," said Michael McMartin, international director of the Music Managers Forum. "It will bland out music. If it's a case of music directors telling us what to do to make their stations sound good, then [we should] get rid of 90% of our acts and just have three or four of them do music. There is a big difference between doing a remix and changing a song."

Lack of airplay for such veteran acts as John Farnham and Wendy Matthews was also a contentious issue. Veteran promoter Michael Chugg, managing director of Michael Chugg Entertainment, stressed, "There are a hell of a lot of older artists out there, making some of the best music they've ever made in their lives. They can't even get into record companies' doors because record companies are terrified that radio will not play the older artists. That is a disgrace and it needs to be addressed."

IGNORED BY RADIO, BR5-49 GROWS ANYWAY

(Continued from page 1)

reason the band didn't "take off" at radio when it was first introduced is because "they sounded so different from everything else on the radio at that time. Nobody challenged the fact that they were talented, [but radio was] just having such success with the Garth Brooks of the world [that there wasn't as much incentive] to take a chance with an act like this."

KZLA Los Angeles operations manager R.J. Curtis says BR5-49's previous albums are "in heavy rotation" in his car, but "they don't have a lot of hits as we know them on radio."

Curtis, who has not yet heard the new album, adds, "It's funny. They have all the ingredients of what we always say we want. It's uptempo, fun, positive, but it seems to be better-suited for a live performance and a party atmosphere than in the context of what comes out of the speakers on a radio station."

Sony hopes to change that. "We're going to be all over mainstream country radio like a wet suit trying to make this happen," asserts Mike Kraski, senior VP of sales and marketing at Sony Music Nashville. "Will they all come to the dance? We'll see. Radio says they're looking for something different, and BR5-49 certainly is that."

Peterson says he is "excited about the new album. If there is a climate [for the band] to reintroduce themselves, the time is right. Now, more people are starting to go out on a limb. A lot of people are looking for that unique sound these days."

BR5-49 manager Mike Pontes says that while commercial country radio is the target, "we'll still work with triple-A and Americana stations that support the single—basically anybody that wants to play it

can have it. BR weren't a failure at country radio. They had [three] singles that charted and did OK. But because of the hype surrounding their tours with people like Bob Dylan and the Black Crowes, it kind of took them into the rock world. But this is a country band."

BR5-49 vocalist/guitarist Gary Bennett agrees. "Obviously, we have not been a mainstream country band, as far as the market. We've always been a little bit in rock circles, and we've probably developed a little bit more of an edge because of that. We may have felt like we had to rock out for 30 or 40 minutes [on these tours], and that might not have been a true representation of us."



BR5-49

Kraski adds, "BR5-49 has an existing fan base that extends beyond the confines of mainstream country radio, and we will hit that with consumer and market-by-market advertising," including ads in more than 100 alternative newsweeklies and numerous in-stores.

'GREEN TO THE INDUSTRY'

BR5-49 was first signed to Arista Nashville largely on the strength of its now-legendary live performances at Nashville honky-tonk Robert's Western World.

"Arista was a great label, and they were really good about letting us do what we wanted to do," Bennett says. "But we were so green when we signed, right out of the bar and into the studio. We knew music, but we were green to the industry. We got pigeonholed as retro, and people seemed to be looking at our clothes more than they were listening to our music."

BR5-49's knack for nailing literally hundreds of often obscure covers was born out of necessity, Bennett adds. "You have to know a lot of songs to fill up five hours a night. I always wondered if people had never seen a picture of us and only heard our originals what their take might have been."

The band's label appears committed to expanding BR5-49's image. "In some ways in the past, their image has overshadowed their musical integrity," Kraski says. "That's not going to be the case this time. The music is upfront and center, and the image is taking a back seat. A lot of people know what this band looks like before they know what they sound like, and we aim to rectify that."

BACK FOR MORE

After two lauded studio releases and two live albums (including the 1996 debut EP *Live at Robert's*), BR5-49 wound up without a record

deal in the wake of Arista's merger into the RCA Label Group. Sony and Lucky Dog were the camp that made the most sense, according to Pontes. "Sony had really wanted BR5-49 the first time around, and [the band] still had a lot of fans over there," Pontes says. "Everybody is as excited as they were when they first signed."

Produced by Mike Poole and Paul Worley, the 11 cuts on *This Is BR5-49* are a mixture of originals and astute covers, including songs associated with the Everly Brothers, Nick Lowe, and Harlan Howard. Throughout the album, the band showcases the kind of stellar musicianship, homespun style, and quirky humor that has brought it much critical acclaim in the past.

Having a demo ready before entering the studio streamlined the process, and the producers made few changes, according to Bennett: "This was the most freedom we've ever had on a record to do our own thing."

Upright-bass player Jay McDowell agrees. "Having the demo really helped, whereas in the past, we had always demo'd new songs onstage. We had all the parts figured out. Paul and Mike offered their two cents' worth, but for the most part, they let us do our own things. All I was paying attention to was the drums and bass, and me and [drummer] Shaw [Wilson] got our shit together, as it were. All that other fluff, like singing and guitar, the other guys worked all that out."

Time spent between label deals helped the band prepare, and the hundreds of live shows have honed its craft. "The one thing I realized about making this record is we were all better-equipped for the studio," notes McDowell. "We're more experienced, and we understand not only ourselves better but each other. We know what we can and can't do."

Material on the new album ranges from the boogie-woogie, rock-leaning original "Too Lazy to Work, Too Nervous to Steal" (the set's debut single, due June 11) to a pounding take on the Everly Brothers' "Price of Love." Stylistically, the record boasts acoustic waltzes ("The Game"), swing ("Play That Fast Thing [One More Time]"), big twang ("While You Were Gone"), and pure traditional country ("Let's See How Far You Get").

"This album shows the difference between six months and six years," McDowell says. "It just feels good. We're tighter and stronger, more confident and competent. For my part, I've got six years [of] playing upright bass under my belt now—I better have improved."

MAKING IT WORK

Kraski says the label is ready to put the marketing wheels in motion for BR5-49, placing Sony's muscle behind the release. "We're going to micro-market the hell out of this act, and we're definitely counting on and expecting great success critically," he says, adding that the band's sponsorships and associations with Jack Daniels and the Country Music Hall of Fame will help (Billboard, April 8, 2000).

"Jack Daniels is involved with the National Football League in a

tailgate [promotion], where BR5-49 will be performing in virtually every NFL market over the course of the season," Kraski says. "That gives us something to build on, on a market-by-market basis, and promotional elements with the Country Music Hall of Fame are also being fleshed out. This band probably has more true marketing opportunities than ever." He adds that the label will sample the music "wherever we can" and use the Internet as a "jukebox" through numerous downloading opportunities.

Meanwhile, six years into a whirlwind career, a new label deal has injected BR5-49 with renewed vigor. "We've been through it, and there were times when it didn't look like we would keep going on," Ben-

nett admits. "You either learn how to get along and make the best music you can, or you break up."

McDowell agrees. "There are so many pitfalls out there that I can't believe somebody didn't go off the deep end. But [since] everybody is so committed, we were able to stay on track."

BR5-49 is touring extensively in 2001, following up a stint on the George Strait Country Music Festival with more than 70 headlining dates in the second half of the year. They are booked by Darrin Murphy at Creative Artists Agency. The band is currently negotiating a publishing deal.

Assistance in preparing this story was provided by Phyllis Stark in Nashville.



by Silvio Pietroluongo

STAYING PUT: Interscope's "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya, and Pink** holds at No. 1 on The Billboard Hot 100 for a second consecutive week. "Marmalade" is up 2 million in audience, raising its total to 111 million listeners. After "Marmalade," you have to venture down to No. 7 on the chart to find the next bulleted song, "Fiesta" by **R. Kelly Featuring Jay-Z** (Jive). The lack of bullets can be blamed in part on the decrease in audience for some of the airplay-only tracks on the chart due to specialty programming during the Memorial Day holiday weekend. This may have had an effect on three of the airplay-only songs within the top five. "Hanging by a Moment" by **Lifeshouse** (DreamWorks), "Ride Wit Me" by **Nelly Featuring City Spud** (Fo' Reel/Universal), and **Uncle Kracker's** "Follow Me" (Top Dog/Lava/Antalantic) are at Nos. 3 and 5, respectively. All decline by less than 5% in audience, yet move up one spot to new peak positions. On the Hot 100 Airplay chart, "Moment" holds at No. 3, trailing "Marmalade" by 15.5 million listeners. While it may be the third-most-listened-to song on the chart, "Moment" is the No. 1-ranking song in terms of total plays, edging "Marmalade" by 61 detections (12,549 to 12,488).

'NOTHING' DOING: **O-Town's** "All or Nothing" (J) is the highest entry on the Hot 100 at No. 60, giving the group its second Hot Shot Debut in as many tries. Its debut single, "Liquid Dreams," came in at No. 21 in the Dec. 23, 2000, issue. With "Nothing," O-Town has now made its move onto the chart in two distinct ways. "Dream's" high debut was due to strong first-week sales of the retail single (42,000 pieces). At the time, the song had yet to take hold at top 40 radio, resulting in an overall 83-to-17 ratio of sales-to-airplay points. "Nothing," on the other hand, makes its way onto the chart due solely to radio play; as a single it has yet to be released to stores. "Nothing" has an audience total of 26 million, an increase of 30%, and enters the Hot 100 Airplay chart at No. 60 as well. A maxi-CD of "Nothing" is scheduled for release July 10.

TRUE DEBUTS: A pair of 20-year-old singer/songwriters on Atlantic make their chart bows this issue. Southampton, England, native **Craig David** makes his U.S. debut at No. 69 with "Fill Me In." The much-heralded David has enjoyed a whirlwind year in his native land and across the rest of Europe. "Fill" was one of three singles to enter the U.K. chart at No. 1, and his album, *Born to Do It*, has sold 4 million copies worldwide. Back on this side of the pond, "Fill" scans 13,500 units in its initial week at retail and debuts at No. 9 on the Hot 100 Singles Sales chart. On the airplay side, "Fill" increases its audience by 150%, to a total of 11 million listeners.

David's labelmate **Willia Ford** also makes her maiden voyage on the Hot 100 with "I Wanna Be Bad," which enters at No. 92. Ford, who hails from Tampa, Fla., scans 9,000 units and debuts at No. 14 on the sales chart. Besides the similarities in their ages, record label, the fact that they co-wrote their first charting singles, and that they debuted on the Hot 100 in the same week, David and Ford will also find their U.S. debut albums hitting retail the same day: *Born to Do It* and Ford's *Willia Was Here* are set for a July 17 release.

BMG TO SHARE MONEY

(Continued from page 1)

ter those relationships. It is our plan to begin crediting our artists' accounts just as soon as all of our [infringed-upon] recordings and artists have been identified."

Earlier this month, artists' groups were upset by a BMG statement that the settlement monies would be shared with artists "in accordance with their agreements." At that time, a BMG spokesman would not comment on whether the statement meant that artists without infringement bounty provisions



JAMIESON

in their contract agreements would be excluded (Billboard, May 19).

BMG, EMI, Warner Music, and Sony Music all settled with MP3.com last year before the case went to trial. Each were said to have received about \$20 million. Universal Music Group took MP3.com to court, winning a \$53.4 million judgment last November. All of the labels have now announced that they will share the bounty with all of their infringed-upon artists by crediting their accounts.

THE Billboard 200

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

JUNE 9, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				▶ No. 1/Hot Shot Debut ◀			
1	NEW	1	1	STAIND FLIP/ELEKTRA 62626/EEG (12.98/18.98)	BREAK THE CYCLE	1	
2	1	—	2	TOOL TOOL DISSECTION/VOLCAND 31160/ZOMBA (12.98/18.98)	LATERALUS	1	
3	3	1	4	DESTINY'S CHILD COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR	1	
4	NEW	1	1	REDMAN DEF JAM 548381*/IDJMG (12.98/18.98)	MALPRACTICE	4	
5	2	—	2	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	MISS E...SO ADDICTIVE	2	
6	5	3	5	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1	
7	7	4	8	VARIOUS ARTISTS ▲ ³ SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	NOW 6	1	
8	10	5	3	SOUNDTRACK INTERSCOPE 493035 (12.98/18.98)	MOULIN ROUGE	5	
9	4	—	2	WEEZER GEFEN 493045/INTERSCOPE (12.98/18.98)	WEEZER	4	
10	NEW	1	1	TYRESE RCA 67984* (11.98/17.98)	2000 WATTS	10	
11	NEW	1	1	STATIC-X WARNER BROS. 47948 (11.98/17.98)	MACHINE	11	
12	9	2	3	PAUL MCCARTNEY MPL 32946*/CAPITOL (15.98/19.98)	WINGSPAN: HITS AND HISTORY	2	
13	14	11	9	TRAIN ● AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6	
14	17	15	10	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2	
15	12	10	21	UNCLE KRACKER ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	7	
16	18	13	30	LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	6	
17	21	21	31	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16	
18	19	12	48	NELLY ▲ ⁶ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1	
19	13	7	9	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1	
20	NEW	1	1	BON JOVI ISLAND 548684/IDJMG (10.98/14.98)	ONE WILD NIGHT: LIVE 1985—2001	20	
21	15	8	42	SHAGGY ▲ ⁵ MCA 112096* (11.98/17.98)	HOTSHOT	1	
22	11	6	5	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	2	
23	22	17	12	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4	
24	6	—	2	R.E.M. WARNER BROS. 47946* (12.98/18.98)	REVEAL	6	
25	23	18	32	LIMP BIZKIT ▲ ⁵ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1	
26	24	19	13	DAVE MATTHEWS BAND ▲ ² RCA 67988 (11.98/18.98)	EVERYDAY	1	
27	8	—	2	DEPECHE MODE MUTE/REPRISE 47960/WARNER BROS. (12.98/18.98)	EXCITER	8	
28	25	14	54	DIDO ▲ ³ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4	
29	26	25	43	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	10	
30	20	9	4	STEVIE NICKS REPRISE 47372/WARNER BROS. (12.98/18.98)	TROUBLE IN SHANGRI-LA	5	
31	NEW	1	1	SOUNDTRACK HOLLYWOOD 48113/WARNER BROS. (12.98/18.98)	PEARL HARBOR	31	
32	28	29	33	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1	
33	30	28	22	NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	26	
34	NEW	1	1	CITY HIGH BOOGA BASEMENT 49089D/INTERSCOPE (11.98/17.98)	CITY HIGH	34	
35	31	23	3	SUM 41 ISLAND 548662/IDJMG (12.98 CD)	ALL KILLER NO FILLER	23	
				▶ GREATEST GAINER ◀			
36	102	—	2	SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	SHREK	36	
37	NEW	1	1	AVALON SPARROW 51796 (16.98 CD)	OXYGEN	37	
38	27	22	5	CASE DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER	5	
39	29	16	53	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	16	
40	48	52	18	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5	
41	38	30	27	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17	
42	33	35	18	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6	
43	32	27	22	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13	
44	NEW	1	1	STICKY FINGAZ UNIVERSAL 157990 (12.98/18.98)	[BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES	44	
45	34	33	32	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4	
46	NEW	1	1	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	46	
47	NEW	1	1	STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD	47	
48	45	37	5	SOUNDTRACK EPIC 85195 (12.98 EQ/18.98)	ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD	34	
49	37	36	9	INDIA.ARIE ● MOTOWN 01377Q/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10	
50	40	39	10	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4	
51	36	24	28	THE BEATLES ▲ ⁷ APPLE 29325/CAPITOL (11.98/18.98)		1	
52	35	32	30	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2	
53	52	68	11	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	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	
54	41	42	35	AARON CARTER ▲ ² JIVE 41708/ZOMBA (11.98/17.98)	AARON'S PARTY (COME GET IT)	4	
55	39	31	6	BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	4	
56	53	60	78	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47	
57	42	100	3	SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)	A KNIGHT'S TALE	42	
58	50	48	30	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3	
59	16	—	2	MEGADETH SANCTUARY 84503 (11.98/17.98)	THE WORLD NEEDS A HERO	16	
60	NEW	1	1	BOB MARLEY AND THE WAILERS UTV 542855 (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	60	
61	56	63	9	SALIVA ISLAND 542959/IDJMG (12.98 CD)	EVERY SIX SECONDS	56	
62	43	38	3	SOUNDTRACK PLAY-TONE/COLUMBIA 85453/CRG (24.98 EQ CD)	THE SOPRANOS: PEPPERS & EGGS	38	
63	49	46	18	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1	
64	63	62	13	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4	
65	44	40	6	SUNSHINE ANDERSON ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	5	
66	47	43	8	GINUWINE ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	3	
67	59	55	33	SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	55	
68	46	26	4	EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98)	POPSTARS	6	
69	65	51	87	CREED ▲ ⁹ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1	
70	51	44	31	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2	
71	69	69	41	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35	
72	58	61	29	R. KELLY ▲ ³ JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1	
73	67	53	35	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13	
				▶ PACESETTER ◀			
74	83	87	15	TANTRIC MAVERICK 47978/WARNER BROS. (17.98 CD) HS	TANTRIC	74	
75	68	50	12	AEROSMITH ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2	
76	60	47	7	SOUNDTRACK ISLAND 548797/IDJMG (12.98/18.98)	BRIDGET JONES'S DIARY	36	
77	71	80	25	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	29	
78	64	65	28	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	24	
79	61	49	28	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3	
80	66	64	45	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17	
81	70	70	35	LIL BOW WOW ▲ ² SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8	
82	90	76	22	SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	49	
83	NEW	1	1	PASTOR TROY MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	FACE OFF	83	
84	81	82	24	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51	
85	74	59	27	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4	
86	77	73	53	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3	
87	NEW	1	1	FENIX TX DRIVE-THRU 112484/MCA (8.98/12.98)	LECHUZA	87	
88	73	57	91	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1	
89	76	75	23	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4	
90	72	67	36	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17	
91	75	34	4	POINT OF GRACE WORD 85414/EPIC (11.98 EQ/17.98)	FREE TO FLY	20	
92	78	81	30	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5	
93	86	78	34	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA (10.98/16.98) HS	LIVE IN LONDON AND MORE...	69	
94	62	54	11	TANK ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	7	
95	80	71	9	SOUNDTRACK ● PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS	16	
96	95	94	57	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29	
97	79	72	27	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9	
98	84	58	81	FAITH HILL ▲ ⁶ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1	
99	91	92	94	MOBY ▲ ² V2 27049* (10.98/17.98) HS	PLAY	38	
100	54	20	3	THE BLACK CROWES V2 27091 (18.98 CD)	LIONS	20	
101	89	84	36	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1	
102	93	89	18	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28	
103	55	—	2	OLIVIA J 20001 (11.98/17.98)	OLIVIA	55	
104	116	129	14	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) HS	13 WAYS TO BLEED ON STAGE	104	
105	82	66	3	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	66	
106	NEW	1	1	STELLA SOLEIL CHERRY 013991/UNIVERSAL (12.98/18.98) HS	DIRTY LITTLE SECRET	106	
107	85	56	73	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	56	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
108	100	86	11	ERIC CLAPTON	DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE 5
109	103	88	17	LEANN RIMES	● CURB 77979 (11.98/17.98)	I NEED YOU 10
(110)	114	115	27	BACKSTREET BOYS	▲ ⁸ JIVE 41743/ZOMBA (12.98/18.98)	BLACK & BLUE 1
111	94	83	13	JESSICA ANDREWS	● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM 22
112	98	96	6	ANGIE MARTINEZ	ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL 32
113	87	45	3	BILLY GILMAN	EPIC (NASHVILLE) 62087/SONY (NASHVILLE) (11.98 EQ/17.98)	DARE TO DREAM 45
114	104	93	33	TRAVIS TRITT	● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO 51
115	96	74	4	JT MONEY	FREEWORLD 27069/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS 48
116	112	110	13	AMERICAN HI-FI	ISLAND 54287/IDJMG (12.98 CD) HS	AMERICAN HI-FI 81
117	97	77	4	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98)	CARRYING ON 49
118	110	119	9	BILLY IDOL	CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS 74
119	92	85	14	VARIOUS ARTISTS	▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD 58
(120)	NEW ►		1	NIKKA COSTA	CHEEBA SOUND 10096/VIRGIN (12.98/17.98) HS	EVERYBODY GOT THEIR SOMETHING 120
121	113	107	38	GARY ALLAN	● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK 84
122	111	109	28	VARIOUS ARTISTS	▲ ⁴ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5 2
123	115	108	68	3 DOORS DOWN	▲ ⁴ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE 7
(124)	139	—	2	VARIOUS ARTISTS	INTEGRITY 61003/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — BE GLORIFIED 124
125	109	103	19	MUDVAYNE	NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50 85
126	119	114	62	'N SYNC	◆ ¹¹ JIVE 41702/ZOMBA (11.98/18.98)	NO STRINGS ATTACHED 1
127	120	104	22	SOUNDTRACK	DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS 43
(128)	NEW ►		1	MXPX	FAT WRECK CHORDS 631* (11.98 CD)	THE RENAISSANCE EP 128
129	106	95	10	JON B EDMONDS	69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE 6
130	117	113	54	BRITNEY SPEARS	▲ ⁹ JIVE 41704/ZOMBA (11.98/18.98)	OOPS!... I DID IT AGAIN 1
131	124	158	16	SOUNDTRACK	● COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT 30
132	105	98	13	DJ CLUE	● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2 3
133	88	41	5	BEE GEES	UNIVERSAL 549626 (12.98/18.98)	THIS IS WHERE I CAME IN 16
(134)	NEW ►		1	QUEEN PEN	MOTOWN 013785*/UNIVERSAL (12.98/18.98)	CONVERSATIONS WITH QUEEN 134
135	57	—	2	GO-GO'S	GO-GO'S 578182/BEYOND (11.98/17.98)	GOD BLESS THE GO-GO'S 57
(136)	138	139	13	A*TEENS	STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT 50
137	99	79	10	SOUNDTRACK	BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM 8
138	122	102	37	THE CORRS	▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE 21
139	101	—	2	SYLEENA JOHNSON	JIVE 41700/ZOMBA (11.98/17.98) HS	CHAPTER 1: LOVE, PAIN & FORGIVENESS 101
140	128	123	53	EMINEM	▲ ⁸ WEB/AFTEMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP 1
141	137	97	10	VARIOUS ARTISTS	INTEGRITY/MARANATHA/VINEYARD/WORD 85354/EPIC (19.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS 78
(142)	NEW ►		1	STEREOMUD	LOUD/COLUMBIA 85483/CRG (12.98 EQ CD) HS	PERFECT SELF 142
(143)	NEW ►		1	SYSTEMATIC	TMC/ELEKTRA 62595/EEG (11.98 CD) HS	SOMEWHERE IN BETWEEN 143
144	121	106	25	K-CI & JOJO	▲ MCA 112398 (12.98/18.98)	X 20
145	123	127	11	DAFT PUNK	VIRGIN 49606* (12.98/18.98)	DISCOVERY 44
146	108	99	5	KRS-ONE	FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK 43
(147)	152	149	80	DR. DRE	▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001 2
148	127	132	31	SOUNDTRACK	▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS 7
149	131	136	24	XZIBIT	▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS 12
150	118	101	8	BIG PUN	LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES 7
151	140	131	19	SAMANTHA MUMBA	WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU 67
152	151	153	13	NEW FOUND GLORY	DRIVE-THRU 112338/MCA (8.98/12.98) HS	NEW FOUND GLORY 107
153	142	138	13	DIRTY	NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA 88
154	129	124	3	D.P.G.	D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI 124

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
(155)	RE-ENTRY		13	EVE 6	RCA 67713 (11.98/17.98)	HORRORSCOPE 34
156	156	134	22	SOUNDTRACK	▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE 3
157	146	120	3	DAVID BYRNE	LUAKA BOP 50924/VIRGIN (18.98 CD)	LOOK INTO THE EYEBALL 120
(158)	NEW ►		1	WHISKEYTOWN	LOST HIGHWAY 170199 (17.98 CD) HS	PNEUMONIA 158
(159)	NEW ►		1	OLD FRIENDS QUARTET	SPRING HOUSE 42321 (11.98/16.98) HS	ENCORE 159
(160)	165	162	101	LIMP BIZKIT	▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER 1
161	133	121	30	JAY-Z	▲ ² ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —) 1
162	154	118	87	STING	▲ ³ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY 9
163	134	111	8	SOUNDTRACK	GOSPO CENTRIC 70035/ZOMBA (11.98/17.98)	KINGDOM COME 61
(164)	171	112	3	JIMI HENDRIX	HENDRIX 112603/MCA (24.98 CD)	VOODOO CHILD: THE JIMI HENDRIX COLLECTION 112
165	153	143	58	JOE	▲ ² JIVE 41703/ZOMBA (12.98/18.98)	MY NAME IS JOE 2
(166)	180	176	42	BAHA MEN	▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT 5
167	125	116	33	VARIOUS ARTISTS	● FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999 32
168	172	189	7	POE	FEI/ATLANTIC 83362/AG (7.98/11.98)	HAUNTED 115
169	148	130	4	REMEDY	FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE 130
170	136	147	47	PLUS ONE	● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE 76
(171)	176	160	57	PAPA ROACH	▲ ² DREAMWORKS 450223*/INTERSCOPE (12.98/18.98)	INFEST 5
(172)	RE-ENTRY		6	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK 172
173	126	122	23	QB FINEST	● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM 53
174	168	167	12	ALIEN ANT FARM	NEW NOIZE/DREAMWORKS 450293*/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY 105
175	157	142	35	MYSTIKAL	▲ ² JIVE 41696*/ZOMBA (12.98/18.98)	LET'S GET READY 1
176	132	91	3	BLUES TRAVELER	A&M 490895/INTERSCOPE (12.98/18.98)	BRIDGE 91
177	160	141	28	S CLUB 7	● POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)	7 69
178	135	125	5	FEAR FACTORY	ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL 32
179	177	166	24	SOUNDTRACK	● PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS 54
180	143	117	3	MARK MCGUINN	VFR 734757 (10.98/16.98) HS	MARK MCGUINN 117
181	161	133	10	LIONEL RICHIE	ISLAND 548085/IDJMG (12.98/18.98)	RENAISSANCE 62
182	174	155	8	VARIOUS ARTISTS	RAZOR & TIE 89034 (12.98/18.98)	MONSTER BOOTY 95
183	175	145	6	ORIGINAL BROADWAY CAST	SONY CLASSICAL 89646 (18.98 EQ CD)	THE PRODUCERS 145
184	163	126	16	DIAMOND RIO	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY 36
185	173	137	30	VARIOUS ARTISTS	▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS SPARROW 51779 (19.98/21.98)	36
186	150	140	50	BON JOVI	▲ ² ISLAND 542474/IDJMG (11.98/17.98)	CRUSH 9
187	179	—	14	SOUNDTRACK	HOLLYWOOD 162241 (17.98 CD)	DUETS 102
188	158	144	96	DESTINY'S CHILD	▲ ⁷ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL 5
189	169	148	14	JIM JOHNSTON	● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 2
190	130	—	22	MARK KNOPFLER	WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA 60
191	181	156	9	BEN HARPER AND THE INNOCENT CRIMINALS	VIRGIN 10079* (22.98 CD)	LIVE FROM MARS 70
192	188	151	32	THIRD DAY	● ESSENTIAL 10670/ZOMBA (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM 66
193	107	—	2	COWBOY JUNKIES	LATENT 431020/ZOE (17.98 CD)	OPEN 107
194	185	165	26	RASCAL FLATTS	LYRIC STREET 16501 I/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS 122
195	155	105	8	BRUCE SPRINGSTEEN & THE E STREET BAND	▲ COLUMBIA 85490*/CRG (17.98 EQ/24.98)	LIVE IN NEW YORK CITY 5
196	182	169	27	DAVE HOLLISTER	▲ DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE 49
(197)	RE-ENTRY		79	CELINE DION	▲ ⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG 1
198	186	168	71	JAGGED EDGE	▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK 8
199	164	183	28	RICKY MARTIN	▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED 4
(200)	RE-ENTRY		18	BOB DYLAN	● COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN 67

SATELLITE RADIO FACING TIME, MONEY CONCERNS

(Continued from page 1)

tantly, pay back the billions invested in them.

"It's unlikely that these two companies will survive in their current form," says Drew Marcus, global co-head of media research for Deutsche Banc Alex. Brown. He is not alone in predicting that significant changes will be necessary for the two to survive.

"I think there's a high likelihood of the companies merging," predicts Kagan Media senior analyst Robin Flynn. "Or with a third party," adds First Union Securities director Bishop Cheen, who says the one way that this may not happen is if the companies "hit high penetration rates, quick."

XM spokesman Chance Patterson says the two satellite companies are very careful not to speak about much more than technical concerns, for fear of violating Justice Department regulations. "We are working with Sirius to develop an interoperable radio. That's all that's in the cards."

Sirius CFO John Scelfo agrees: "The market is clearly big enough for two players, no doubt about it." Yet he won't rule out the possibility that an outside company might take a run at one of the satellite radio providers. "When we prove the market, there might be various organizations interested in ourselves or XM."

Marcus says both Sirius and XM need significant additional funding to make it to the day they are profitable, which both firms say could take as long as three years.

When playing the complex game of expectations with Wall Street, companies walk the fine line of bullishly selling their business model without overselling what they will achieve. During an April 2 conference call with analysts, Sirius CEO David Margolese attempted to bring a dose of reality to where Sirius will be by the end of the year. "We have never publicly announced when we are commencing commercial operations," he said, conceding that to meet the growth numbers that Wall Street has established for 2001 and 2002, Sirius would have to launch by fall. "If we don't launch by September for any reason, we will not meet the numbers."

With a nationwide driving test-through planned for this summer in the major markets, XM is slated to launch late this summer or early fall—a few months before Sirius.

And once the services are up and running, Marcus says, there is still the difficult task of convincing consumers "to pay for something they already get for free."

Exactly how much consumers will pay is still unclear. In May, Sirius abandoned its price point of \$9.95 per month, raising its fee by \$3 a month. "We are highly confident that it will be accepted without any hesitation," says Doug Wilsterman, Sirius VP of receiver marketing. Internal studies carried out by Sirius found that consumers are actually willing to pay more, perhaps as much as \$15 per month, for a satellite radio service. A company report made last September found that raising its price by \$3 would cost Sirius less than 1% of its potential consumer base.

Scelfo is reluctant to say that the Sirius price-hike gives XM the competitive edge. "We're going to see what the demand is, and we always

have the right to make amends if we choose." The same goes for the pledge that all of its 50 music channels will be commercial-free—unlike XM, which will include up to five minutes of commercials per hour.

ACCELERATING THE ROLLOUT

Recognizing that 40% of American radio-listening occurs within the confines of a car, both Sirius and XM have sought from the very start to work with the major automotive makers in getting the new technology into cars. It was so important to them that they sweetened their deals by offering spectrum space to car makers for new telematic applications.

General Motors, together with its Hughes Electronics division, has

'Delays mean more uncertainty, and the investment community has only so much patience, which has already been tried.'

— BISHOP CHEEN,
FIRST UNION SECURITIES

invested \$120 million in XM. "We think it has great potential," says Rick Lee, executive director of satellite radio services at GM. The company has looked at eight independent studies that predict XM will have as many as 42 million subscribers after five years. That would make it the fastest-growing consumer electronics business ever—faster than cable TV or cell phones.

While some automotive industry analysts on Wall Street privately say they expect General Motors to acquire XM if it shows promise, the company denies it. Lee says, "There is no active thought process in our company in terms of taking a bigger role than the one we already have with XM."

Beyond its 18% ownership stake, General Motors has been granted some specific space on XM's bandwidth where it can start to offer integrated functionality between OnStar and XM, where data that would be relevant to a driver could be sent via XM satellite based on the car's location. "It's only limited by your imagination," Lee forecasts. "It gives us the ability to do things we have never been able to do, and it starts to allow us to have a daily or hourly relationship with the owners of our vehicles."

Ford and Daimler Chrysler have a similar arrangement with Sirius. "We view it as valuable, but we don't view it as being as important as the medium as a whole," says Daimler Chrysler director of telematics Jack Withrow. Daimler invested \$100 million in XM 15 months ago, giving it about 5% of the company; Ford also holds a small stake in Sirius. Withrow says Chrysler research points to satellite radio as being a well-received medium. "We see it as something that will be very popular with customers, and we wanted it not only to offer it to our customers but to expand our business."

In fact, Chrysler studies agree with other research that suggests that anywhere from 20% to 40% of car buyers would consider subscriber radio, since most said they were frustrated with the number of commercials and the lack of variety on free radio.

While alliances with auto makers should theoretically allow satellite radio companies to put their rollouts in the express lane, both Sirius and XM have been stuck in first gear by the slow-moving car industry.

When the satellite broadcasters begin broadcasting later this year, GM says XM's broadcasts will be available on only two Cadillac models, the DeVille and Seville sedans. Ford declined to say in which models it would make Sirius radio available, but said that it may not be available in any models until late 2002. Daimler Chrysler is not planning to build any radios at the factory for some time. Instead, it will simply prewire its high-end models, enabling dealers to install the option. Although it won't say which models will be prewired, it is expected to be about 20% of its models, with full rollout not occurring until 2004.

With millions invested by Wall Street, Cheen says it is important for both companies to stay on schedule with their launch. "Delays mean more uncertainty, and the investment community has only so much patience, which has already been tried."

Margolese had clearly hoped the company's efforts would go better. Expressing some of his frustration during an April conference call with the investment community, he said, "There's obviously a perceptual difference of 'lightning speed' between Detroit and New York."

Yet, in recent interviews with *Billboard*, both the auto makers and satellite radio firms were downplaying any delays. "We are, for the most part, on track from where we were a year ago in terms of rollout timing and implementation," Lee says. In the long term, he says, XM radio may be in half the cars that GM produces.

Like GM and Ford, Withrow says that Daimler Chrysler has a financial interest in moving quickly. "It's right on the timetable that we expected going in. Frankly, we may be ahead of the game in terms of getting things into the [assembly] plant."

It appears, at least initially, that satellite radio will be an aftermarket piece of equipment—a marketplace that already sells 11 million car audio systems annually. This is the way it was always foreseen—and both radio companies have struck distribution deals with such major retailers as Best Buy, Circuit City, and Good Guys, where the radios will retail for about \$250.

No one wants to handicap Sirius' or XM's chances at success, and not one of the car makers is willing to say how long it will remain committed to an express rollout of the technology. But considering it took them nearly 20 years before FM radio was standard in every new car, auto makers are clearly being more proactive with satellite radio.

"We expect this to be successful," Withrow says. "We put \$100 million into the company, and we did so with good research and analysis—so we don't think it's going to be a bust."



by Geoff Mayfield

CONTINUING THE CYCLE: Fans of baseball's Chicago Cubs, a team long lauded as loveable losers, were not surprised when the club recently dropped eight games in a row. The Cubs then turned an immediate about-face, with a winning streak that was longer than the losing skid it had just endured.

Similarly, although album sales for 2001 still trail last year's pace by almost 3%, the arrival of **Staind's** *Break the Cycle* (Elektra) represents a winning streak for music stores, extending the run of half-million-plus weeks that have dotted this spring's release schedule.

With a solid start of 716,000 units, Staind has the second-largest opener of the year. *Break the Cycle* becomes the fourth album in five weeks to top The Billboard 200 with a 500,000-plus start, surpassing the recent triumphs of **Destiny's Child** (663,000 units), **Janet Jackson** (605,000 units), and last issue's king of the hill, **Tool**. The only 2001 album to open with a larger sum has been **Dave Matthews Band's** *Everyday* (RCA), which led the list with 733,000 units in the May 17 issue. Add in the multi-act *Now 6* compilation, which had two 500,000-plus weeks, and the first five months of the year have seen six albums start above the half-million milestone.

STEEP SLOPES: So, with the recent flurry of big titles, why are album sales off last year's pace? The answer is as easy as 1-2-3, the three in question being **'N Sync**, **Eminem**, and **Britney Spears**. Those three acts were the only ones to enjoy half-million-plus openers during the first half of 2000, but each did so with historic numbers. 'N Sync, of course, had the once-unthinkable 2.4 million-unit start, while Eminem raised the bar for solo acts with 1.76 million, and Spears set the female-artist record with her 1.3 million-unit week.

Right now, we're fighting through the thick of 2000's huge numbers. Last week, when **Tool** had 555,000 units, stores were competing with the 2000 frame that saw Spears' million-plus sum. This week, **Staind** leads the uphill charge against the week when Eminem arrived with a total more than twice the size of the current chart-topper. Thus, music merchants are further behind now than they were two weeks ago.

Making matters worse, Staind has the only album above 200,000 units this week. At this point last year, the chart had Spears at No. 2 with 612,500 and **Matchbox Twenty** opening at No. 3 with 365,000 units. With a 64% second-week decline, not uncommon for a rock band that starts with a loud number, Tool is this week's runner-up with 197,500, while the latest by **Destiny's Child**, down 21%, has its first week below 200,000 units (No. 3, 175,000).

'N Sync was to provide relief before 2001 was half over, but its next album has been bumped from June to July 24. A number of name acts will invade the chart over the next few weeks, but it looks as though music stores will have to try to make up the difference with albums that—keeping with baseball parlance—resemble solid doubles and singles rather than home runs or grand slams.

Coming Tuesday (5): **Radiohead**, with its first album since last year's *Kid A*, which opened at No. 1 with 207,000 in its first week; along with **St. Lunatics**, which is a spinoff of last year's six-times-platinum rookie **Nelly**; and the sophomore outing by **Jessica Simpson**, whose first album went double platinum. New efforts from **Blink-182** and **Sugar Ray** arrive June 12, while June 19 offers new efforts from **Sisqó**, **Stone Temple Pilots**, **311**, **Luther Vandross**, and **Mandy Moore**, as well as the soundtrack from the **John Singleton** film *Baby Boy*, starring **Ving Rhames**, **Tyrese**, and **Snoop Dogg**. A big hip-hop slate comes June 26 with new albums from **Jagged Edge**, **Eminem's** group **D-12**, **Beanie Siegel**, and **tha Liks** (formerly **tha Alkaholiks**).

BRIGHT MOMENTS: Beyond **Staind**, three other acts in The Billboard 200's top 20 have career-high weeks. Two, **Static-X** and the aforementioned **Tyrese**, are sophomores, with the latter bowing at No. 10 on 91,500 units. That's seven rungs higher and 25,000 units bigger than the best week of the R&B singer's '98 debut. But **Static-X** shows even more growth, as the hard-rock band's '99 release peaked at No. 107. Although **Redman's** 1999 album with **Method Man** began at No. 3 with 254,000 units, his new Def Jam effort *Malpractice* is the first of his five solo albums to reach the big chart's top 10. It opens at No. 4 with 147,500 units.

MEMORABLE: In the wake of a May 25 *Nightline* segment about her music's posthumous popularity, **Eva Cassidy**, already one of the year's most-unlikely success stories both here and in the U.K. (*Billboard*, Jan. 20 and March 10), realizes her biggest U.S. sales week. Most conspicuous is her *Songbird* (Blix Street), which flies 40-1 on Top Pop Catalog Albums with a whopping 308% gain (19,000 units). Emerging as Amazon.com's top-seller, that title also re-enters Top Internet Album Sales, while the more recent *Time After Time* (Blix Street) and *No Boundaries* (Renata) hit Top Independent Albums at Nos. 15 and 42, respectively. The Washington, D.C.-based singer died of cancer at age 33 in 1996 without a clue that she would ever be a big deal on both sides of the Atlantic.

SAM PHILLIPS OFFERS GENTLE TOUCH ON NONESUCH RETURN

(Continued from page 1)

do again. I'm sort of glad that it didn't get promoted. The week it came out, the head of A&R, the head of marketing, my product manager, everybody quit the label. *Omnipop* sank."

After the album's release, Phillips says she disconnected from the world. She also detached from her music career, which had started in the Christian recording industry in the mid-1980s, when she was known as Leslie Phillips. (She veered into the pop realm in 1988 with *Indescribable Wow*, the first of the four Virgin albums.) This separation, in addition to many of Phillips' reading choices, influenced the style of *Fan Dance*.

"I became much more interested in the process than the result after watching all that I've watched the last 15 years," Phillips says. "I was reading Colette's *Vagabond*. In it, the main character is a music-hall performer at the turn of the century. She's constantly on tour. She's tired. She's not making it. She's more interesting than if Colette had chosen a musical star to write about. That was this record—very interested in the process, the songs."

Referring to actress Louise Brooks, Phillips adds, "I hate to paraphrase her, but in her biography, she talked about the fact that the decisions she made in her career weren't made by some ambition or business sense. Her decisions were made because of love. I can relate to her on that. I feel the same."

A similar point of view led Nonesuch to sign Phillips, according to label senior VP David Bither. "I've admired her music for at least 10

years," going back to her 1991 album, *Cruel Inventions*, he says. What brought them together was a project Bither had been working on with Phillips' husband/producer, the widely esteemed T-Bone Burnett (mastermind of the hit *O Brother, Where Art Thou?* soundtrack).

"We had lunch in Los Angeles, and as we left, T-Bone gave me six or seven songs that Sam characterized as demos," Bither says. "I listened to them obsessively for a week and said, 'I'd love to put this out.'"

Bither specifically points out that this Phillips album is easy to love, despite and perhaps because of its overall brevity. "This harks back to records that a certain generation grew up listening to, when records were 16 or 18 minutes a side. While there are 12 songs [on *Fan Dance*], as soon as it's done, you want to listen to it again. I don't think anyone will feel shortchanged by that. To the contrary, there is a kind of energy attached to this record."

Fan Dance (the songs of which are published by Eden Bridge Music) conveys this feeling due to the star's intimate way with vocal melodies and astute taste in musical cohorts. Along with Burnett's contributions as producer and bassist, Gillian Welch provides additional vocals and Van Dyke Parks creates string arrangements for "Wasting My Time" and plays harpsichord on "Taking Pictures." Guitarist Marc Ribot and drummer Carla Azar round out the musical team.

Such tracks as "How to Dream" showcase Phillips' individual knack at creating riveting melodies and lyrics. "There's obviously something that I feel compelled to communicate that I can't help, for better or for worse—that's what 'How to Dream' is about," she says. "It talks about the secret that I can't hide. It's talking about being a writer or writing songs. It's an odd thing that we do, this weird compulsion to reveal things."

Nonesuch plans to woo audiences to the WEA-distributed project with a combination of radio, retail, Internet, and tour promotions. Peter Clancy, VP of associated labels for Nonesuch, says that the first line of approach for radio will involve triple-A, NPR, and college stations. A promotional single will be shipped out a month before street date, though the song has not yet been selected. Nonesuch will also work with such major retailers as Borders Books & Music, Barnes & Noble, Tower Records, Virgin Megastores, and Best Buy, as well

as with independents through listening stations, advertising, and visibility programs.

In addition, Nonesuch is in the midst of building a Web site for Phillips and is exploring a campaign that would include e-cards, Web chats, and online acoustic performances. A tour, to be booked by Frank Riley, is in the planning stages for the fall.

Early radio reaction has been positive. Martin Bandyke, music director of public radio station WDET Detroit, says he fully expects to add tracks from *Fan Dance* to the playlist "out of the box, especially since it's been such a long time since [Phillips] released an album. I think she's an artist of distinction, not afraid to take chances, market be damned. That's the type of artist we enjoy playing."

Likewise, Rita Houston, music director for triple-A WFUV New York, says she is looking forward to the release. "We've had a great history with Sam Phillips. She makes the kind of albums that are dead center of what we are about—intelligent, well-crafted songs for smart adults. She's that sort of interesting artist, who with each album goes to a new level. It'll be a big record for us."

Retailers have a mixed reaction about the album's overall appeal, although numerous chains will feature the title in their stores. Eric Keil, VP of South Plainfield, N.J.-based Compact Disc World, says, "I don't know how much interest there will be, because it has been so long. There are some major artists that would stand after a five-year layoff. Someone like this who is a fringe artist, who knows if anyone will care? But Nonesuch is a very chance-taking label."

Andy Sibray, pop buyer for the Ann Arbor, Mich.-based Borders, says that he's confident in *Fan Dance*. "This will appeal to her longtime fans," he says. "It's more stripped-down than *Omnipop* but still conveys her unique sound. I'm planning on featuring it in our new releases section. We'll probably have it in listening stations as well."

While Phillips is bashful about anything like overtly encouraging consumers to purchase the album, there is no doubt that she's especially proud of *Fan Dance*. "I found myself shamelessly giving out copies of this record," she says. "I've never done that. But probably very few people should buy this. I really didn't build this record like a stadium, to say a lot to a lot of people. It's really a little bungalow or salon that is meant to seduce people one at a time."



Spirit of Corned Beef. The Blind Boys of Alabama recently performed on *Late Show With David Letterman* and afterward shared a meal with colleagues at New York's Stage Deli. Pictured, from left, are Chris Goldsmith of the Rosebud Agency; guitarist David Lindley, who played on the act's new *Spirit of the Century* album (Real World); Blind Boys manager Charles Driebe; guitarist Joey Williams; friend Henrietta Musselwhite; and harmonica player Charlie Musselwhite, who also played on the album.

newsline...

LAURYN HILL, Marc Anthony, and Luther Vandross are among the artists set to perform at a charity concert to benefit earthquake victims in El Salvador and India. The concert, organized by the new nonprofit charity Aftershock, will take place July 29 at San Jose, Calif.'s Compaq Center. Quincy Jones, Clive Davis, and MTV Networks chairman/CEO Tom Freston are among the industry heavyweights who have lent their names in support of the concert. According to Aftershock founder Mickey Shapiro, there are ongoing discussions to televise the concert via a TV deal to be announced.

CARLA HAY

TRISHA YEARWOOD has reached a settlement in a federal lawsuit she filed March 6 in U.S. District Court in Nashville to prevent singer Michael J. Young from selling a demo Yearwood recorded prior to becoming a star (*Billboard*, March 24). Young (aka Michael J.) has been selling Yearwood's demo of the song "Love What 'Ya Do to Me," mixed with his own vocals, as a "dance duet" on his Web site. The Columbus, Ohio-based Young, who co-wrote the song with Curtis Rucker, hired Yearwood to record the demo in 1990. While Yearwood's attorney, Denise McIntosh Stevens of Loeb & Loeb LLP, says the settlement is subject to a confidentiality agreement, an order signed by the judge May 25 requires that Young and his associates "will not manufacture, distribute, sell, advertise, or exploit in any manner the recording of the song... or any version of the song embodying the vocal performance of Trisha Yearwood."

PHYLLIS STARK

OM RECORDS has announced the launch of its own independent hip-hop imprint, Deep Concentration Recordings. The San Francisco-based label, founded by Om Records president Chris Smith, has already signed such underground acts as Boston's MASPYPE, Oakland, Calif.'s Mission, Atlanta's Mass Influence, and New York's Sight Beyond Light to 12-inch distribution deals.

RASHAUN HALL

VIVENDI UNIVERSAL bought 16.9 million of its shares that the Bronfman family sold May 29 in an effort to diversify its investment portfolio. The average price per share was 75.1 euros (\$64.36). Edgar Bronfman, who has served as Vivendi vice-chairman since the company's purchase last year of Bronfman-controlled Seagram, said his family doesn't plan to sell any additional shares this year. The Bronfman family remains Vivendi's largest shareholder, with about 33 million, or 6.1%, of the company's shares.

MATT BENZ

LAUNCH MEDIA says it has secured \$2 million in short-term debt financing from a "major media company" and has canceled its previously announced plans for \$5 million in convertible-note financing. Elisa Mailman, VP of investor relations, says the new deal does not affect Launch's stated goal of achieving profitability on the basis of earnings before interest, taxes, depreciation, and amortization (ebitda) for the third quarter of this year. The company declined to disclose any further details.

MATT BENZ

THE LATIN RECORDING ACADEMY has selected Hispanic Broadcasting Corp. (HBC) and Viacom's Westwood One radio network as its official Latin Grammy radio network. The two will partner to provide worldwide radio coverage for the annual Latin Grammy Awards, which will be broadcast Sept. 12 from Miami. HBC has also agreed to produce a series of syndicated specials leading up to the Grammy Awards broadcast. Westwood One will have exclusive international distribution rights to the show.

FRANK SAXE

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Billboard Seeks Entrants For Dance Music Contest

The Billboard New Talent Discovery Contest returns this year, offering the chance for one lucky amateur dance music act to win a coveted performance slot during the Billboard Dance Music Summit 2001.

To enter, contestants must visit www.billboard.com/events/dance/contest.jsp to obtain all official rules and download the contest submission form.

Completed forms should then be returned along with one song on cassette or CD, a bio, a photo of the performer, and a check for \$75 (made payable to Billboard) to Michele Jacangelo, Billboard, 770 Broadway, 6th floor, New York, NY 10003. All entries should be received by June 29, 2001.

Entries will be judged by *Billboard* dance music editor Michael Paoletta and members of the Dance Music Summit Advisory Committee and winners will be announced July 9. The winning act will perform one song live (to a track) on July 26 at a venue in

New York City, and receive complimentary registration to the entire Dance Music Summit, July 24-26 at the Waldorf Astoria in New York. In addition, five honorable mentions will be chosen and announced in *Billboard* and will also receive complimentary admission to the Dance Music Summit.

Now in its eighth year, the Billboard Dance Music Summit will again unite artists, record label executives, producers, remixers, managers, DJs, and others, for an in-depth look at the trends and critical issues facing the global dance music scene. The conference also includes a revamped trade show and nightly events featuring some of the biggest names in dance music.

For general information, contact Jacangelo at 646-654-4660 or visit www.billboard.com/events. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.



Honor Student. The Billboard Endowed Scholarship, one of Berklee College of Music's most prestigious awards, was presented to student Alisa Miles, center, a talented vocalist and dual major in music education and music business at Berklee College of Music in Boston. This annual scholarship honors a graduating senior who demonstrates exceptional musical talent and professional promise. The award was presented to Miles at Berklee's 2001 commencement ceremony on May 12 by *Billboard* editor-in-chief Timothy White, left, and Berklee College of Music president Lee Eliot Berk, right.

Billboard Dance Music Summit

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Alien Ant Farms Jacko's 'Criminal'

WHEN MICHAEL JACKSON RECORDS a song, his version is usually so definitive that other artists are reluctant to cover him. That may explain why we haven't seen 21st-century versions of "Thriller," "Bad," or "Black or White." But every once in a while, someone is bold enough to remake a Michael Jackson song, and when they do, chart success is not far behind.

In 1980, Johnny Duncan and Janie Fricke changed the gender of "She's out of My Life" and had a No. 17 country hit with "He's out of My Life," just three months after Jackson's original debuted on the Hot 100.

Femme trio SWV took Jackson's No. 7 hit from 1983, "Human Nature," and incorporated it into "Right Here." The resulting merger entered the Hot 100 10 years to the week after the original debuted and bested Jackson's single, peaking at No. 2. On the R&B chart, the SWV single spent seven weeks at No. 1, again topping the original, which only managed to reach No. 27.

This issue, a 13-year-old Jackson song enters the Modern Rock Tracks chart. Alien Ant Farm has its second chart entry (following "Movies," which peaked at No. 19 in March) with a remake of "Smooth Criminal," a track from Jackson's *Bad*. The cut from the Farm's New Noize/DreamWorks debut, *ANThology*, is new at No. 35.

While there haven't been a lot of remakes of Jackson's solo recordings, the Jackson 5 haven't suffered for cover versions. Lil' Romeo's "My Baby" (Soulja/No Limit/Priority), based on the first Jackson 5 single, "I Want You Back," is currently No. 1 on Hot 100 Singles Sales and Hot Rap Singles.

R&BRIT: When you think of homegrown British music, you don't necessarily think of R&B, but the U.K. has sent the U.S. a number of R&B artists over the years. Acts such as Eternal, Mark Morrison, and Imagination have all scored on Hot R&B/Hip-Hop Singles & Tracks. Some British artists have even topped the *Billboard* R&B chart, including Loose Ends, Ruby Turner, and Lisa Stansfield.

The latest import to hit pay dirt on the U.S. R&B chart is the critically acclaimed Craig David, who blasts onto Hot R&B Singles Sales at No. 9 with the song that established him at home, "Fill Me In" (Wildstar/Atlantic). On the main R&B singles chart, "Fill Me In" is the Hot Shot Debut at No. 43. And, on the Hot 100, "Fill Me In"



by Fred Bronson

enters at No. 69. "Fill Me In" is tied with Destiny's Child's "Survivor" as the second-highest debuting title of 2001 on the R&B chart. The highest-debating single of the year is "Keep It Real" by Kelli Mack, which debuted at No. 38 the week of May 26, fell to No. 79 last issue, and is now off the chart.

THERE THERE: Faith Hill's recording of Diane Warren's "There You'll Be" (Hollywood/Warner Bros.) from *Pearl Harbor* is easily the composer's highest-charting single of 2001. It is also Warren's highest-ranking song on the chart since Christina Aguilera took "I Turn to You" to No. 3 in July 2000.

Just counting movie tunes, "There You'll Be" is Warren's biggest hit since 'N Sync and Gloria Estefan sent "Music of My Heart" to No. 2 in October 1999.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001	2000	2001
TOTAL	310,510,000	292,921,000 (DN 5.7%)	CD	258,139,000 256,677,000 (UP 1.8%)
ALBUMS	285,517,000	277,673,000 (DN 2.8%)	CASSETTE	32,727,000 20,455,000 (DN 37.5%)
SINGLES	24,993,000	15,248,000 (DN 39%)	OTHER	651,000 541,000 (DN 16.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,780,000	13,158,000	622,000
LAST WEEK	LAST WEEK	LAST WEEK
13,341,000	12,732,000	609,000
CHANGE	CHANGE	CHANGE
UP 3.3%	UP 3.3%	UP 2.1%
THIS WEEK 2000	THIS WEEK 2000	THIS WEEK 2000
15,968,000	15,115,000	853,000
CHANGE	CHANGE	CHANGE
DOWN 13.7%	DOWN 12.9%	DOWN 27.1%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE			
	2000	2001	CHANGE
CHAIN	12,276,000	7,459,000	DN 39.2%
INDEPENDENT	3,848,000	3,018,000	DN 21.6%
MASS MERCHANT	8,778,000	4,676,000	DN 46.7%
NONTRADITIONAL	91,000	96,000	UP 5.5%

ROUNDED FIGURES FOR WEEK ENDING 5/27/01

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