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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JULY 21, 2001

## Regional Mexican Music Moves North Of The Border

BY LEILA COBO

A recent weekend found seminal *norteño* band Los Tigres del Norte heading to Garden City, Kan., for a Friday night show, to be followed by a Saturday performance in Denver. Hundreds of miles away, newcomer Jessie Morales (aka El Original de la Sierra) was heading for Salem, Ore., and later Bellevue, Wash. The previous weekend had seen him in Las Vegas and Detroit.



ROSARIO



AGUILAR

station—would hardly be considered bastions of Latin music. But regional Mexican music, that most specialized and traditional of Latin music genres, has a guaranteed audience virtually anywhere in the U.S. And it is an audience that is growing as Mexican immigration continues. Spanish-language radio stations now crown markets across the country, and performers are even becoming popular with younger listeners.

(Continued on page 92)

These cities—many of which don't even have a Spanish-language radio

## Labels Set Sights On Small Screen

Direct Marketing Via Television Drives Consumers To Retail

BY ED CHRISTMAN

NEW YORK—As retail has made peace with record companies promoting compilations via TV in recent years, labels have been turning to the medium more and more—particularly since the availability of spot advertising has increased with the downturn in the economy. Moreover, with labels facing new challenges in promoting music through traditional radio and video outlets, they have been able to take advantage of TV to drive traffic to retail.

In the U.S., major labels plunged into TV marketing four

years ago, using direct-response advertising to promote sales of compilations via toll-free 800 numbers. Since then, they have broadened this approach to include

stigma attached to such campaigns has disappeared.

“Ten years ago, TV marketing was not a high priority,” says Cliff Chenfield, co-managing director of Razor & Tie, one of the independent firms leading the charge in direct-response

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greatest-hits albums from top catalog artists, new releases from superstars, and even the occasional developing-artist title. And after the Beatles' *1* album was promoted heavily—and very successfully—via TV marketing, the

marketing (not only on behalf of its own records but as an outsource marketer for major-label clients).

“Labels that did it were stigmatized because retail felt it cannibalized sales. Now, it is viewed as a good way to create awareness and an excellent means of pushing con-

(Continued on page 88)

## At 25, Windham Hill Keeps Its Spirit Alive

BY CHUCK TAYLOR

Will Ackerman remembers the day he became a record-company owner. It was 1976, in the midst of America's love affair with disco, and his self-produced collection of acoustic guitar musings had made its way onto a number of progressive FM radio stations. As a result, he had formed relationships with a number of independent distributors.



“There was this fateful moment when one of my distributors asked what was coming next on my label,” Ackerman says. “I squinted and thought about it—feeling incredulous—and said, ‘You mean you'll distribute anything I put out?’”

In that instant, Ackerman's intentions of being a master carpenter and the proprietor of Windham Hill Builders went out the window. Instead, he built a recording empire. Over the next five years, his Windham Hill Records would become a name as synonymous with its brand of serene instru-

(Continued on page 90)

## Radioactive/MCA's Live Spreads Credo Of Love On 'V'

BY MELINDA NEWMAN

LOS ANGELES—The often spiritual, always intelligent music of Live would seem to be the antithesis of Limp Bizkit's frat-boy-gone-bad aggression, but Live front man Ed Kowalczyk remembers the night he had an epiphany.

“We were in some college town last spring, and we were just giving it pure hell in a bar after the show,” Kowalczyk says. “We were drenched in sweat, dancing with people who had been at the show, and Limp

Bizkit came on [the jukebox] for, like, three songs, and I finally sort of got it. I got how much fun it was, and the energy of it. I basically said



LIVE

to myself, ‘I want to come to this party.’ There's this element of Live that I think no one has ever heard before, a sense of humor, a sort of intensity that I know hasn't necessarily been totally captured on record.”

So it should come as no surprise that Live's new album, *V* (Sept. 18,

(Continued on page 89)

## Sweden's Robyn Returns With Zomba/Jive Deal

BY CHUCK TAYLOR

NEW YORK—Robyn is back. The 22-year-old R&B-rooted singer/songwriter, who scored platinum in the U.S. with her 1997 debut album, *Robyn Is Here*—paving the way for the current post-Abba wave of Swedish pop, rock, and dance artists—has signed a worldwide recording contract with Jive/Zomba,



ROBYN

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Billboard has learned.

The Stockholm-born artist, still a teenager when that first set made her a star at home, is expected to release a new album in first-quarter 2002. Prior to that, she will appear on the soundtrack to the upcoming Miramax film *On the Line*, produced by A Happy Place, the production company headed by 'N Sync

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**BILLBOARD SPOTLIGHTS**  
**DANCE & Electronic Music**  
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6/10 Buffalo, NY Ralph Wilson Stadium	7/4 Little Rock, AR War Memorial Stadium	8/2 Miami, FL Pro-Player Stadium	8/27 El Paso, TX University of Texas
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# Clear Channel Retiring SFX Brand Name

## New Title Reflects Concert Promoter's Links To Its Parent Company

BY RAY WADDELL

The much-hyped branding slogan "SFX—It's Better Live" is now officially dead in the water.

After more than three years of intense marketing and publicity—and countless headlines—SFX Entertainment, the world's largest concert promoter, will henceforth be known as Clear Channel Entertainment (CCE). The internal branding move, announced July 9, reinforces the company's link to its parent, communications giant Clear Channel Worldwide.

SFX quickly sent a shock wave through the concert business when it formed, creating instant millionaires in some camps and becoming a Goliath competitor for those not part of the roll-up. Built through aggressive acquisition by Robert F.X. Sillerman for about \$2.5 billion over two years, the company was sold last year to Clear Channel for about \$4 billion (*Billboard Bulletin*, March 1, 2000).

CCE owns, operates, or exclusively books some 135 venues worldwide, including 44 North American amphitheaters. The overwhelming majority of what were once the largest regional promoters have been drawn into the fold.

The company also nationally and internationally promotes more than 20 national tours, including those of Backstreet Boys, 'N Sync, U2, the George Strait Country Festival, Ozzfest, and Madonna.

Now under the CCE banner are divisions formerly known as SFX Music Group, SFX Theatrical Group, SFX Family Entertainment, SFX Multimedia, SFX Television, and SFX Motor Sports. The SFX Sports Group will operate under SFX Baseball, SFX Basketball, SFX Football, SFX Golf, SFX Tennis, and SFX Media.

Calling the name change a "big-picture move" geared to further capitalize on and promote internal synergies, CCE CEO Brian Becker says, "I think we will see immediately that this was a positive move for the company."

Mark Mays, president/COO of San Antonio-based Clear Channel Worldwide, adds,



BECKER

"We felt we could get more value by building the brand across the company."

Becker says SFX spent "tremendous resources and time" to develop SFX as a brand name, "and we think we built some brand equity. Now we have to work hard at keeping it in place."

Mays is less sure the SFX name had been so successfully established as a brand. "In looking out for the next 20 years, we felt we'd get more value by switching to a common brand."

Financial analysts say the re-branding of SFX is a sensible—if not terribly exciting—move, given Clear Channel's position as a well-known media company with a good reputation within the financial community. "I think, if anything, it's a mild positive," says Jake Balzer, who follows Clear Channel for brokerage firm Edward Jones. He expects the name change to mean little to consumers, who "know the local venues much better than they do SFX."

James Boyle, an analyst with First Union Securities, adds, "Though I'm sure [SFX] had a certain reputation or a connection in the business, it's not as though you've just renamed the CBS network—an acronym that's been known by viewers for 50 years."

### BY ANY OTHER NAME

Concert industry players are somewhat ambivalent about the CCE announcement. "What it does is send a signal to the big media companies that [Clear Channel] will continue to brand their concert company," says John Scher, president/CEO of New York/New Jersey-based Metropolitan Entertainment Group. "For Clear Channel, it's a smart move. In this world, perception is reality. Now all the [competing radio stations] will be airing ads saying, 'Clear Channel presents.' It's a very clever branding opportunity, because subliminally it's a commercial for Clear Channel on a rival station."

Another offshoot from the creation of the Clear Channel Entertainment brand is the further removal of once-vaunted names from the concert business lexicon. Cellar Door, Bill Graham Presents, Pace Concerts, the Next Adventure, Don Law Presents, Electric Factory Concerts, Evening Star, Contemporary Productions, and Concerts Southern, and many

other companies that built the modern era concert business are now twice removed from their origin.

"It's all a history lesson now," says Dennis Arfa, president of Artists Group International, New York-based booking agency for such acts as Billy Joel and Metallica. "The game is so changed from what it was. It continues to turn into a corporate game as opposed to a people game."

### A CERTAIN VAGUENESS

Arfa believes the increased corporatization of the business has taken "territories" and the people who once controlled them out of play, creating a certain vagueness that once was not present. "You don't think of an individual person in a market like you used to. In some marketplaces, you don't even know who the guy is there."

In reality, "the guy" is more often than not an employee of Clear Channel, the undisputed king of the concert business, representing more than 70% of box-office grosses. For example, in the Boxscores section of the July 9 issue of *Billboard* sister publication *Amusement Business*, SFX Music Group is the sole promoter of the first 32 grosses listed, and 64 of all 74 reports are credited to SFX.

Even so, Arfa points out that concerts are now just "one small part" of Clear Channel's business. "Just because they're the biggest doesn't mean they're good. A lot of people are in the dark. They don't control their own destiny. There used to be promoters—now there are a lot of waiters and waitresses. There are some very good promoters within their system, but there are also a lot of 'B' people where there used to be pioneers."

That said, Arfa thinks the time has never been better for new blood in the concert industry. "I think it's a great time for someone to get into the concert business and promote. People want an alternative. There is a lot of disenchantment out there."

Clear Channel, at least on the record, is happy with the performance of its entertainment.  
*(Continued on page 55)*



MAYS

## LETTERS

### ISSUES WITH JAZZ REISSUER

The article "Jazz Lives Thanks to Handful of Vets" (*Billboard*, July 7) states that Phil Schaap "moved to producing boxed sets devoted to big bands and Hoagy Carmichael for the Smithsonian Collection." As the person who initiated the boxed set *The Classic Hoagy Carmichael*, I hired Schaap to fill in discographical details for the booklet. He had no other role. I served as producer and author of the booklet; Ronald M. Radano was associate producer. The set was co-published by Smithsonian Recordings and the Indiana Historical Society.

John Edward Hasse, PhD.  
 Curator of American Music  
 Smithsonian Institution  
 Washington, D.C.

Phil Schaap states that in the 1970s he became the first reissue producer to find the original material, transfer it to a different

medium, then write liner notes. He ignores the work by jazz reissue producers George Avakian and Milt Gabler ('30s, '40s, '50s), Frank Driggs ('60s, '70s), and myself (1971-present) and his European counterparts. Most amazing is his claim that he produced the Lester Young and Teddy Wilson boxed sets for Time-Life Music. These were part of the 84-LP *Giants of Jazz* series, of which I was sole producer. Schaap's only involvement with this award-winning collection was a series of letters, sent after each release, which criticized every aspect of the work. Twenty years after the series was completed, he now claims credit for a product he professed to despise.

Michael Brooks  
 Newark, N.J.

I was astonished to read Phil Schaap's claim to producing big-band boxed sets for the Smithsonian Collection of Recordings. I

was head of the Smithsonian Collection from '91 to '98. There were three Smithsonian big-band boxed sets. The first was produced by J.R. Taylor; the material selected by Martin Williams and Gunther Schuller, the notes written by them. The second was produced by Margaret Robinson, the material selected by Williams, and notes by Mark Tucker. The third I produced with Bill Kirchner, who selected the majority of the recordings with my input and wrote notes. We both supervised transfers.

Bruce Talbot  
 Oakton, Va.

In 1940, while a student at Yale University, I started the first series of annotated jazz reissue albums (Columbia's *Hot Jazz Classics*), expanding to the first multi-LP sets before Phil Schaap was born.

George Avakian  
 New York

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

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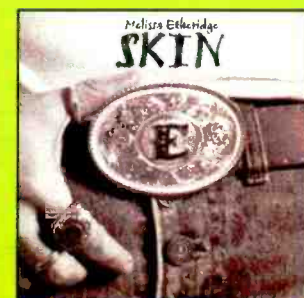


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**TOP OF THE NEWS**

**10** The MTV network is celebrating its availability in 100 million homes in Europe.

**ARTISTS & MUSIC**

**10** **Executive Turntable:** Richard Sanders is named executive VP/GM of RCA Records.

**14** Former Clash front man Joe Strummer takes a laid-back approach to his latest Hellcat release, *Global a Go-Go*.

**14** **The Beat:** Neil Diamond's *Three Chord Opera* is his first completely self-penned set in nearly three decades.

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**Christian Sales See Double-Digit Growth**

**BY DEBORAH EVANS PRICE**

NASHVILLE—At a time when the music industry overall is battling a slump, the Christian music community is rejoicing over double-digit growth. According to SoundScan, sales of contemporary Christian and gospel music albums are up more than 12% for the first half of 2001, compared with the same period last year.

From Jan. 1 to July 1, 19,830,000 units were sold, as opposed to 17,669,000 during the same period last year—an increase of almost 2.2 million units.

Gospel Music Assn. president Frank Breeden says, "The contributions from direct-response television with the Time Life/Integrity [release] *Shout to the Lord*, which is in the Songs 4 Worship [series], along with the other worship titles and gospel titles, have been the primary fueling agent for this year's growth."

*Songs 4 Worship: Shout to the Lord*, Donnie McClurkin's *Live in London and More*, and the WoW compilations—*WoW*

*2001*, *WoW Gospel 2001*, and *WoW Worship*—were the top five best-selling Christian projects thus far this year. Statistics for the first six months also received a boost from the late spring releases of Point of Grace's *Free to Fly* and Avalon's *Oxygen*.

After several years of steady growth, Christian sales dipped slightly last year, a factor many attributed to a lighter release schedule. "This six months of growth is not only recovering the shortfall we had last year, it also supercedes the 1999 mid-year point," Breeden says. "So this is a high point for us, an all-time high mid-year. This could be a record year." The next six months will see releases by Steven Curtis Chapman, Michael W. Smith, P.O.D., Mary Mary, Shirley Caesar, Fred Hammond, and Nicole C. Mullen.



**BREEDEN**

Christian video sales are also up 14%, spurred by such titles as Veggie Tales' *Lyle the Kindly Viking* and Mark Lowry's *Mark Lowry on Broadway*, which topped the *Billboard* video chart for five weeks.

One of the major growth areas is in the urban-gospel department, which represents 25% of all Christian sales this year. Stacy Merida, director of marketing for Verity Records, says the subgenre is on the "upswing," citing "the increased appeal and notoriety of gospel artists on mainstream radio" as proof.

Merida says the success that such gospel artists as Donnie McClurkin, Yolanda Adams, and Mary Mary have enjoyed at mainstream retail has "provided a trickle-down effect back to the Christian stores." As a result, she says, Christian retailers are "actively advertising to the African-American community [during] other than just the month of February—which is Black History Month—and they are pulling in more traffic to their stores."



Melissa Etheridge  
**SKIN**

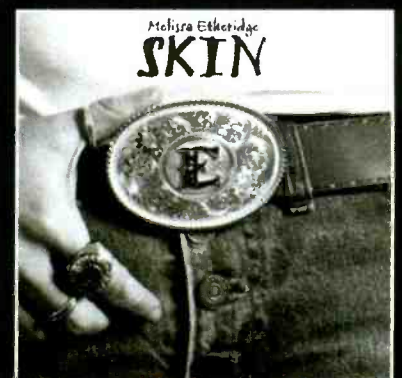
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# Radio Exposure Stirs Discussion At Latin Alternative Music Confab

BY ENRIQUE LOPETEGUI

NEW YORK—The second annual Latin Alternative Music Conference (LAMC), held July 6-9 in New York, confirmed its status as the ultimate meeting place for the edgier side of Latin music.

"For someone like me, LAMC is extremely important," singer/songwriter Ely Guerra told *Billboard* at the event. "Without a doubt, I will be back next year." One of Mexico's foremost singers, Guerra is virtually unknown in the U.S.—something she hopes LAMC will help change.

Even for bands not directly related to Latin rock, LAMC comes in handy. "I've been here for two days, and I already know everything about the next tour," said Miguel Jimenez, who manages flamenco group Martires del Compas. "I know where we will play, when—everything. I even know who my opening act will be. I found out all of that at LAMC."

Attendance at the conference continues to grow. Registrations were up from around 700 last year to almost 950. And those in attendance included bigger names than ever, LAMC spokesman Josh Norek told *Billboard*: "This year we had more big executives from places like Argentina, Brazil, and even Germany and Japan."

Due to his multiple recording projects, Gustavo Santaolalla—co-owner of Surco Records, a joint venture with Universal Music Group—was this year's great absentee. But despite missing the event, he remains an avid supporter of LAMC. "I sent all my people to the conference," he told *Billboard* in a phone conversation from his Los Angeles home. "This is a great event that helps us strengthen the sense of community in Latin alternative music."

The panels were uneven in quality, but this was less important than the camaraderie of musicians, journalists, and executives from all over the Spanish-speaking world exchanging business cards and enjoying live performances. The concert standouts were Mexico's el Gran Silencio and Guerra, Argentina's los Pericos, Spain's Estopa, and Puerto Rico's up-and-coming Circo.

Manu Chao broke attendance records by drawing 12,000 people to his free July 7 Central Park, N.Y., Summerstage concert—thousands more than attended last year's multi-artist show, which was anchored by la Ley. (Always diplomatic, Chao told the audience with a pinch of exaggerated drama, "I'm in the world's most powerful country, but this is the worst sound system we've ever had.")

Enrique Lavin, editor of "N"—the Latin alternative section of *CMJ*—sees LAMC as a source of organized strength for the genre. "Last year, we had the first LAMC, the second [Latin alternative] Watcha tour, and I started with *CMJ*," he told *Billboard*. "Now, we have a bigger and better LAMC, Watcha is solidly established, and we have a very clear idea of where the radio is—or isn't—for Latin rock. LAMC is the only tool we have so that we can

organize all that information in order to keep growing."

One important issue discussed in LAMC panels was the lack of radio exposure for *rock en español*. During a discussion on music and film and referring to the growing trend of rock en español film soundtracks, panelist Iván Alvarez, senior VP of Universal Music Publishing Latin America, raised the question: "Why is it that radio doesn't get it, but film does?" It was a statement that encapsulated the frustration of rock en español fans over radio's lack of support.

Even though the usual "rocanrol radio" issue wasn't officially part of a panel, it gradually became the main topic of discussion. It all started with discussions of how best to approach the Anglo media as Latin alternative rock's main promotional tool.

Diana Baron, president of D. Baron Media Relations in Los Angeles—the public relations firm that booked Colombian band Aterciopelados on *The Tonight Show With Jay Leno*—sounded a note of optimism: "To have Aterciopelados on *The Tonight Show* shows a lot of open-mindedness on the part of the

**"I would never listen to any of those horrible pop/rock stations. We're ready for the real thing. We need 'rocanrol' radio in the U.S., and we need it now."**

—SERGIO ARAU,  
BOTELLITA DE JEREZ

Anglo TV people." Prior to that, only Maná had played the NBC show, accompanying Santana in a live version of "Corazón Espinado." So far, Aterciopelados is the only Latin rock band to have played *The Tonight Show* on the strength of its own album. (Previously, Los Fabulosos Cadillacs and Café Tacuba had appeared on *Late Night With Conan O'Brien*).

Baron belongs to the growing number of industry figures who no longer believe in ethnic categorizations. "This Anglo/Latino thing is becoming a crazy, meaningless concept," she said.

Ben Kelly, international buyer for the Virgin Megastore in New York, was blunt about his faith in Latin rock and his dislike of some label practices. He dismissed corporate notions of Latin alternative music as a small market. "If you don't have the product in the market, you're not going to sell any records," he said, referring to the labels' weak distribution practices and refusal to take advantage of momentum by releasing albums in the U.S. when the albums are hot in their country of origin.

Maribel Schumacher, former VP of marketing and artist development for Warner Music Latin America, noted that such heavyweights as Argentina's Daniel Grinbank have attempted to set up 24-hour alternative Spanish-language radio stations in the U.S., but "the feds" have stopped it.

"[Big radio impresarios] face all sorts of regulatory impediments [from the Federal Communications Commission]," Schumacher said. "They've had such a hard time with these protectionist laws." She said that these stopped investors from taking over weak Anglo stations and turning them into rock en español stations. "Rock en español's only hope for airplay rests, ironically, with the Anglo stations," Schumacher emphasized.

Panel moderator Josh Kun agreed. Despite encouraging ratings, his show, *The Red Zone*—the first English-language Latin rock radio show to be broadcast on a commercial station in the U.S.—was canceled when an English-language radio station switched to a Spanish format. He said, "Latin radio does not support Latin alternative music. Period."

KCRW's Nic Harcourt, host of the popular *Morning Becomes Eclectic* show in Los Angeles, is familiar with Kun's plight. For a while, he said, his station was considering giving a slot to *The Red Zone* after the show was canceled, until his production team asked, "Why should we broadcast just two hours of Latin rock a week when you can play the music all day, every day, in the regular mix?"

The results have been impressive, said Harcourt, who is convinced that Latin alternative music will grow when it gets more airplay. "It makes good sense to play those artists. Whenever we play it, and we're the only ones in L.A. to play it, we get a reaction. It's bringing new listeners to the station. The problem [with Latin alternative music] is that it doesn't have enough budget or outlets to let it happen."

So far, rocanrol's only hope for commercial airplay lies on rock/pop en español outlets. Stations like Superestrella in Los Angeles and Viva FM in several major markets have survived with a combination of some of the biggest rocanrol hits and some of the cheesiest pop, to the delight of the *poperos* and the indignation of the *rockeros*. The symbol of this division became clear at LAMC, when Antonio Andrade, PD of Viva FM Phoenix, took the microphone to share with the audience the success of his radio's pop/rock formula. *Rockeros* were not too convinced—Andrade was wearing a Gerardo T-shirt.

Sergio Arau, the legendary leader of Mexican *guacarrock* trio Botellita de Jerez, tells *Billboard* that he maintains a certain distaste for such pop/rock formats: "I would never listen to any of those horrible stations, knowing that at any time they can play some romantic garbage in between some badly chosen rock songs. We're ready for the real thing. We need rocanrol radio in the U.S., and we need it now."



**Adios, Amigo.** The senior management of Universal Music International (UMI) met June 29 in London to say a fond farewell to Manolo Diaz, center, outgoing chairman of Universal Music Latin America. Diaz officially stepped down the following day, with plans to set up his own production and management firm. Pictured with Diaz, from left, are Universal Music France president Pascal Negre, Universal Music U.K./Ireland chairman Lucian Grainge, UMI legal counsel Richard Constant, UMI chairman/CEO Jorgen Larsen, Universal Music Netherlands president Theo Roos, UMI executive VP Tim Bowen, Universal Music Italy president Piero La Falce, UMI CFO Boyd Muir, UMI senior VP of marketing/A&R Max Hole, and UMI president/COO John Kennedy.

## Summer Hits New York Concert Series Celebrates The Season

BY JIM BESSMAN

NEW YORK—As temperatures rose, musicians were gearing up for Summer in the City, part of the music series The Beat Goes On. The July 14 show was the 11th installment in the 3-year-old endeavor by co-producers Jeanne Stahlman and Ed Rogers to commemorate a specific music genre or epoch, using top downtown Manhattan vocalists and instrumentalists.

The program, like previous Beat outings, took place at the Bottom Line nightclub. It was hosted by Tish and Snooky—singers and founders of punk cosmetic company Manic Panic—and starred the likes of Rogers, Willie Nile, Patti Rothberg, Richard X. Heyman, Jon Tiven, and Chris Barron.

Performers covered such summer rock classics as Eddie Cochran's "Summertime Blues," the Ramones' "Rockaway Beach," the Shangri-Las' "Remember (Walkin' in the Sand)," Mungo Jerry's "In the Summertime," the Rivas' "California Sun," and, of course, the Lovin' Spoonful's "Summer in the City."

The set list was a "labor of love," notes Rogers, who is also a member of Cropduster recording act Green Rooftops. "It's music that I loved in my past. It's getting to be 40 and 50 years old—which seems weird—but it's still contemporary today and the foundation of today's music. I approach every project as part of my growing-up experiences, and that's really all it is—someone who loves music putting together shows based on that."

Past Beat programs include *Nuggets*, featuring songs from Rhino's famous garage-rock classic collection of the same name and hosted by compilation producer Lenny Kaye; the Brill

Building, hosted by Smithereens drummer Dennis Diken; and Rat Pack, hosted by Richard Barone. Participating artists have included Barone, Phoebe Snow, Jill Sobule, Evan Dando, Billy J. Kramer, Curtis Stigers, Marshall Crenshaw, Jules Shear, and Annie Golden, with backup band musicians including Diken, Graham Maby, Simon Kirke, Scott Kempner, and Andy York.

"When we cover a period, we try to dig deep into it and present a wide variety of songs," says Stahlman, a booking agent who also produces the Bottom Line's monthly Nightbirds series of music by women. "For

example, in the Rat Pack show, we covered Frank Sinatra, Dean Martin, Keely Smith, and Louis Prima—as well as Bobby Darin and even Wayne Newton. Summer in the City covers everything from the Beach Boys to the Ramones, Jan & Dean, the Beatles, the Sex Pistols, Johnny Rivers, and the Rascals."

The Beat Goes On differs from other tribute series in that "we try to seriously present an era of music and give people a sense of what it was actually like to be part of that era," Stahlman says. "Instead of finding the original artists like [garage-rock concert series] Cavestomp!, we create something exciting by mostly using downtown artists who usually only do their own material. And where [artist-focused concert series] Losers Lounge takes a single artist and presents a career retrospective using a regular band, we take an era or theme and constantly rotate in all the top New York musicians."

Stahlman says that the next Beat program will focus on Rhino's recently released follow-up to *Nuggets*.



STAHLMAN, LEFT, WITH ROGERS



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- 7/22 Washington, DC
- 7/24 Hershey, PA
- 7/25 Buffalo, NY
- 7/28 Atlanta, GA
- 7/29 St. Louis, MO
- 7/30 Minneapolis, MN

**August 2001**

- 8/1 Kansas City, MO
- 8/2 Oklahoma City, OK
- 8/3 San Antonio, TX
- 8/4 Houston, TX
- 8/5 Dallas, TX
- 8/8 Holmdel, NJ
- 8/9 Philadelphia, PA
- 8/10 Boston, MA
- 8/11 NYC, NY
- 8/13 Toronto, ONT
- 8/14 Columbus, OH
- 8/16 Cincinnati, OH
- 8/17 Charlotte, NC
- 8/18 Tampa, FL
- 8/19 Miami, FL
- 8/21 Nashville, TN
- 8/22 Indianapolis, IN
- 8/23 Detroit, MI
- 8/24 Pittsburgh, PA
- 8/25 Cleveland, OH
- 8/26 Chicago, IL
- 8/30 San Diego, CA
- 8/31 Las Vegas, NV

**September 2001**

- 9/1 Oakland, CA
- 9/2 Irvine, CA
- 9/3 Phoenix, AZ
- 9/8 Albuquerque/  
Las Cruces, NM
- 9/9 Denver, CO
- 9/12 Vancouver, BC
- 9/13 Seattle, WA
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# MTV Availability Reaches 100 Million Mark In Europe

BY GORDON MASSON

After doubling its European distribution in less than five years, MTV has passed a milestone: The network is now available in 100 million homes in Europe.

"This is a very impressive achievement, which reflects the importance of MTV Europe as the major Pan-European music-TV channel," says Thomas Starck-Johann, VP of marketing for Warner Music Europe. "The fact that after 14 years MTV Europe is still expanding is significant in terms of taking our music to an even wider European audience."

In the U.S., MTV is available in 78.2 million households.

MTV Europe Networks president/CEO Brent Hansen has been

with MTV since its August 1987 U.K. launch. Back then it had just 45 staff members and access to 1.5 million households. "We've come a long way," he says. "I remember



HANSEN

when 10 million [households] was a big deal. That's when we started to make money." The New Zealander now oversees an operation with more than 900 full-time staffers on the books.

Hansen credits MTV's growth in Europe to an aggressive strategy of regionalization. For instance, the 100-million barrier was broken as a result of MTV's migration in

Italy to the terrestrial TMC2 channel from its previous home on Rete A. The move boosted MTV's distribution in Italy by 31.7% to 15 million homes, according to MTV Monitor data.

Hansen says, "One hundred million [households] means for us that we've got a substantial scale across Europe, which gives us a really great platform for where we're trying to get to in the future."

That future presents the same challenges to MTV as it does to the music industry as a whole—those of maintaining consumers' interest in music and persuading those consumers to exchange more of their hard-earned cash on music rather than the myriad offerings of other activities that

lure their disposable income.

"The main competition [for MTV] is anything that takes people's ears and eyeballs away from the music," Hansen says. "The challenge is to



STARCKJOHANN

make money. The market is tough out there. We've got to make sure that we can continue to grow, so that we can keep launching channels."

Dick Miller, Zomba Music

Group's London-based European marketing manager for U.S. repertoire, says, "I think music television is more important now than it has been in the past, because the number of opportunities for record companies to market music generally is diminishing, and specialist music channels are an important factor in the marketing mix."

Still, Miller is cautious about interpreting MTV's latest landmark figure: "Statistics are always there to be interpreted—how many of those 100 million [house-

holds] actually watch MTV?"

Highlighting the importance of MTV in selling repertoire, BMG VP of European marketing Sara Silver says, "MTV is the only Pan-European vehicle that exists. It's not a powerful tool, but it's the only coherent tool that we have, and therefore we find them very important partners."

Miller agrees: "MTV, as with all television—be it terrestrial, cable, or satellite—is an extremely important part of the overall mix [of] everything that we do."

Silver adds, "Sometimes I can present [MTV] with a problem . . . and we can discuss ways in which we can develop something. It's a fantastic relationship to be able to discuss with your media partner what you're aiming to do and why you're aiming to do it."

Despite the difficulties currently affecting media industries, Hansen reveals that MTV Networks Europe is bucking the trend by managing to increase its advertising revenue. One of the reasons behind this, he tells *Billboard*, is

(Continued on page 101)

## Schmidt To Oversee BeMusic Units

BY BRIAN GARRITY

NEW YORK—In a move that formally shifts the heart of its operations to new music services division BeMusic, Bertelsmann E-commerce Group (BeCG) has tapped its own top executives to run BeMusic, which will operate in three units.

BeCG president/CEO Andreas Schmidt will head the BeMusic management team, serving as chairman/CEO. Bill Sorenson, BeCG CFO, will serve as BeMusic executive VP, CFO, and chief administrative officer. Sorenson will also sit on the board of directors. Both executives retain their current roles at BeCG.

As for structure, BeMusic will be subdivided into BeMusic Direct, comprising the record clubs and CDnow; BeMusic Services, the online and offline fulfillment operation that also includes the customer service department; and BeMusic Digital, the locker and subscription business that houses the recently acquired myplay.com. All three units report to Schmidt. BeMusic will also manage BeCG's

alliance with Napster.

Stuart Goldfarb, most recently president/CEO of bol.com, has been named president/CEO of BeMusic Direct. He will also serve as a member of the BeMusic board. Goldfarb will manage all operations of BMG Direct and CDnow and oversee more than 500 employees in New York and Philadelphia. Mike Krupit, president/CEO of CDnow, will report to Goldfarb.

In a surprise move, George McMillan, president/CEO of BMG Direct, is leaving the company to become CFO of CMGI, an Andover, Mass.-based Internet operating company.

Tom Hoekzema has been named president/CEO of BeMusic Services, as well as a BeMusic board member. Hoekzema, who was senior VP of operations for BMG Direct, will oversee 1,800 employees in Indianapolis and Duncan, S.C.

Schmidt will serve as interim chief executive of BeMusic Digital until a president/CEO is named.

BeMusic Digital's mandate is to oversee the creation of an "integrated music destination service"

that will combine the functions of the music clubs, retail operations, and digital subscriptions services. Daniel Alegre, VP of business development at BeCG, has been appointed VP of BeMusic Digital and will develop strategy for the division.

Myplay co-founder, president, and business development chief David Pakman has been named senior VP of corporate development and public policy for BeMusic.

Another appointment is Worth Linen, BMG Direct president/CEO from 1991 to '96, to the BeMusic board as an outside director. Linen will focus on coordination and integration of all direct-marketing activities of BeMusic.

BeCG senior VP of corporate communications Patrick Reilly will serve in the same role at BeMusic.

BeCG, which was formed last July as a division of Bertelsmann AG, now essentially becomes a holding company for BeMusic. Bertelsmann's 40% stake in Barnesandnoble.com and its 49% stake in digital rights management company Digital World Services make up BeCG's other assets.

## EMI Shifts Management Team

### Appointments Focus Attention On North America

BY ADAM WHITE and GORDON MASSON

LONDON—Perhaps anticipating a



DE BURETEL

few prickly merger questions, EMI Recorded Music president/CEO Ken Berry will offer some upbeat news July 20 at the EMI Group's annual general meeting: a fresh configuration of

his senior management team.

Such timing is familiar to longtime EMI watchers, who would marvel when former EMI Music chief Bhaskar Menon pledged at

shareholder meetings that continuing underperformance at the company's U.S. operations would be solved by the latest round of executive musical chairs.

North America is clearly on Berry's mind, too. The most senior of the appointments he announced July 10 was that of Charlie Dimont, who moves

up from his role as London-based president of EMI Europe to New York-based executive VP of EMI Recorded Music. Berry told *Billboard* last year

(Continued on page 101)



ALLISON

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Richard Sanders is named executive VP/GM of RCA Records in New York. He was president of V2 Records.

David Weyner is named executive VP/GM of RCA Victor Group in New York. He was executive VP/GM of Sanctuary Music Productions.

Steve Barri is named senior VP of A&R for Gold Circle Entertainment in Los Angeles. He was president of Samson Records.

Rob Scarcello is named VP of sales and marketing for Koch International in Port Washington, N.Y. He was VP of sales and distribution for TVT Records.

Michael Bone is named head of music for Palm Pictures. He was executive VP of Capricorn Records.

Manny Benito is promoted to VP of A&R development for



SANDERS



WEYNER



BARRI



SCARCELLO



BENITO



BONE



COOPER



CONIGLIO

the Latin region at Sony Music International in Miami Beach. He was director of A&R for the Latin region.

Karen Yee is named VP of tour marketing for Arista Records in New York. She was VP of account services for Momentum.

Danny Cooper is promoted to senior director of national promotion for the Island Def Jam Music Group in Los Angeles. He was regional manager of promotion and

Internet marketing.

Priority Records names Danny Coniglio senior director of crossover promotion in New York and Glenn Aure associate director of crossover promotion in Los Angeles. They were, respectively, senior director of crossover promotion for Arista Records and assistant PD/music director for KMEL-FM San Francisco.

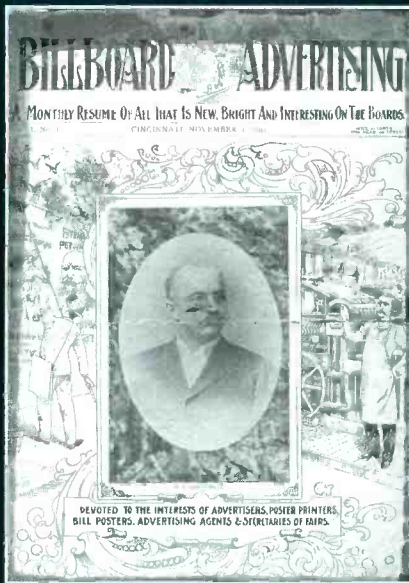
Ark 21 Records names Alex Sarzo sales director of interna-

tional and emerging markets, Jimi Wills national director of sales, and Jim King national director of sales in Los Angeles. They were, respectively, label liaison for Thump Records, marketing manager for Universal Music and Video Distribution, and director of sales for Atomic Pop.

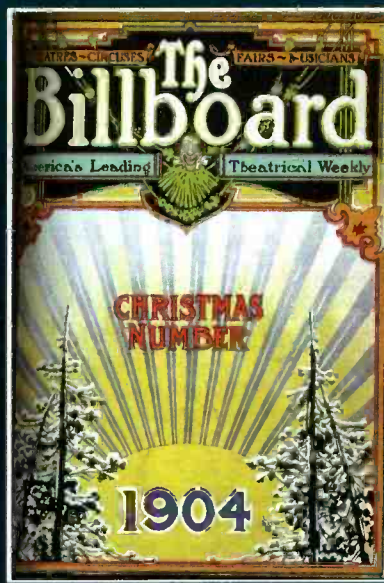
Richard Schaefer is promoted to manager of tour marketing for London-Sire Records in New York. He was assistant to

the VP of marketing.

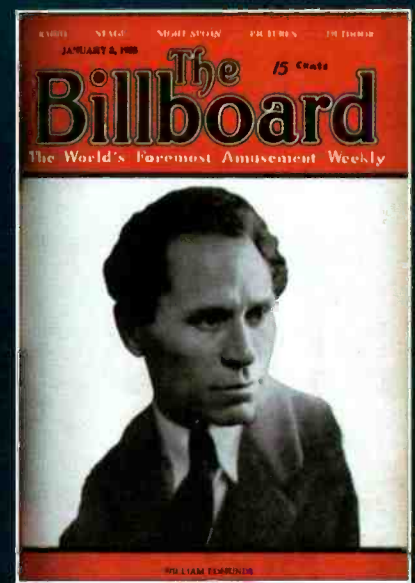
**PUBLISHERS.** Brentwood-Benson Music Publishing names Jill Presley print permissions administrator, Ryan Brewer choral outbound sales representative, and Randall Blakely choral outbound sales representative in Franklin, Tenn. They were, respectively, an intern for EMI Christian Music Group, a substitute teacher, and a model scout for eModel.



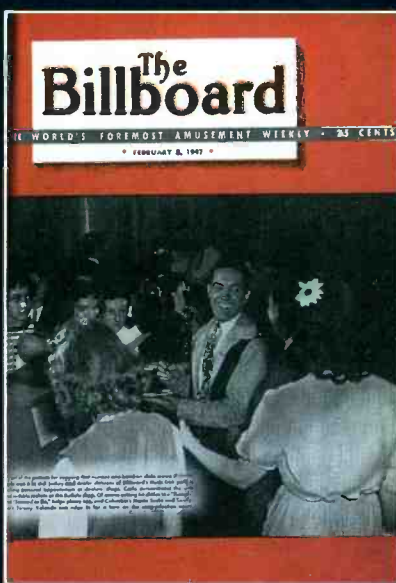
1894



1904



1938



1947



1950



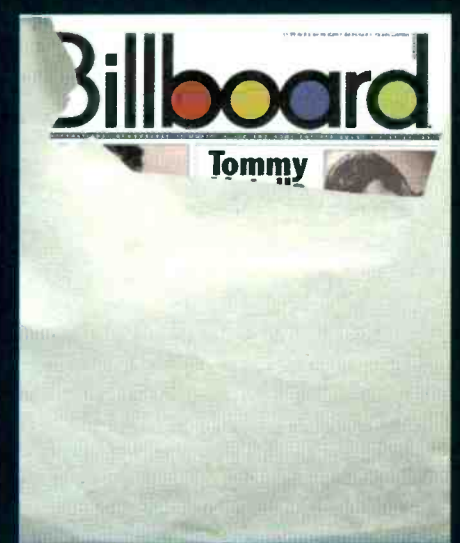
1963



1967



1985



2001

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# Artists & Music

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## DreamWorks' Alien Ant Farm Fires Up Heatseekers Chart

BY JILL PESSELNICK

LOS ANGELES—Papa Roach may have paved the way for Alien Ant Farm by choosing the modern rock act as the first group to sign to its DreamWorks imprint, New Noize, but the band has proved it can gain radio and MTV support on its own.

Alien Ant Farm's lead singer, Dryden Mitchell, says its work ethic is the main thing that his band has in common with Papa Roach. "We're a blue-collar band working hard," he says. "They're the same way. I took it as an honor that they picked us."

The group's March 6 label debut, *Anthology*, debuted at No. 1 on the Heatseekers chart and entered The Billboard 200 at No. 105 in the March 24 issue. The album earned Heatseekers Impact status on The Billboard 200 in the July 7 issue, when it hopped from No. 125 to No. 89. It is currently No. 67 on the chart.

Before Alien Ant Farm—whose other members are guitarist Terry Corso, bassist Tye Zamora, and drummer Mike Cosgrove—signed the major-label deal last summer, the group's focus was on its live shows, through which it was garnering a growing fan base with its often humorous performances.

While that live emphasis remained after the band joined DreamWorks, the label's former marketing director, Monica Fitzgibbons (who now handles the band through her indie marketing company, Dayone Marketing), encouraged the group's transition into a

more commercial realm. Managed by John Boyle of Extreme Consulting, Alien Ant Farm is booked by CAA and published by BMG.

In January, the pop-leaning track "Movies" hit the airwaves, later gaining video airplay on MTV2 and peaking at No. 18 on Modern Rock Tracks. By April, the band had joined Papa Roach's *Raid the Nation* tour. It is currently on the Vans Warped tour.

Alien Ant Farm's second single, a remake of Michael Jackson's "Smooth Criminal," went to radio June 12 and has already reached No. 12 this week on Modern Rock Tracks. It has consistently been a top three phone request at KMYZ Tulsa, Okla., PD Lynn Barstow says. "It's got a nice, fat guitar and was a pretty damn good song when it came out the first time around."

The "Smooth Criminal" video has been featured on the WWF network's *Tough Enough*. Fitzgibbons says the band will also be featured on the show's soundtrack, which will be released on DreamWorks in September.

David Levesque, senior music buyer for the Troy, Mich.-based retailer Harmony House, says that the video has been key to drawing new listeners to the band: "Their sales have actually doubled over the last two weeks."

Mitchell is just hoping to ride this wave of success to the top. "We want to be a household name, like Van Halen. That's our whole goal."



ALIEN ANT FARM

## Philip On Film: Glass Continues To Score Nonesuch, Lincoln Center, And Tour Celebrate The Composer's Rare Art

BY STEVE SMITH

NEW YORK—Since the curtain first rose on the cinematic art form, composers of classical music have been called upon to write incidental music for film much as they had done for the theater in centuries past. Some composers made it a regular part of their careers, while a handful virtually abandoned concert music altogether to concentrate on film scores. Yet few classical composers can boast a relationship with film music as innovative and dynamic as that of Philip Glass.

Beginning with the seminal score Glass created for Godfrey Reggio's 1983 cult classic *Koyaanisqatsi*, his works for film have numbered among his most important and popular compositions. Over the past 15 years, the composer has also broken new ground by accompanying some of those films in live concert settings with his own ensemble or in league with such groups as the Kronos Quartet. Beginning this summer and continuing well into 2002, Glass' cinematic *oeuvre* will be celebrated with major premieres, an eight-city fall tour, and a deluxe retrospective boxed set from Nonesuch.

The festivities began this month at New York's Lincoln Center Festival. As part of a larger series dedicated to the 64-year-old Glass that has already seen the U.S. premiere of his opera *White Raven*, the festival will devote the evenings of July 26-27 to "Shorts," a new collaborative film-and-music project. "Shorts" combines Reggio's lesser-known short films *Anima Mundi* and *Evidence* with new films created especially for the program by leading filmmakers and visual artists Peter Greenaway, Atom Egoyan, Shirin Neshat, and Michal Rovner.

Glass' collaborations with Reggio on *Koyaanisqatsi* and *Powaqqatsi* are among the most influential marriages of film and music in recent

decades, and both works have become key parts of his concert repertoire. The two artists are currently at work on the trilogy's final installment, *Naqooyqatsi*, due in late 2002.

According to Glass, producer Linda Greenberg-Brumbach proposed the concept for "Shorts" as a means by which he could add the 30-minute *Anima Mundi* score to his performance repertoire.

"Linda suggested commissioning the rest of the program from filmmakers," Glass explains. "We began by watching a lot of films last sum-

mer, both by traditional filmmakers who make interesting movies and people who make art films. Once I decided with whom I wanted to work, we called them up, and every one of them agreed."



GLASS

mer, both by traditional filmmakers who make interesting movies and people who make art films. Once I decided with whom I wanted to work, we called them up, and every one of them agreed."

Glass was surprised to discover that each of his chosen collaborators already had a concept or work in progress that could be adapted to his needs. "It turns out that a lot of filmmakers keep sketches and little ideas around," he says, "but nobody really asks them for shorts. It's not a form that anybody particularly wants to work in."

Glass and Greenberg ultimately commissioned four short films to add to *Anima Mundi* and *Evidence* for an evening-length program. "We basi-

cally reversed the usual process and commissioned filmmakers to make movies for a composer."

Each of the filmmakers responded to the commission differently. Greenaway had already nearly completed *The Man in the Bath* when he received Glass' call, while Rovner used a series of her visual images selected by Glass to fashion a storyboard for *Notes*. "As they showed me the movies," Glass says, "I didn't ask them to change very much." When writing music for a filmmaker, a composer has to make changes in the score all the time, Glass notes. "I didn't exact the revenge of the composer here, which would have been tempting," he adds, laughing. "But I wanted them to do what they wanted to do artistically, and I liked what I saw."

Glass will take "Shorts" on the road in October and November for an eight-city tour that includes multi-evening festivals in Austin, Texas; Seattle; Portland, Ore.; Los Angeles; and Ann Arbor, Mich. In each city, Glass and his ensemble will dedicate separate evenings to his scores for *Koyaanisqatsi*, *Powaqqatsi*, and *Dracula*. The first four locations will also see performances of the unique cinematic opera *La Belle et la Bête*. The tour then takes Glass and his ensemble to Columbia, Mo.; Bloomington, Ind.; and Cleveland for one- and two-night engagements in November.

Marking the occasion of the tour, Nonesuch is preparing to release the five-CD film music boxed set *Philip on Film* in September. Glass' Nonesuch tenure began with the 1985 release of his score for Paul Schrader's *Mishima*, and the label has since presented eight further releases of Glass' music for film.

"Philip is one of the great collaborative artists of our time," Nonesuch chief Robert Hurwitz says.

(Continued on page 100)

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## Band Vibe Brings Strummer Alive

### Rejuvenated Ex-Clash Front Man Cranks Out 2nd Hellcat Set

BY WES ORSHOSKI

Most artists get a little nervous once they've finished an album and are waiting for feedback from friends, their record label, critics, and others. But, with his third solo album, *Global a Go-Go* (Hellcat, July 24), former Clash front man Joe Strummer says he was a little bit more eager than usual.

After wrapping a short tour with the Who last year, he and the Mescaleros and the band's engineer, Richard Flack, "ended up in the [studio], without anything prepared," Strummer says. "And we thought, 'Well, we're pretty confident guys, let's give it a run.' So, nobody knew what they were doing, nobody had a direction. It just sort of fell into place. We just went from one tune to another. And after a while, we began to look at each other, going, 'Is this just fun or is this good?'"

There was nobody there to tell us if it was good or bad—we were kind of on our own."

It's easy to understand why the reaction thus far has been positive. Created so spontaneously, Strummer and company's spirited collection of songs are as fun to listen to as they must have been to create.

The 11 tracks, which at times venture into sing-along and spoken-word territory, are peppered with violin, bongos, flute, Wurlitzer, glass harmonica, slide guitar, horns, and accordion, among other instruments. Strummer's lyrics, meanwhile, are intriguing, even if all over the place. The punk-rock pioneer tries to get back on his wife's good side with the apologetic "Bummed Out City" and ponders a likely smoking ban in the fourth dimension—if there is even such a place—on the wonderfully hilarious "Mega Bottle Ride."

For many, *Global a Go-Go* reassures as another item in a relative flurry of activity for Strummer: Shortly after releasing his first solo set, 1990's *Earthquake Weather* on CBS, the artist stepped out of the limelight for most of the next decade. He returned with the 1998 Mescaleros collaboration, *Rock Art and the X-Ray Style*, his first release for Hellcat, the Epitaph Records offspring founded by Rancid's Tim Armstrong and Epitaph founder Brett Gurewitz. Following that album, the band hit the road for a tour that stretched over more than two years (and included a slew of Clash favorites, including "White Riot," "London Calling," and "Tommy Gun"), before returning to the studio last fall.

"I realized I was only happy in a group," Strummer explains. "In the Clash, each of us were part of a team. And I realized that that worked for me. So, slowly but surely, we've managed to reach that state of equity in

the Mescaleros, because we've played so many gigs together. And with the second album, we're really down with each other, almost telepathically."

*Global a Go-Go* (which is dedicated to Joey Ramone) is the product of that "team" philosophy. "Everybody wrote everything, everybody played everything. Nobody was emperor. Nobody was big-boss ego. It was six guys in a room—the five of us and Richard Flack. And everybody was just pitching in. It was such a breeze. And it sounds the way it was."

The unity among band members is instantly noticeable, says Hellcat label manager Chris LaSalle. "Between the last record and this record, the band really began to work as a very well-honed team. Before, I think people were bringing in different ideas and adding to them. On this one, they all

started from scratch—someone would play like a violin riff or someone would play a great reggae bass riff and that would be the start of a particular song." The result, he says, is a more "fully realized record."

Pitching in on violin, mandolin, guitar, and other instruments is Tymonn Dogg, who guested on the Clash's *Combat Rock* and *Sandinista* albums. The Who's Roger Daltrey adds vocals on the title track. Flack, Strummer, and Mescaleros Scott Shields and Martin Slattery produced.

While Flack, Dogg, and the band—which also includes percussionist Pablo Cook—came up with most of the music for the album, Strummer says there was simply a question of "getting, I guess, inspired in the moment" when writing the lyrics.

On the title track, Strummer—whose material is published by Universal Music Publishing/Nineden Music Ltd.—takes on the persona of a global DJ, name-dropping some of his favorite artists and albums along the way: "Buddy Rich in Burundi/Quadrophenia in Amerina."

"He's talking about bringing all these artists and songs to different parts of the world," LaSalle says. "It's sort of like being a dream DJ, which I think is interesting because he has a radio show on the BBC World Service where he gets invited to play records. And he asked one of the program directors how many people listen to his shows, and he said, '40 million people.' To me, that song is all about living in one world and celebrating unity and celebrating our differences as well."

Strummer's work with the Mescaleros over the course of the past three years has noticeably rejuvenated the artist. One of the most refreshing aspects of the experience thus far has been working with Hellcat.

"I gotta say that working with Hellcat has been the best experience

of my life, because it's the first time I've actually worked with human beings instead of a corporation. You know, the corporate thing is always a bit of a monster, chewing up people and spitting them out.

"And, also, in a corporation," he continues, "people change very quickly. I like to kind of build up human relationships with people over time. And it sort of seems to me that every three years, it's all like musical chairs. Suddenly, the guy you've gotten used

(Continued on page 17)



STP Makes the A List. Stone Temple Pilots recently discussed their latest Atlantic release, *Shangri-La-Dee-Da*, on rock journalist Anthony DeCurtis' Get-Music.com show, *The A List*. Pictured, from left, are drummer Eric Kretz, singer Scott Weiland, DeCurtis, guitarist Dean DeLeo and bassist Robert DeLeo.

## Neil Diamond Gets Intimate On 'Opera,' His First Self-Penned Set In 27 Years

**SOLITARY MAN:** It's been 27 years since Neil Diamond composed an album completely by himself without the benefit of co-writers or material submitted by other tunesmiths. But the July 24 release of *Three Chord Opera* changes all that.

"I started co-writing with [1976's] *Beautiful Noise* album, when I did one song with Robbie Robertson," recalls the pop superstar, who has had 37 top 40 hits during his 35-year career. "It was comforting to do it with someone else. It's not quite as high a mountain to climb."

Yet after 1996's *Tennessee Mountain*, which paired the Columbia Records artist with many of Nashville's top songwriters, "I guess I got [co-writing] out of my system," he says. "That was a wonderful experience, but I have no intention, no ambition, to write with other people again. I think it's time for me to just come out and say what I have to say."

The material on *Three Chord Opera* is vintage Diamond from the album opener, the heartbreaking "I Haven't Played This Song in Years," to the optimistic "I Believe in Happy Endings" and the nostalgic, playful "At the Movies." The last of which can be seen as a continuation of his last album, 1998's covers collection of film songs, *As Time Goes By: The Movie Album*.

With its often confessional tone, *Three Chord Opera* features Diamond at his most vulnerable. "It's all pretty intimate and personal and touches a raw nerve," he says, "but somehow I find it easier to say these things in a song than I would in a discussion or a dialogue. I'm able to say things in my music that I'm unable to say to people directly."

Such is the case with first single "You Are the Best Part of Me," a heartfelt paean to a partner who has never heard how much her mate appreciates her. The song is being serviced to AC stations.

After so many years of co-writing, Diamond found it a daunting task to have no one to share any of the heavy lifting. "It took a year of writing every day," he says. "It was very difficult. It was hard to start because I knew I was going to do it all myself. You start from song one and even if you like it, you work up a sweat and you're exhausted and you know you've still got 11 to go."

Writing alone, he also had no one to bounce ideas off of. "You just have to go by your own instincts," he says. "I'm pretty cold as far as my own individ-

ual songs are concerned. I have no hesitation about removing things that I've worked hard on. But the truth is you don't know if it's any good. The first indication is what you get from the producer: in this case Peter Asher and Alan Lindgren. They seemed to respond to this stuff. Either they were lying outright or I'm OK."

Once a mainstay on the pop charts, Diamond says he no longer carries radio's favor, but adds that he never did. "Honestly, I was never too aware of radio even when I was having hit after hit. I was just writing the songs I was capable of writing. I don't think I'm good enough to tailor the songs to what was going on then or now. I'd like to reach No. 1, but I can't worry about it. I don't know how to do that. I do know how to write and get as honest as I can and dig deep down, but after that, it's up to the gods. After that, I can just hope for the best."

An episode of VH1's *Behind the Music* on Diamond begins airing July 22, followed by an appearance on the *Today* show July 27 and then a stop at A&E's *Live by Request* July 28. He starts a 31-city U.S. tour, produced by Sal Bonafede, in September.

Given how prolific Diamond has been, it's not unrealistic to think that someone somewhere is always covering a Diamond tune. The latest U.S. entry is **Smash Mouth's** cover of "I'm a Believer" from the soundtrack to the movie *Shrek*. "I think it's terrific. It adds a new edge to the song," Diamond says of Smash Mouth's version, which enters *The Billboard* Hot 100 at No. 78 this issue. "I would never have believed the song would have been around this long. It took me awhile to get over having the **Monkees** have such a big hit with it because it dropped my hipness quotient considerably having been involved with them when the **Beatles** were around and flourishing."

Diamond loves the prominence the song takes in the movie and that the tune is finding a new audience, even if, he notes with a laugh, the youngsters don't know its origin. "It's nice to see it come back. When I got out of the theater from seeing the movie, there were three kids snapping their fingers and singing it. I joined in, but they had no idea who I was. I was just one of the group."

**POSTPONED:** **Backstreet Boys** have suspended touring through Aug. 7 while member **A.J. McLean** receives treatment for clinical depression and alcohol dependence. The group will return to the road for its previously scheduled Aug. 7 performance in Vancouver.



JOE STRUMMER & THE MESCALEROS



by Melinda Newman



DIAMOND



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*"...when we talk about who is the greatest guitar player, Chet's name is never mentioned. You take him and just set him aside and then you argue about the rest of them." -Eddy Arnold*

## Blackground Ready for Aaliyah's Return

BY RASHAUN HALL

NEW YORK—Being on the verge of superstardom is not all glitz and glamour. Just ask Aaliyah. The 22-year-old singer/actress is readying for a fast-paced day of interviews and photo shoots to promote her eponymous third album (Blackground/Virgin, July 17).

The Detroit native made her first mark on the music scene back in 1994 with her debut, *Age Ain't Nothing But a Number*. Since then, her two following albums—*Age* and 1996's *One in a Million*—have sold more than 3 million copies, according to SoundScan.

Then came *Romeo Must Die*. The 2000 action film, starring the singer and Jet Li, heightened her profile considerably. The film's soundtrack, which sold 1.5 million copies, didn't hurt either.

"I took a conscious break from the public after *One in a Million*," Aaliyah says of the five-year gap between albums. "I wanted to take the time off to relax, rejuvenate myself and think about what I wanted to do for the next album. It took a little bit longer than I anticipated, with the other projects, like *Romeo*, coming up. But I did little things to keep myself visible so people wouldn't forget about me."

With five years and a breakout film role under her belt, the artist isn't letting the pressures of stardom overwhelm her.

"There is always a bit of pressure to do a good album—to do good work, period," Aaliyah says. "I really put a lot of pressure on

myself, more so than other people. But I try not to let that overwhelm me to the point where I can't even do good work. I just put it aside and do the best that I know that I can."

Aaliyah again pressured herself while recording the new album and filming Anne Rice's *Queen of*



AALIYAH

*the Damned* in Australia at the same time. On *Aaliyah*, she once again teamed with Timbaland—who was responsible for her chart-topping "Try Again"—as well as a host of up-and-coming producers and songwriters.

"Tim and I have an amazing chemistry, so we had to work together—it was a given," the singer says. "I also love what the kids in Rapture and Key Beats were coming up with. I thought that they were able to give me what I wanted because they're very innovative, very cutting-edge."

"When we all come together to work, it just happens. There is no one thing that influences us; it just comes from within. I never want one particular thing to influence me to [the point] where I do something that's not me. I'm

adamant about staying true to myself, which is why we all really loved working in Australia—because we got to get away from what was going on over here."

Although filming *Queen of the Damned* delayed the release of *Aaliyah*, the singer/actress enjoys balancing her two passions.

"Music is first to me—that's my heart—but I've acted since I was young," says Aaliyah (who is booked by Creative Artists Agency in Los Angeles and managed by the Brokaw Co., based in Los Angeles). "I wanted to take that step at some point in my career, but I wanted it to be the right time and the right vehicle—*Romeo* was it."

In addition to landing her the role in *Queen of the Damned*, Aaliyah's performance in *Romeo Must Die* also led to her upcoming roles in the sequels to *The Matrix* and a remake of 1976's *Sparkle*—the story of a Supremes-like group's rise to stardom—which Whitney Houston is producing.

"I want people to look at me as a music artist and enjoy my music, and then look at Aaliyah as an actress as well," she says. "There will be times when I do a song on a soundtrack, and then there will be times when I won't do music, and I'll just be in the movie acting. I feel that I'm versatile, and I want that to be seen."

"We Need a Resolution," the lead single from *Aaliyah*, is already creating a stir, currently at No. 64 on The Billboard Hot 100.

"I wanted that to be the first single because I felt it was a good way to come back out after 'Try Again,'" Aaliyah says. "'Try Again' was a very upbeat song—very in your face. While this isn't a ballad, 'We Need a Resolution' wasn't an upbeat song either. It's midtempo—very sexy and very smooth—yet I felt that all radio formats could get into it because you can still dance to it."

Aaliyah teamed with director Paul Hunter to conceive the single's accompanying clip. "We wanted to do the [video of the single] 'One in a Million' of now," she says. "That video was very simple, but it was beautiful. I'm older now—I'm 22, and I'm grown—so that's what we did."

Beyond the single, *Aaliyah* is filled with songs that chart her creative growth. "I Care 4 U," a smoky old-school ballad, was recorded about five or six years ago.

"We did it right after I finished *One in a Million*," she says. "The album was done and mastered, so we figured we'd hold onto it for the next album. It's just one of those timeless songs. I also love the fact that it's a female saying: 'Don't cry, I'll wipe your tears. I love you, just give me the chance to show you.'"

(Continued on page 18)

## Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	EVA CASSIDY BLIX STREET 10046 (11.98/16.98)	NO. 1 SONGBIRD # weeks at No. 1	16
2	—	EVA CASSIDY BLIX STREET 10046 (16.98 CD)	LIVE AT BLUES ALLEY	4
3	3	MOBY ▲ <sup>2</sup> V2 27049* (10.98/18.98) HS	PLAY	100
4	2	ENYA ▲ <sup>2</sup> REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	69
5	4	METALLICA ▲ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	517
6	5	CREED ▲ <sup>5</sup> WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON	197
7	26	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	18
8	7	SHANIA TWAIN ▲ <sup>18</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	192
9	9	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	350
10	13	BOB MARLEY AND THE WAILERS ▲ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	628
11	11	WEEZER ▲ <sup>3</sup> DGC 424629/INTERSCOPE (10.98/11.98) HS	WEEZER	90
12	10	DIXIE CHICKS ▲ <sup>11</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	180
13	14	JOURNEY ▲ <sup>10</sup> COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	501
14	12	KID ROCK ▲ <sup>9</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	132
15	8	NEIL DIAMOND ▲ <sup>3</sup> COLUMBIA 38068/CRG (10.98/17.98)	12 GREATEST HITS, VOL. II	33
16	6	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	554
17	19	AC/DC ▲ <sup>19</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	360
18	15	LIMP BIZKIT ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	107
19	20	PINK FLOYD ▲ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1266
20	18	GODSMACK ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	131
21	16	STAINED ▲ FLIP/ELEKTRA 62356/EEG (12.98/18.98) HS	DYSFUNCTION	69
22	22	DEF LEPPARD ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	239
23	24	SANTANA ▲ <sup>14</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	106
24	21	LONESTAR ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	102
25	42	MADONNA ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	332
26	31	BLINK-182 ▲ <sup>5</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	92
27	35	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	162
28	17	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	73
29	36	PHIL COLLINS ▲ <sup>2</sup> FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	HITS	129
30	32	CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	388
31	41	FLEETWOOD MAC ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	429
32	33	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>9</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	372
33	27	SNOOP DOGGY DOGG ▲ <sup>4</sup> DEATH ROW 63002* (11.98/17.98)	DOGGY STYLE	79
34	23	RED HOT CHILI PEPPERS ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	106
35	29	AEROSMITH ▲ <sup>10</sup> COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	346
36	40	JIMMY BUFFETT ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	492
37	37	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	413
38	38	EAGLES ● <sup>27</sup> ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	322
39	28	FRANK SINATRA ▲ <sup>2</sup> REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	57
40	—	VAN HALEN ▲ <sup>2</sup> WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	53
41	—	AC/DC ▲ <sup>3</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	162
42	—	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	47
43	50	BACKSTREET BOYS ▲ <sup>13</sup> JIVE 41672/ZOMBA (12.98/18.98)	MILLENNIUM	97
44	30	SUBLIME ▲ <sup>5</sup> GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	240
45	45	2PAC ▲ <sup>9</sup> DEATH ROW 63008* (18.98/24.98)	ALL EYEZ ON ME	147
46	25	DAVE MATTHEWS BAND ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	260
47	—	THE BEACH BOYS CAPITOL 26266 (17.98 CD)	PET SOUNDS	45
48	39	BEE GEES ● POLYDOR 559220/UNIVERSAL (12.98/18.98)	ONE NIGHT ONLY	54
49	46	2PAC ▲ <sup>9</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	103
50	—	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	133

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

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# Atlantic Hopes Lauded U.K. Star Craig David Is 'Born' To Charm U.S. Audiences

BY GAIL MITCHELL

Can a U.K. R&B/pop sensation translate worldwide sales exceeding 3.5 million into Stateside success? That's the question facing Atlantic Records, as the label prepares for the domestic release of Craig David's *Born to Do It* (July 17).

Released in the U.K. last summer on Wildstar Records, David's self-penned effort rocketed into the No. 1 slot on the charts there—thanks to two smash hit singles, "Fill Me In" and "7 Days."

Within the past year, the 20-year-old singer/songwriter—whose fans include musical colleagues Usher, Sisqó, and Elton John—has also claimed three MOBO Awards (including best newcomer) and four 2001 Brit Award nominations.

"It's all been very surreal," David says. "When I do interviews, I sometimes talk in the third person, like I'm watching this other artist grow. I'm amazed, just trying to enjoy everything. But I'm aware success can be taken away just as fast. I keep that in the back of my mind."

America's primary introduction to David is the infectious, hooky commercial single "Fill Me In," which currently stands at No. 19 on both the Hot R&B/Hip-Hop Singles & Tracks chart and the Hot 100.

The Latin-accented second single,

"7 Days," will be shipped to radio in mid-to-late September. Both tunes, as well as other notable tracks—including the rock'n'funk "Walking Away," the easy-groovin' "Rendezvous," the club jam "Time to Party," and the sparkling "Last Night"—engagingly combine David's vocal prowess with his R&B, rap/hip-hop, rock, and pop influences gleaned through listening to Soul II Soul, Loose Ends, Travis, Terence Trent D'Arby, Coldplay, Michael Jackson, Stevie Wonder, and others.

"I'm influenced vocally by R&B music," says David, (who's co-managed by Lisa Barbieri). "As for rap and hip-hop, it comes from the U.K.'s garage scene, while my production leans into different genres. Being brought up in the U.K. and coming from a mixed-race family, it's hard to put my style into a category. It's left-field music that incorporates all my flavors."

Asked why his songs have become so popular so fast, the Windswept Pacific/ASCAP-published artist attributes it to simplicity.

"That's what people are enjoying," notes the Southampton-bred David. "Regardless of production, I write to keep a melodic flavor throughout and not jump around doing acrobatics and ad-libs. I like to keep it simple and let the melody take you. Lyrically, I write about life experiences I've been through without being too specific—

which can keep people from being able to totally relate."

David's album is produced by "Fill Me In" co-writer Mark Hill, one-half



DAVID

of adventurous production duo Artful Dodger. The pair met by way of their DJ gigs at British club Juice after Hill learned about David winning a 1996 national songwriting competition with the song "I'm Ready," which was later recorded by R&B quintet Damage. David and Hill's 1999 collaboration, the Artful Dodger garage/crossover hit "Rewind," with David on vocals, is also included on *Born to Do It*.

Calling the album a "very solid R&B/pop record," Trans World Entertainment's urban music buyer Jim Stella says all the pieces are in place for the album to make "a big splash in the U.S."

## BAND VIBE BRINGS JOESTRUMMER ALIVE

(Continued from page 14)

to has gone to work for EMI, or he's swapped with so-and-so.

"But with [Tim and] Hellcat," Strummer says. "I've just really had a blast, because you're dealing with people and you can ring them up and say, 'Hey, what do you think of this?' And they'll go, 'No' or 'What about this?' Also, we've felt a bit liberated because *Rock Art and the X-Ray Style* didn't do a lot of business, as they say. So, when we were licking our wounds after touring it, we looked on the bright side of it and said, 'Hey, well, at least it gives us room to experiment, because there's nobody to let down."

"I realize that I don't really fit into the mold," Strummer adds. "You know, the industry finds new talent, puts new talent on the radio, and sells new talent in a kind of a—if you could put it crudely—conveyor belt kind of way, like Henry Ford or something. I realize that taking an 11-year breather doesn't really fit into the mold. It was very difficult with *Rock Art and the X-Ray Style* to get on the radio, because it just didn't fit into any kind of [format]. Nobody could understand where to fit it in. So I realized we could get play in L.A.—and Australia, funny enough. But, in my own country, here in Britain, we can't even get one play. I don't think we even had one play at all on any station. So it's like, never mind, big boys don't cry. You can still get on with it, because it was like that in the early days of punk, anyway. So, when we were making this record, I was thinking, 'We gotta get out there and get the news out about this record. Why don't we do a whistle-

stop tour, playing in-stores in any big city we can get it going?"

Strummer and the Mescaleros will do just that starting July 16, when they play the first stop on an eight-date in-store tour at the HMV store on London's Oxford Street. The following day, the band hits the Virgin Megastore in Leeds. The band plays the Virgin Megastore in New York's Times Square on the album's U.S. release date and will then trek across North America, hitting the HMV Superstore in Toronto, Amoeba Music in San Francisco, and Tower locations in Chicago and Los Angeles.

"I'm hoping to draw people in, and maybe they'll buy the record and maybe they'll go and tell their friends. I'm trying to work a word-of-mouth network here, 'cause we ain't really a pop act. We're not really R&B. We couldn't get on MTV if we spent 6 million quid. So, you have to accept the way the world is."

The in-stores should help give the album a boost, says Amoeba's Kara Lane. "The last Mescaleros album seemed to pop up out of nowhere. There was a little bit of awareness. But, on this one, with him doing these in-stores, it just increases his presence."

Along the in-store trail, Strummer will be a guest DJ July 23 at WFMU Jersey City, N.J., and July 24 at WFUV Bronx, N.Y., as well as be a guest on CFNY Toronto. He and the band will appear July 24 on *Late Night With Conan O'Brien* and will open for Brian Setzer Aug. 4 at the Greek Theatre in L.A.

Hellcat, which is releasing the al-

bum worldwide, doesn't plan to release a formal single in the U.S., but the album—released July 10 in the U.K.—is already getting a lift from KCRW L.A., where music director Nic Harcourt is playing "Bhindi Bhagee," "Mega Bottle Ride," and "Mondo Bongo."

The label is servicing triple-A stations and progressive noncommercial outlets. "I think that he might have a shot at triple-A," Harcourt says. "But, honestly, I think it's going to be tough."

Stations across Europe are being serviced with "Johnny Appleseed," for which the band has shot a video. Also, a vinyl, gatefold version of the album will be pressed in the U.K. only.

The band—managed by Simon Moran at SJM Management in Manchester, England, and booked by Keith Naisbitt at APA in L.A.—will return to the U.S. for a full-fledged tour in October, with a U.K. tour slated for November.

Having just reunited with his Clash mates in May to accept the outstanding contribution to British music trophy at the U.K.'s Ivor Novella Awards, Strummer knows he will again be facing the reunion question as he promotes the new album.

So what's the answer? "I don't think it's really gonna happen," he says. "Maybe when the heat's off in 20 years' time, we'll get together and make a blues record or something. I often think it would be a laugh to do a tour when we're 78." That would be "really kicking," he adds, laughing loudly. "That is a punk-rock idea."

Atlantic began putting those pieces together at the beginning of the year. After announcing David's signing in January, the label flew him to New York for 10 days of extensive press/industry exposure. He returned to the States in May for a series of live acoustic performances at various WEA branches (Dallas, Atlanta, Minneapolis, Chicago, Detroit, Los Angeles, San Francisco), where he also met radio, retail, and video tastemakers.

In addition to video airplay on MTV, VH1, and BET, major TV appearances (*Weekend Today*, July 14; *The Tonight Show With Jay Leno*, July 20), and live performances (L.A.'s El Rey Theater, July 19; Central Park Summerstage July 22), the David dance card includes a July 16 listening party and chat via AOL/Teenpeople.com and a September contest with publications *Black Beat* and *Word*

*Up!* wherein contestants complete a line from a David album cut. The grand prize in the random drawing is an autographed multi-platinum plaque.

"How to break Craig in the States was definitely an issue when we began discussing this project," says James Lopez, Atlantic's senior director of urban marketing. "But he's a true artist who's a breath of fresh air for R&B/pop, which has become very producer-driven here vs. artist-driven. His different sound separates him from the pack."

David—who chose his album title from a line in his favorite movie, *Willy Wonka & the Chocolate Factory*—admits that breaking in to the U.S. mainstream will be challenging. "Selling 4 million in the U.K. is a nice success story," he says. "But it will be harder for me as a newcomer vs. an American newcomer. I'll just let my music do the talking."

amusement business					
					BOXSCORE
					TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC, EDEN'S CRUSH, A-TEENS, MEREDITH EDWARDS, 3LW	Miller Park Milwaukee	June 26	\$1,956,151 \$65.50/\$35.50	34,148 44,978	Clear Channel Entertainment
DEPECHE MODE, POE	Madison Square Garden New York	June 27-28	\$1,438,890 \$75/\$40	27,042 30,414	Clear Channel Entertainment
BACKSTREET BOYS, KRISTAL SHAGGY, RICHARD JEMMOTT	ctnow.com Meadows Music Centre Hartford Conn	June 28-29	\$1,425,192 \$102/\$38.50	35,575 48,170	Clear Channel Entertainment
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, DISTURBED, CRAZY TOWN, ZAKK WILDE'S BLACK LABEL SOCIETY	The Gorge George, Wash	June 25	\$1,268,000 \$60.40	20,000 sellout	House of Blues Concerts
BACKSTREET BOYS, KRISTAL SHAGGY	Post-Gazette Pavilion at Star Lake Burgettstown, Pa	June 25-26	\$1,084,456 \$127/\$25	34,504 45,483	Clear Channel Entertainment
AEROSMITH, FUEL	Post-Gazette Pavilion at Star Lake Burgettstown, Pa	June 30	\$851,196 \$87/\$25	23,050 23,188	Clear Channel Entertainment
BACKSTREET BOYS, KRISTAL SHAGGY	Nationwide Arena Columbus Ohio	June 22	\$647,260 \$100/\$38.50	11,386 14,522	Clear Channel Entertainment
RADIOHEAD	The Gorge George, Wash	June 23	\$789,400 \$39.95	20,000 sellout	House of Blues Concerts
TIM MCGRAW, KENNY CHESNEY, MARK COLLIE	Glen Helen Blockbuster Pavilion Devore, Calif	June 24	\$760,406 \$75/\$31	16,945 20,223	Clear Channel Entertainment
TIM MCGRAW, KENNY CHESNEY, MARK COLLIE	The Gorge George, Wash	July 1	\$755,748 \$65.65/\$49.35/\$38.85	18,717 20,000	House of Blues Concerts

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## Catie Curtis Eyes Road Rebound With Ryko/Palm Debut *Dar Williams, Late Morphine Singer Influence 'My Shirt Looks Good On You'*

BY SCOTT BROOKS

Catie Curtis is not the type to take an opportunity for granted. Fresh from recording her fourth album, *My Shirt Looks Good on You* (Rykodisc/Palm Pictures, Aug. 21), the singer/songwriter is excited about supporting the album with a fall tour.

"This is one of those big moments," she says. "I mean, you only have a few of them in your career. Every time a record comes out that's actually being supported, you get to really ride the wave. That's how I feel about heading into this tour."

In the past, Curtis has not always had such an opportunity—at least not with full label support. Her previous home, Guardian, seemed to fold within minutes of the 1997 release of the critically lauded *Catie Curtis*.

Curtis, who first established herself playing coffee houses in Boston, says she hopes to be on the road supporting this album for between six months and a year.

"The longer I do this touring thing, the more I appreciate having a new record out and getting the support from a label to promote dates," says the artist (who is booked by Paul Goldman of Monterey, Calif.-based Monterey International and managed by Tim Bennett of Boston's Fitzgerald-Hartley). "It sort of gets me in a place where I get very psyched up for the album release [and the ensuing] tour."

Curtis, who is published by Rykomusic (ASCAP), wrote about one-third of the new album just before entering the studio. At the time, she was on the road opening for fellow singer/songwriter Dar Williams. Curtis says that being on the road with Williams proved instrumental in shaping the sound of the new record.

"Her audience really demands a very challenging lyric and some concepts. They're conceptual listeners, and they're not just about the groove. I feel like I was writing, at that time, for her audience, which I really liked playing for, because they demand that."

The songs on *My Shirt Looks Good on You* are not as personal as those on her previous albums, as four of the tracks were co-written with various musicians and songwriters. The album's title is meant to reflect the team effort, Curtis says.

"This is the most collaborative I've ever been on a record. This is the first time that I didn't just go into the studio with a producer and arrange each song as a producer/artist team."

Produced by Trina Shoemaker (Sheryl Crow's *The Globe Sessions*), the album features former Morphine members Billy Conway and Dana Colley on drums and saxophone, respectively.

Two years after the death of Mark Sandman, the front man of the lauded Morphine—which also

called Rykodisc and Boston home—Curtis, backed by Conway and Colley, pays tribute to the singer with a cover of Sandman's



CURTIS

previously unreleased "Patience."

Rykodisc president George Howard says Sandman's death has left another mark on Curtis' career. "When Mark Sandman died, Catie took a cue from that to collaborate more, because Mark was such a big collaborator."

Much of the album's spirit lies

in Curtis' interaction with mandolinist Jimmy Ryan, a longtime collaborator who, with Sandman, formed the Pale Brothers. According to Curtis, the interplay between her voice and Ryan's electric mandolin is the focal point of this album and a feature that her listeners will find distinctive.

"Everybody has heard electric guitar since the dawn of time," Howard says. "To hear somebody playing something slightly different will make people go, 'That's a cool sound.'"

"Kiss That Counted," the first of three proposed singles, hits triple-A and college radio Aug. 6. To help promote the song and album, Curtis will make appearances at stations in the Northeast and Mid-Atlantic during August and September.

Curtis is also launching a new Web site ([catiecurtis.com](http://catiecurtis.com)), to feature news updates as well as chat and merchandising information.

## BACKGROUND READING AALIYAH'S RETURN

(Continued from page 16)

Other standout cuts include "Never No More," which tackles the issue of domestic violence with an honest, sensitive touch. "I wanted a song on the album that spoke about a heavy topic, but not in a preachy way," the artist notes.

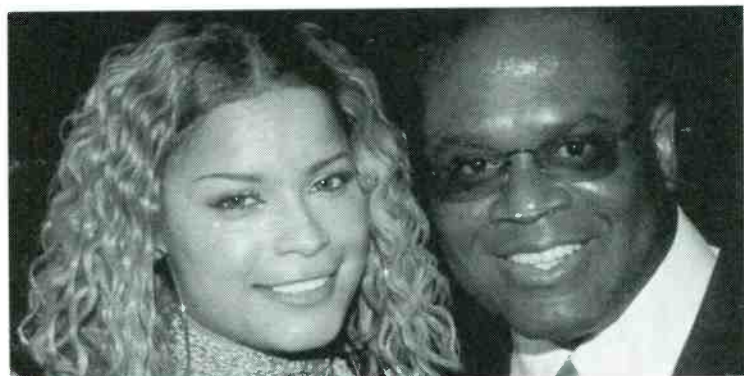
For Blackground president Jomo Hankerson, the key to success for this project is addressing Aaliyah's many fan bases. "After addressing her core [audience], we want to let new fans of this young, hot Hollywood actress know about her musical history," he says.

Blackground has planned a variety of promotions to accomplish that. The label has teamed with BET.com for a car and cash giveaway. A DVD/CD package will feature both the album, four music videos, and behind-the-scenes footage. The first 1 million copies of *Aaliyah* will also

come with an O-card and an extra bonus track.

"Consumers have been buzzing about this album for three or four months," says Sonya Askew, urban music buyer for Musicland. "My only concern is that the street date has been moved several times, and when that happens, consumers get tired of coming into the stores and asking for an album. As long as the label realizes this and is prepared to promote this album to let people know that it is finally coming, it should do well."

Hankerson acknowledges that, while Aaliyah is quickly becoming a hot commodity in Hollywood, her first love is still music. "While we do use the movie tie-in angle in publicity and marketing, we are trying to make this an organic music project," he says. "First and foremost to Aaliyah is her music."



**Feeling Blu.** Arista president/CEO L.A. Reid, right, recently hosted Arista Music in Motion, an artist showcase at the St. Regis Hotel in Los Angeles. During the event, the industry veteran introduced several new acts that he's nurturing. Among them was pop/R&B singer Blu Cantrell, left. Additional showcases are to be held in New York and other cities in the coming months.

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**PLOUGHING THROUGH:** Even though they all happen to be openly gay, the members of **Ploughound** are not inclined to be grouped under the ever-expanding contingent of "queercore" bands currently making noise along the indie-rock underground.

In fact, the closest the San Francisco-based act is ever likely to get to making a political statement is that not all gay men worship **Madonna** and live for techno dance beats.

"We're just your average-Joe, obnoxious rock band," says **Duane Bryant**, the band's bassist/co-lyricist, adding with a laugh that perhaps the most important fact about Ploughound is that the band's members are all "housebroken and play extremely well with others."



PLOUGHOUND

His humor is indicative of the 2-year-old band's second self-made CD, *Shift*, a collection of guitar-charged power-pop tunes that triggers complimentary comparisons with **Blink-182** and fellow Bay-area rockers **Green Day**.

"Our intention was to make an album of hooky songs with

big drums, big bass, and big guitar—lots of powerchords," notes **Allan Dye**, the band's guitarist/co-lyricist, adding that the band intended to fill the album with "happy rock songs about the misery of life."

Bryant chimes in with a wink and a grin, saying "When writing, our main priority is that the song must lodge itself in the brain so completely that surgery is required to remove it."

That's a pretty lofty goal toward which Ploughound makes formidable strides, with such sticky, single-worthy gems as the giddy "Smile Mile Wide," the raucous "I Don't Wanna Hear That Band Again," and the rumbling "Lost My Soul"—all of which would be a comfortable fit on modern-rock and college-radio playlists.

As much as they claim to be unwaveringly lighthearted, the lads briefly get serious on "Desert Clouds," a striking Dye composition that contrasts a vibrant, harmony-laden chorus with intelligent, often meditative verses. Clearly, there's more to this band than initially meets the ear; by parceling out the deeper stuff gradually, it is able to keep the overall tone playful and easily accessible.

Bryant and Dye are joined on the disc by **Leif Wauters** (vocals), and **Ed Bolland** (drums). Since the project was recorded, both Wauters and Bolland have left the lineup to pursue other projects. Wauters has been replaced by **Tommy Barnhard**, who brings a new edge and a videogenic image to the table. A new drummer will be confirmed shortly.

The personnel changes haven't slowed Bryant and Dye from aggressively promoting *Shift*, which can be purchased via [CDBaby.com](http://CDBaby.com) or via [mp3.com/ploughound](http://mp3.com/ploughound) (both sites also carry the act's fine 2000 debut, *Schwank*). A summer slate of West Coast gigs are being booked, and the act is already a steady fixture in such San Francisco rock venues as Paradise Lounge, Hotel Utah, and Red Devil Lounge.

*Shift* is also being shopped to major labels and shipped to press and radio programmers.

Additionally, Bryant and Dye have begun drafting new material with Barnhard that they plan to immediately include in the band's current stage set.

"We're looking forward to dragging Tommy into the studio and getting his voice on some new songs," Bryant says. "Our goal is to keep the wheels turning at all times, no matter what."

Meanwhile, don't miss *Shift*. Simply put, it's a winning effort from a scrappy, undeniably talented group of men with the potential to go the distance. Jump on the bandwagon early.

For additional information, contact Bryant at 415-786-3587 or at [ploughound\\_shift@yahoo.com](mailto:ploughound_shift@yahoo.com).

*'We're all housebroken and we play well with others.'*

—DUANE BRYANT, PLOUGHOUND

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			JULY 21, 2001	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	1	5	<b>PAUL OAKENFOLD</b> WARNER SUNSET/FFRR 31169/LONDON SIRE (18.98 CD)	<b>No. 1</b> SWORDFISH: THE ALBUM (SOUNDTRACK)
2	29	2	GRUPO BRYNDIS DISA 727012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA
3	12	4	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	PLAY IT LOUD
4	7	23	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
5	8	57	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
6	5	8	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
7	6	3	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA UNIVERSAL 014117 (12.98/18.98)	CONCRETE LAW
8	2	2	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD)	ROOTY
9	4	7	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
10	14	36	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
11	10	6	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98)	MAS DE MI ALMA
12	15	62	KEITH URBAN ● CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
13	16	3	AFRO CELT SOUND SYSTEM REAL WORLD/NARADA 10184/VIRGIN (17.98 CD)	VOLUME 3: FURTHER IN TIME
14	13	14	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER
15	17	28	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
16	3	7	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD)	COME DREAM WITH ME
17	33	32	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
18	NEW ▶		CRADLE OF FILTH SPITFIRE 15207 (16.98 CD)	BITTER SUITES TO SUCCUBI
19	27	4	THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98)	DOCTOR OF LOVE
20	9	2	RES MCA 112310* (8.98/12.98)	HOW I DO
21	22	9	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
22	24	7	STEREOMUD LOUD/COLUMBIA 85483/CRG (12.98 EQ CD)	PERFECT SELF
23	18	32	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
24	23	5	CESARIA EVORA WINDHAM HILL 11590/RCA (11.98/17.98)	SAO VINCENTE
25	41	33	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1

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	11	2	SCREWBALL HYDRA 9201*/LANDSPEED (17.98 CD)	LOYALTY
27	19	5	RUFUS WAINWRIGHT DREAMWORKS 450237/INTERSCOPE (18.98 CD)	POSES
28	NEW ▶		PFR SQUINT 6156 (13.98 CD)	DISAPPEAR
29	46	7	ROY D. MERCER CAPITOL (NASHVILLE) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
30	45	3	EL ORIGINAL DE LA SIERRA UNIVISION 976001/UNIVERSAL LATINO (7.98/13.98)	HOMENAJE A CHALINO SANCHEZ
31	32	13	SONICFLOOD GOTE 72827 (15.98 CD)	SONICPRAISE
32	35	9	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
33	34	21	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
34	NEW ▶		THE COUNTDOWN KIDS HEARTLAND 00831/TIME LIFE (29.98 CD)	100 SONGS FOR KIDS: MOMMY AND ME
35	42	13	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
36	31	8	BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA
37	36	10	REMEDY FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
38	39	8	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	TRUE VIBE
39	30	5	CRISTIAN ARIOLA 85324/BMG LATIN (10.98/15.98)	AZUL
40	37	9	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
41	RE-ENTRY		TAMMY COCHRAN EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)	TAMMY COCHRAN
42	25	3	ESHAM OVERCORE 2260/TVT (10.98/16.98)	TONGUES
43	44	14	BOND MBO 467091/DECCA (17.98 CD)	BORN
44	RE-ENTRY		BRIAN CULBERTSON ATLANTIC 83444/AG (17.98 CD)	NICE & SLOW
45	49	17	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
46	48	5	KEB' MO' OKEH/EPIC 63829/SONY WONDER (9.98 EQ/16.98)	BIG WIDE GRIN
47	RE-ENTRY		THE KATINAS GOTE 72830 (15.98 CD)	DESTINY
48	RE-ENTRY		SARINA PARIS PLAYLAND 50175/PRIORITY (11.98/17.98)	SARINA PARIS
49	RE-ENTRY		STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
50	NEW ▶		RICHARD "HUMPTY" VISSION TOMMY BOY SILVER LABEL 1484/TOMMY BOY (17.98 CD)	DAMN THAT DJ MADE MY

## POPULAR • UPRIISINGS

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

**THE NEW TENORS:** The music world has produced popular crossover opera acts **the Three Tenors** and **the Irish Tenors**, both of which have achieved hit albums.



**Land of the Lost.** World-music act Land of the Lost has embarked on a U.S. tour in advance of the Aug. 21 release of its eponymous debut album (Windham Hill/RCA Victor). Lead vocalist Lakshmi says the group's music embodies the "spiritual world that all humans experience." Upcoming tour dates include Aug. 1 in Los Angeles and Sept. 3 in Seattle.

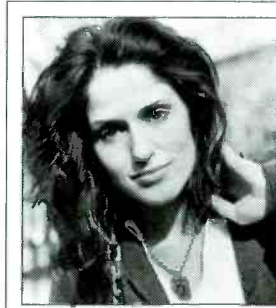
Now comes the latest trio of tenors to make a bid, **Three Mo' Tenors**, consisting of three African-Americans: **Victor Trent Cook**, **Rodrick Dixon**, and **Thomas Young**. Three Mo' Tenors' epony-

mous debut album, due July 24 on RCA Victor, could be considered more Broadway than opera.

The trio have appeared on NBC's *Weekend Today* and featured on the PBS program *My Favorite Broadway*. PBS will focus a good deal of its August pledge drive on Three Mo' Tenors, as a performance by the group will be shown on PBS' *Great Performances* this summer. The trio is also planning to do a U.S. college tour later this year.

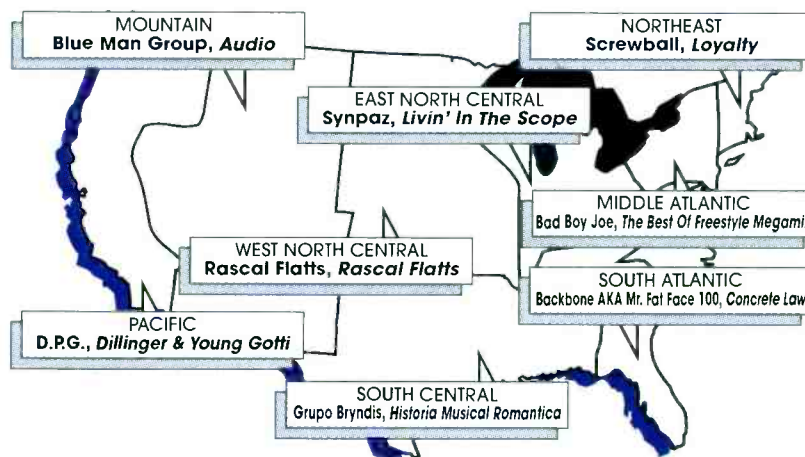
**NULL, NOT VOID:** Heavy rock band **Nullset** is aiming to break through a crowded marketplace of aggressive music. The band's eponymous album, released July 17 on Grand Royal/Virgin Records, was produced by **Howard Benson** (*Sepultura*, *P.O.D.*).

"Smokewood" is the album's first single, and it has had early airplay on such rock stations as WAAF Boston; WRIF Detroit; KUPD Phoenix; KBER Salt Lake City; WCCR Hartford, Conn.; WFNX Boston; and KXTE



**Elemental Morgan.** Contemporary Christian singer Cindy Morgan wrote or co-wrote all the songs on her new album, *Elementary*, due Aug. 28 on Word/Epic Records. Morgan, who has won several Dove Awards, says her new album reflects the balance of "celebrating joy in the midst of sadness."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
- Rascal Flatts *Rascal Flatts*
  - Chris Cagle *Play It Loud*
  - Nickel Creek *Nickel Creek*
  - Keith Urban *Keith Urban*
  - Jamie O'Neal *Shiver*
  - Rhonda Vincent *The Storm Still Rages*
  - Stereomud *Perfect Self*
  - Paul Oakenfold *Swordfish: The Album (Soundtrack)*
  - Basement Jaxx *Rooty*
  - Mark McGuinn *Mark McGuinn*

- MIDDLE ATLANTIC**
- Bad Boy Joe *The Best Of Freestyle Megamix*
  - Basement Jaxx *Rooty*
  - Paul Oakenfold *Swordfish: The Album (Soundtrack)*
  - Nikka Costa *Everybody Got Their Something*
  - Lon Ballinger *Webster Hall Tranzworld 4*
  - DJ Skribble *Essential Spring Break -- Summer 2001*
  - The Happy Boys *Mix Show 1*
  - Jane Monheit *Come Dream With Me*
  - Good Charlotte *Good Charlotte*
  - Cesaria Evora *Sao Vincente*

Las Vegas. **Nullset** has already shared concert bills with such bands as **Linkin Park**, **Disturbed**, and **Buckcherry**.

Prior to *Nullset*, the band released two independent EPs: 1998's *This Is Not a Test* and last year's *Smokewood*. The latter EP was a top 10-seller in the band's hometown of Boston during its first week of release, according to Grand Royal/Virgin. (The EP has since been rereleased by the major.) **Nullset** is currently touring the East Coast and is expected to mount a full tour of the U.S. later this year.

Tour dates in the near future include July 25 in Natick, Mass.; July 28 in Leominster, Mass.; Aug. 9 in Suffolk Downs, Mass.; Aug. 10 in New Haven, Conn.; and Aug. 11 in Rochester, N.Y.

**ALL OR NOTHING:** **Benny** is a familiar name in Latin music, since he was formerly in the group **Timbiriche**. The band had a No. 42

hit on The Billboard Latin 50 with 1999's *Timbiriche Clasico*. **Benny**, who recorded seven albums with **Timbiriche**, will return to the spotlight with his new solo album, *Todo O Nada*, due Aug. 7 on WEA Latina. The album's first single, "Uno," is getting radio airplay



**Lifer Term.** Rock band **Lifer** had its eponymous major-label debut album produced by Alex Lifeson of Rush, whom guitarist Aaron Fink calls a "musical mentor." The Pennsylvania quintet (which used to be known as **Strangers With Candy**) first came to national attention in 1999, when it won an MTV cover-band contest. *Lifer* is due Aug. 14 on Republic/Universal Records.

in Mexico and has been serviced to Latin radio in the U.S.

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

★ IVY

*Long Distance*

PRODUCERS: Andy Chase and Adam Schlesinger

Netwerk America 30218

Those desiring the lush soundscapes, beat-smart rhythms, graceful melodies, melancholy interludes, and seductive vocals—of the kind embraced by such acts as Komeda, Swing Out Sister, and St. Etienne—should look no further than Ivy's third album. After two acclaimed albums (1995's *Realistic* and '97's *Apartment Life*) and in the wake of unplanned label dramas, Ivy delivers its most cohesive, decidedly pop collection to date. Closer to *Apartment Life* than *Realistic*, *Long Distance* finds the trio—Parisian-born singer Dominique Durand and multi-instrumentalists Andy Chase and Adam Schlesinger—eschewing its early guitar leanings for a more rhythmic palette. That said, such effervescent tracks as "Lucy Doesn't Love You" and "Blame It on Yourself" effortlessly manage to merge guitar-pop sensibilities with contemporary dancefloor rhythms. On the breezy "Let's Stay Inside," Ivy appears ready to take a stroll along the beaches of Ipanema or Copacabana in Rio de Janeiro. As a bonus track, the band tackles the Blow Monkeys' mid-'80s pop hit, "Digging Your Scene," to dizzying effect.—**MP**

BUILT TO SPILL

*Ancient Melodies of the Future*

PRODUCER: Phil Ek

Warner Bros. Records 2-47954

Perhaps the most impressive thing about Built to Spill's run in the 1990s was the band's ability to one-better itself on each new release. But after brilliantly synthe-

### SPOTLIGHT



DAVID GARZA

*Overdub*

PRODUCER: David Garza  
Lava/Atlantic 83468

Texan singer/songwriter David Garza has impressive range, a gift developed over more than a decade of independent releases on his own Wide Open Records. On *Overdub*, his second album for Lava/Atlantic, Garza changes gears with each song. The opener, "Drone," is a frantic funk track over which Garza raps of the lost passion of his youth. "Blow My Mind" and "Crown of Thorns" are lively rockers, while first single "Say Baby" whispers a clever diss of banal R&B artists. The writing is sharp throughout, particularly on such lines as, "Baby can you show me how I fell so far behind/From the bottom of your heart to the back of your mind?" on "Too Much." Garza's edge peaks on "God's Hands," a track featured acoustically on 1999's *Kingdom Come & Go*. Here, though, the track is given an Eastern metal makeover. With greater emphasis on production than on the singer's independent works, *Overdub* never rests for too long before stepping into something new.—**SB**

sizing the duality of its sound—the indie-pop bliss of *There's Nothing Wrong With Love* (1994) and the Neil Young-inspired guitar epics of *Perfect From Now On* ('97)—1999's *Keep It Like a Secret* found singer/guitarist Doug Martsch and company to be at a loss as to how to advance themselves further. Now *Ancient Melodies of the Future* picks up where *Keep It Like a Secret* left off. While the results are largely familiar, the album is not without its inspired moments. Such tracks as the Quasi-influenced rocksi-

### SPOTLIGHT

MELISSA ETHERIDGE

*Skin*

PRODUCER: Melissa Etheridge  
Island 54866

Is it possible for an artist to be too candid? Etheridge is about to find out. She has made no bones about *Skin* detailing the break-up of her very public relationship—and, boy, does it. Little is left to the imagination as the artist lays her soul bare across 10 emotionally challenging, often brutally sad songs. Etheridge deserves props for being so extraordinarily vulnerable, rarely taking the easy way out. In fact, she often



delivers the harshest lyrical blows to herself. But here's the hitch: If she's sharing so much about the origin of the album's material, is there any room for listeners to embrace the material with any personal conviction or interpretation? There's no denying that we'd all be reading between the lines of every song, regardless of Etheridge's disclosures. That noted, a little ambiguity still might have made such well-drawn, single-worthy songs as the plaintive ballad "Goodnight" and the tight-fisted rocker "Lover Please" more universal—and, ultimately, more durable.—**LF**

chord rocker "Strange," the Middle Eastern-flavored "In Your Mind," and the driving powerhouse "Don't Try" all prove why Built to Spill rank among today's most revered indie-rock acts.—**BG**

THE ACTUAL TIGERS

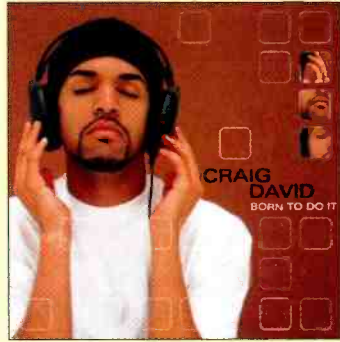
*Gravelled and Green*

PRODUCER: Dennis Herring

Netwerk America 30222

"Dylan-esque" may be too easy a label for critics to apply and, once earned, difficult for young bands to shake. But it's hard

### SPOTLIGHT



CRAIG DAVID

*Born To Do It*

PRODUCERS: Mark Hill, Craig David, and Jeremy and Kowan

Wildstar/Atlantic 8573-88081

U.K. dance/pop/R&B singer/songwriter Craig David arrives on these shores as quite the European success story. Since its release last summer overseas, *Born to Do It* has sold more than 4 million copies, thanks to such singles as "Fill Me In" and "7 Days" debuting at No. 1, a sold-out European tour, and numerous awards. Now the time has arrived for David to infiltrate the U.S. market—will he be this year's Dido or Robbie Williams? Time will tell, but the set's first single, the gorgeous "Fill Me In"—which intertwines kinetic beats and lush textures that wouldn't sound out of place on a Seal recording—is off to a fine start. Other high points on *Born to Do It* include the lyrically savvy "Can't Be Messing 'Round," the hip-hop-fueled "7 Days," the acoustic "Walking Away," and the song that started it all for David, "Rewind," which he recorded with pioneering 2-step act Artful Dodger. Let's hope David was born to do it in the U.S. too.—**MP**

not to hear the echoes of Dylan in lead singer Tim Seely's wary voice or in the gentle wave of acoustic guitar on which it first drifts in, as with "Yardwork in November." The influence figures elsewhere on this debut album—in the way Seely plays with words, rhyming and repeating them. The Actual Tigers also limn their songs with steel guitars and drive them forward with the regular kind. They even employ, as their press materials aptly describe it, "the occasional drunken horn section" ("Shades of

Brown"). The band is playful without being cutesy and, as on "Bad Day," can mix humor with hard observation: "I'm in need of a bad day, baby/Wipe this grin off my face." The former Mr. Zimmerman would probably approve.—**MB**

SUGABABES

*One Touch*

PRODUCERS: various

London 31163

The Sugababes' soulful pop sounds finally make their Stateside debut via *One Touch*, which finds the London-based teen trio effortlessly merging musical genres, including R&B/hip-hop, alternative rock, and contemporary dance. The set's lead single, "Overload," has already made noise on the international charts. Backed by a funky, yet simplistic bass-driven track (reminiscent of Deee-Lite's "Groove Is in the Heart"), "Overload" is a happy, upbeat song that wonderfully showcases the trio's vocal abilities. On "Same Old Story," a delicious tale of an unfaithful lover, the trio dabbles in 2-step, the British sound du jour. What truly separates this trio from other teen groups, though, is that in addition to singing, the members also handle the bulk of the songwriting—something they do admirably on the title track. A beautifully lush song, "One Touch" is enriched only by silky acoustic guitar strummings.—**RH**

### R & B / HIP-HOP

► THA LIKS

*X.O. Experience*

PRODUCERS: various

Loud/Columbia 85782

With solo albums and multiple guest spots under their respective belts, Tha Liks should get the respect they sorely deserve with their fourth album, *X.O. Experience*. The Los Angeles-based trio of J-Ro, E-Swift, and Tash has been gaining fans with their lyrical abilities ever since its stellar 1993 debut, *21 & Over*. *X.O. Experience* finds Tha Liks—formerly known as Tha Alkaholiks—pulling out all the stops. The album's first single, "Best U Can," is already creating a serious buzz at radio. The best of both worlds, the track melds Tha Liks' lyrical abilities against an intergalactic backdrop courtesy of the Nep-tunes. The kinetic "Bully Foot" features hilariously boastful lyrics from J-Ro, Tash, and special guest Busta Rhymes. Other stand-out tracks include "My Dear," featuring Defari, and "Da Da Da Da." Also making guest appearances are Xzibit, King T, and Butch Cassidy, among others.—**RH**

(Continued on next page)

### VITAL REISSUES®

PET SHOP BOYS

*Please/Further Listening 1984-1986*

REISSUE PRODUCERS: various

ORIGINAL PRODUCER: Stephen Hague

Parlophone/EMI 7243 530504

*Actually/Further Listening 1987-1988*

REISSUE PRODUCERS: various

ORIGINAL PRODUCERS: various

Parlophone/EMI 7243 530506

*Introspective/Further Listening 1988-1989*

REISSUE PRODUCERS: various

ORIGINAL PRODUCERS: various

Parlophone/EMI 7243 530507

*Behaviour/Further Listening 1990-1991*

REISSUE PRODUCERS: various

ORIGINAL PRODUCERS: Pet Shop Boys and Harold Faltermeyer

Parlophone/EMI 7243 530513

*Very/Further Listening 1992-1994*

REISSUE PRODUCERS: various

ORIGINAL PRODUCERS: various

Parlophone/EMI 7243 530511

The Pet Shop Boys' early albums contain some of the smartest, most infectious pop of the past two decades, and they hold up remarkably well. *Please*, the group's stunning debut, sounds as



current today as it did in 1986. Other early titles—the sardonic *Actually* (1987), the prescient *Introspective* (1988), the plaintive *Behaviour*

(1990), and the hopeful *Very* (1993)—also continue to impress, with coherent artistic vision and consistent tone. But just because they're worth revisiting doesn't mean these electronic sets—well-engineered and carefully mixed in their still-recent original incarnations—gain so much from remastering. So why has EMI—which the Boys left after *Very*—

remastered and reissued the band's first five studio albums? Because this series—sold individually in limited-edition runs of 10,500 units apiece in the U.S.—includes more than remastered



originals. Each album comes with a 36-page booklet containing photos, lyrics, liner notes, and interviews with bandmates Neil Tennant and

Chris Lowe discussing each song. These chats are often uncharacteristically serious for the wry pair, but they offer insight into the Boys' favorite lyrical themes (AIDS, consumerism, European history) and musical motifs (sampling, chord shifts, orchestral backdrops). Each set also comes with a multi-media companion CD that includes music

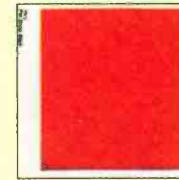
videos and several "Further Listening" audio tracks: remixes, B-sides, and demos recorded while the corresponding album was being produced. The re-



mixes—mostly extended dance mixes of singles—are well-crafted, although these trendier bits often sound more dated than the album versions. The B-sides confirm that what gets

cut from a Pet Shop Boys album—great material like "Decadence" or "Music for Boys"—is better than what makes it onto most other groups' efforts. But these aren't revelations; most of the remixes were previously released, and these B-sides were already collected on Parlophone/EMI's 1995 two-CD set, *Alternative*. Fewer than a dozen tracks

in the reissue collection were never released before—and most of those are simply unreleased mixes of hit singles. The few exceptions include demos that the Boys cut for other artists with



whom they later collaborated: Liza Minnelli ("So Sorry, I Said"), Dusty Springfield ("Nothing Has Been Proved"), and Kylie Minogue

("Falling"). The individual elements may not seem to justify this reissue series, since most of the material is available elsewhere. Still, collecting all this top-notch material in one place—in neatly handsome packaging—is worthwhile. Taken as a whole, the reissues create the most comprehensive picture of the Pet Shop Boys' enduring oeuvre.—**WH**

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

(Continued from preceding page)

★ **LEDISI**  
**Soulsinger**  
 PRODUCERS: Ledisi and Sundra Manning  
 LeSun Music 9901

The true test of any CD is the repeatability factor: how it bears up under multiple plays. *Soulsinger* passes the exam with flying colors. Written and produced by Oakland, Calif.-based singer Ledisi and partner/keyboardist Sundra Manning, this refreshing, promising debut gets right down to business with the ear-opening funk of "Get Outta My Kitchen." From there, the duo plots a course through R&B, gospel, jazz, pop, and rock, effortlessly shifting themes from the usual (love, self-exploration) to the not-so-usual (parental abuse) and comes up with such winners as "Take Time," "I Want'cha Babe," and "Good Lovin'." While some songs get bogged down by overdone hooks, that's a minor quibble next to Ledisi's captivating vocals. Calling to mind Tina Turner, Ella Fitzgerald, Sarah Vaughan, and others as she alternately scats or lets loose on lead or background, Ledisi's organic alto is ultimately her own sweet weapon that she wields with confidence. Contact: 415-281-0571.—**GM**

**MIKI HOWARD**  
**The Very Best of Miki Howard**  
 PRODUCERS: various

Rhino/Warner Bros. 74296  
 Miki Howard returned to the contemporary scene earlier this year with her first new studio album in seven years, the Peak/Concord release *Three Wishes*. But the self-professed jazz singer initially got busy in the '80s and early '90s, churning out a pair of No. 1 R&B smashers (1989's energizing "Ain't Nuthin' in the World" and 1992's sensual "Ain't Nobody Like You"), as well as several top five hits (including "Love Under New Management" and "Baby Be Mine"). Those songs—and more constitute this hits collection. Whether sharing the mike with duet partner Gerald Levert on the soulful exchange "That's What Love Is," channeling Billie Holiday via the smoky "Don't Explain," or reinterpreting Glenn Miller's "Imagination," Howard's full-bodied, gospel-fused vocals still hit home. And you can't ask for any more than that.—**GM**

## DANCE

**SAFRI DUO**  
**Episode II**  
 PRODUCERS: Safri Duo and Michael Parsberg  
 MCA 440 013 746

For the uninitiated, Safri Duo is a classical percussion duo consisting of Morten FRIs and Uffe SAvery, two Danish musicians who studied at the Royal Danish Conservatory. Together, the twosome has performed at prestigious venues around the globe, including New York's Lincoln Center, Sydney's Opera House, and London's Royal Albert Hall. Two years ago, the team signed to Universal Denmark and began collaborating with Danish trance DJ/producer Michael Parsberg. The fruits of their labor are displayed on *Episode II*, which could very well be to clubland what *Stomp* is to the world of off-Broadway theater. Already a smash in Europe, the set's first single "Played-a-Live (The Bongo Song)"—which earned the duo a Danish Grammy Award for best club hit of 2000, as well as a Danish Music Award for best Danish club hit—reached the top 10 of the *Billboard* Hot Dance Music/Club Play chart earlier this year. Such album tracks as the anthemic, Brazilian-hued "Samb-Adagio" and "Snakefood" will surely please those who can't get enough of the act's frenetic bongo beats.—**MP**

**CYNICAL BLEND**  
**Inverse Catch-22**  
 PRODUCER: Chris Grayston  
 Pacific Time Entertainment 8530  
 With a name like Cynical Blend, many might come to the conclusion that

*Inverse Catch-22* is the product of an act that owes much to the dark-edged sounds of such pre-electronica electronic groups as Joy Division and Depeche Mode. But judging by this beat-smart debut, the U.K.'s Cynical Blend has been more influenced by the likes of British dance-pop outfits Dubstar, Mandalay, and Fatboy Slim—as well as Canadian pop-rockers Alanis Morissette. On the beautifully melancholic "Blowing My Mind," lead singer Donna Grassie (who has toured with Carl Cox and collaborated with the Shamen) sounds like a cross between Alison Moyet and Dusty Springfield. The aggressive "Tears Before Bedtime" recalls Morissette's "You Oughta Know," albeit with a big-beat sensibility, while "Don't Go" is equal parts indie-pop and trip-hop. Throughout, Grassie's core bandmates—keyboardist Chris Grayston (founder of U.K. underground dance imprint Hectic Records) and guitarist Austen Reynolds—fuse scorching rock elements to fluid dance rhythms. Distributed by Navarre.—**MP**

## COUNTRY

★ **JOHN HARTFORD**  
**A Tribute To John Hartford Live From Mountain Stage**  
 PRODUCERS: Al Bunetta and Dan Einstein  
 Blue Plate Music 405

This latest Blue Plate special from the popular *Live From Mountain Stage* series is a fine tribute to influential songwriter John Hartford. Far more than the typical tribute cover album, this project features a live, single-show recording from last September. It's a mutual admiration society of Hartford and such peers as Tim O'Brien, Kathy Mattea, John Cowan, Gillian Welch, Bela Fleck, and others. Mattea and O'Brien provide a smooth, easy-rolling rendition of the poetic imagery in Hartford's signature "Gentle on My Mind," and Welch's take on Hartford's white-collar lament "Tall Tall Buildings" is delicate and passionate. Bela Fleck and Pat Flynn paint a picture with strings on the instrumental "On the Road," and Hartford's son, Jamie, rocks with authority on "Who Cut Your Heart Out?" John Hartford himself takes center stage on the spritely "In the Heart of the Cross-Eyed Child" and whimsical "Watching the River Go By," and he is both appreciative and courageous on "Give Me the Flowers While I'm Living." Like Hartford himself, this tribute places the emphasis and love where it belongs—on the music. Contact: 615-742-1250.—**RW**

★ **THE DEL MCCOURY BAND**  
**Del and the Boys**  
 PRODUCERS: Ronnie McCoury and Del McCoury  
 Ceili 2006

The planets would seem to have aligned for the Del McCoury Band to transcend its role as titan of the bluegrass world, and *Del and the Boys*, its second Ceili effort, is the ideal album to tap into the energy. It's easy to see why Mr. McCoury and sons Ronnie (mandolin) and Rob (banjo), Mike Bub (bass), and Jason Carter (fiddle) are considered the best both at hardcore grass and stretching its boundaries. The senior McCoury's soaring tenor and Carter's wailing fiddle provide real authority to Richard Thompson's graphic outlaw biker anthem "1952 Vincent Black Lightning." "Learnin' the Blues," meanwhile, is a swaying, rolling country blues trip. "All Aboard" charges with purpose, propelled by sturdy banjo work, and Rob's guitar and Del's amazing vocals sell the crafty "Recovering Pharisee." Ronnie showcases his serious mandolin chops on the instrumental wonder "Goldbrickin'," and the group vocals are impressive on such neo-classics as "Gone But Not Forgotten" and McCoury's own "Unequal Love." With *Del and the Boys*, it's all about sterling musicianship, memorable songs, and a healthy dose of bluegrass-covered soul.—**RW**

## JAZZ

**JIMMY SOMMERS**  
**360 Urban Groove**  
 PRODUCERS: various  
 Higher Octave Jazz/Virgin 10317

Saxman Jimmy Sommers combines elements of jazz, rap, and R&B on his ambitious sophomore set. And Sommers, a Chicago native, has recruited a who's who of contemporary R&B artists to take part. The result on *360 Urban Groove* is an ultra-smooth collection of soul-inflected tracks featuring the likes of Coolio, Ginuwine, Raphael Saadiq, and Eric Benét, among others. The album gets off to a rousing start with "Ménage a Trois." Featuring Les Nubians, the song is a sensuous blend of Sommers' sax and the ethereal voices of Les Nubian's sisterly duo, Helene and Celia Faussart. Although *360 Urban Groove* features a number of R&B acts, Sommers keeps his jazz and blues roots firmly planted, only employing the featured guests to accent his own musings. Sommers also serves up a few instrumentals to round out the set.—**RH**

## WORLD

★ **REMEMBER SHAKTI**  
**Saturday Night in Bombay**  
 PRODUCER: John McLaughlin  
 Verve 440-014-164

As the world's premier Indo-jazz fusion unit, Shakti had its first heyday in the mid-'70s, melding deep spiritual values with extreme virtuosity like few groups in either jazz or world music. At the end of the '90s, founding members guitarist John McLaughlin and tabla ace Zakir Hussain revived the Shakti name a few years ago for live work and the ambitious double-disc *Remember Shakti*. The initial replacement for original violinist L. Shankar was flutist Hariprasad Chaurasia; now under the Remember Shakti moniker, the quartet is complete with solo star U. Shrinivas on electric mandolin and V. Selvaganesh on percussion. Following last year's poetic studio set *The Believer*, the live *Saturday Night in Bombay* is a celebratory affair, with special guests adding spice. The disc's centerpiece is "Shringer," an entrancing half-hour composition by Shiv Kumar Sharma, a virtuoso of the *santur* (a Persian-bred dulcimer). Hindustani slide guitarist Debashish Bhattacharya and vocalist Shankar Mahadevan add new colors to McLaughlin's vibrant, scene-setting "Luki." And throughout, the lines of Shrinivas and McLaughlin run like liquid fire, particularly on Hussain's "Bell'Ala."—**BB**

## CLASSICAL

★ **BRUCKNER: Symphony No. 9**  
**Vienna Philharmonic Orchestra/Claudio Abbado**  
 PRODUCER: Christopher Alder  
 Deutsche Grammophon 289-471-032

Love and death, art and earth, unbearable sadness and ineffable beauty—the world's loftiest sublimities are all seemingly channeled through Anton Bruckner's final, unfinished utterance. And with this, the Austrian's Ninth Symphony is one of the symphonic literature's towering masterworks from nearly every angle—intellectual, visceral, spiritual. Few conductors command the virtuosity of Claudio Abbado, and here at the head of the world's greatest Bruckner orchestra—the Vienna Philharmonic—he puts his own virtuosity and that of his band to work on behalf of this score's deep emotional power, as well as its almost-impossibly grand architecture. The recording may not be quite as ideal as it was for Riccardo Chailly's Concertgebouw version on Decca, but it's quite fine, nonetheless. An ostensibly beleaguered major label deserves applause for investing in such a supposedly art-for-art's-sake recording. Better yet, this Deutsche Grammophon project deserves the retail attention of all real music lovers.—**BB**

## ON STAGE

**ONCE AROUND THE CITY**  
 MUSIC BY ROBERT REALE  
 BOOK AND LYRICS BY WILLIE REALE  
 Directed by Mark Linn-Baker  
 Choreography by Jennifer Muller  
 Sets by Adrienne Lobel  
 Costumes by Paul Tazewell  
 Lighting by Donald Holder  
 Sound by Jon Weston  
 Starring Michael Magee and Jane Bodle  
 Second Stage Theater, New York

When every other show is turning the musical-comedy genre on its head, can you really succeed by setting it upright again? Broadway's smash hit *The Producers* spends a good deal of time sending up musical-comedy traditions. Such off-Broadway hits as *Urinetown* and *Bat Boy* are often referred to as anti-musicals because they poke fun at timeworn conventions. So what would you call a conventional show like



Michael Magee, left, and Jane Bodle in *Once Around the City*.

the toe-tapping overture, you think you know exactly where he's going with his jazz-influenced score. But every once in a while, he throws in an unsuspected rhythm or bluesy chord that makes you pay closer attention. He treats the audience to a half-dozen winning tunes.

Willie Reale's lyrics come in a distant second. Sometimes his rhymes are predictable, such as "His ticket to hereafter/Was a rope around a rafter." Other times he misses the rhyme altogether, as in "With my Armani on me/I become a one-man army." (He does manage, though, to find every possible rhyme for "Toledo.") He fares best in the comedy numbers, and such songs as "Lord, I'm Grateful" elicit more than a few



The show strikes a comic note with a gangster scheme in Act II.

*Once Around the City*? An anti-anti-musical?

*Once Around the City*, currently running at New York's Second Stage Theater, seems like a reaction to the recent spate of satires. Robert and Willie Reale, the two brothers who penned this production, state that they set out to write an old-fashioned musical. They certainly succeeded with this often-charming show. Even though it is ostensibly set in the '80s, the story seems lifted straight from the '50s.

This is your typical boy-meets-girl story, only this time the boy is a greedy real-estate broker and the girl runs a homeless shelter. No one should be surprised when he winds up falling for her. Sound a bit like *Guys and Dolls*? Frank Loesser conceived that show about loveable gangsters as a "fable," while the Reale brothers think of their show about loveable homeless men pretending to be gangsters as a "fairy tale." That small difference changes the tone from sweet to saccharine.

Robert Reale's music doesn't break any new ground, but it does make you want to break into song. From the first note of

chuckles. It's clear, though, that the performances are better than the material.

The book, also by Willie Reale, struggles in vain to be buoyant. But when profanity is intended to add both sophistication and comic relief, you know the ship is slowly sinking.

Michael Magee and Jane Bodle, as the boy and girl in question, make the most of their bland roles. Bodle fares better, sending a little shiver up your spine with the poignant ballad "Saturday." Geoffrey Nauffts, an actor who plays cynical better than anyone around, is mostly wasted as a goody-two-shoes Midwesterner. He sinks his teeth into his only song, "No More Mister Nice Guy," making it the highlight of the second act. Leaving the most lasting impressions are Brandy Zarle as a bubble-headed socialite and Michael Potts as a back-talking shelter resident. Too bad that they are given so little to do.

Is there room any more for an old-fashioned musical? Sure, but that doesn't forgive a lack of creativity. *Once Around the City* makes you feel as though you've seen it once too often.

MARK SULLIVAN

# Reviews & Previews

## SINGLES

EDITED BY CHUCK TAYLOR

### POP

**R.L., SNOOP DOGG AND LIL' KIM** Do U Wanna Roll (Doolittle Theme) (4:02)

PRODUCER: Battlecat  
WRITERS: K. Gilliam, R.L. Huggar, C. Broadus, K. Jones, R. Troutman, and L. Troutman  
PUBLISHERS: Show You How Daddy Ball Music/TCF Music Publishing, ASCAP; Uh Oh Entertainment/Ensign Music/My Own Chi/EMI Music Publishing/Notorious K.I.M./Warner-Chappell Music Publishing/Saja Music/Songs of Lastrada/Sony/ATV Songs, LLC/Fox Film Music, BMI

**J Records/Fox Music 21081** (CD promo)  
Clive Davis has certainly shown that the new kid on the block—his J Records—means business, with nearly a dozen success stories in less than a year. “Do U Wanna Roll,” taken from the soundtrack to the Eddie Murphy movie *Dr. Doolittle 2*, is poised to be another lucky roll for the label. An ode to California frivolity and the enduring topic of automobiles, this single employs an interpolation with Roger Troutman. After a number of hip-hop successes based on Troutman’s songs—most notably 2Pac’s song “California Love”—“Do U Wanna Roll” should prove no different. Featuring radio favorites R.L. (from Next), Snoop Dogg, and Lil’ Kim, this summer anthem is heavy on funk and light on lyrical depth. With Snoop’s relaxed flow and R.L.’s smooth voice, along with the distinctive delivery of hip-hop sex symbol and Hot 100 regular Lil’ Kim, “Do U Wanna Roll” will most likely find itself rolling across the nation’s airwaves until the kids are back to the books.—**CF**

**HOKU** Perfect Day (3:56)

PRODUCERS: Ron Fair and Sol Survivor  
WRITERS: A. Armato and T. James  
PUBLISHER: not listed  
**Geffen/A&M 10436** (CD promo)  
Hawaiian pop princess Hoku hit the top 30 last year with her debut single, “Another Dumb Blonde”—a bit ironic, considering that here she sings the first single from the flick *Legally Blonde*, starring Reese Witherspoon. The peppy race-down-the-highway-with-windows-down track has a Go-Go-meets-Chynna-Phillips vibe to it—sort of a blend of ’80s new wave and new-millennium youth pop. It’s different enough from most of what’s wafting across the top 40 airwaves to give stations a little lift, and yet it’s within the realm of the Mandy Moores of the radio landscape enough to not challenge the narrow confines of the format. This is an innocent slice of sponge cake—sweet and tasty but hardly fulfilling. Radio Disney will have a heyday, while indulgent top 40s could also please their younger listeners.—**CT**

**STELLA SOLEIL** Pretty Young Thing (4:03)

PRODUCER: Walter Turbitt  
WRITERS: S. Torch, W. Turbitt, and Stella  
PUBLISHERS: Warner Chappell, BMI; Rive Droite Music  
**Universal Records 20570** (CD promo)  
The oddball debut single from Stella Soleil, “Kiss Kiss,” garnered enthusiastic airplay in some pockets of the nation, but with its Middle Eastern new wave signature, it was a longshot to strike up mainstream appeal. The follow-up certainly assumes a more universal demeanor, with a

cute dance beat, breezy production, a sing-along chorus, and a lyric that’s puffed up with positivity about the Chicago native’s “Pretty Young Thing.” But it’s a contrast that’s so marked, in fact, that the track doesn’t seem particularly persuasive. Soleil, who used to sing backup for hard-edged rock acts Ministry and 16 Volt, has a scratchy, wavering voice, one that seems meant for the meatier production palette of modern rock. Placing her in such a pure pop setting seems as off-the-mark as a duet between, say, Siouxsie Sioux and Britney Spears. Perhaps those stations that established the artist the first time around will mark new ground with “Pretty Young Thing,” but the disparity between Soleil’s edgy vocal and the cutesy production seems like forcing a round peg into a square hole.—**CT**

### R & B

**NICOLE** I’m Lookin’ (4:00)

PRODUCERS: Eddie F. and Darren Lighty  
WRITERS: N. Wray, C. Lighty, B. Muhammad, E. Ferrell, and D. Lighty  
PUBLISHERS: Nicole Wray Music/Chrysalis Music Publishing, BMI; I Want My Daddy’s Records/Warner Chappell/Jahqae Joints/Eddie F. Music/Self Administered/Sharay’s Music/Warner Chappell, ASCAP; PolyGram Music Publishing, SESAC  
**Goldmind/Elektra 7475** (CD promo)  
With her mentor/label head Missy “Misdemeanor” Elliott maintaining her place atop the charts, newcomer Nicole looks to etch her own mark on playlists with her debut single, “I’m Lookin’.” Unlike many of her contemporaries, young Nicole takes a risk by serving up a midtempo track amid the flurry of uptempo summer songs out there. The songstress—whose first single, 1998’s “Make It Hot,” peaked at No. 2 on Hot R&B/Hip-Hop Singles & Tracks—has a great voice and presence to match. Even if mainstream outlets feel that the timing is off with this particular release, savvy adult R&B stations will pick up this little gem and run with it. Look for more from this talented newcomer on her forthcoming *Elektric Blue* album.—**RH**

**LISA “LEFT EYE” LOPES** The Block Party (4:04)

PRODUCER: Salaam Remi  
WRITERS: L. Lopes, T. Horton, and S. Remi  
PUBLISHERS: Uni Music/Max Hill Music/Deerock Music/Salaam Remi Music/EMI/April, ASCAP  
**Arista 5005** (CD promo)  
After making pop-culture headlines for years as the house-burning, football star-dating rapper/singer in the multi-platinum outfit TLC, Lisa “Left Eye” Lopes steps out on her own with “The Block Party,” a bass-heavy throwback to ’70s funk, meshed with call-and-response verses. Reminiscent of playground raps that played to the tune of hopscotch games and double-dutch, “The Block Party” conjures musical memories of old Sly Stone summer anthems spiced with a little Issac Hayes. On its own, though, Lopes’ high-pitched vocals and rapping—and the lack of a solid hook—leave this song standing on unstable ground. The sound of whining

### SPOTLIGHT



**BR549** Too Lazy to Work, Too Nervous to Steal (3:53)

PRODUCERS: Mike Poole and Paul Worley  
WRITER: C. Mead  
PUBLISHER: Songs of BR549 Music, BMI  
**Lucky Dog 16609** (CD promo)  
The leadoff track from BR549’s mighty fine Lucky Dog debut, *This Is BR549*, is a rocking, raucous affair, with boogie-woogie guitars, wailing fiddle, thumping snare, and some nice harmony work. It’s a wild tale of barroom brawls and parking-lot romance, with a sad sack storyteller whose critical better-half admonishes, “Why don’t you find yourself a life that’s real/Too lazy to work, too nervous to steal.” Songwriter Chuck Mead’s vocals are insistent, and the band’s musical chops are plenty sharp. The whole thing has a kind of “Ballad of John & Yoko” feel to it, pounding and charging in fine BR fashion toward a jubilant, yodeling end. This is rollicking, summertime party stuff that is well-deserving of airplay.—**RW**

voices repeating and an indiscernible chorus at the end of the song doesn’t help Lopes plead her case, either. Without the harmonies and more formidable vocals of her TLC compatriots T-Boz and Chili, “The Block Party” simply doesn’t possess enough punch to hit.—**CF**

### COUNTRY

**COLEY McCABE** Who I Am to You (3:15)

PRODUCERS: Mark Bright and Marty Williams  
WRITERS: S. Smith and C. Wiseman  
PUBLISHERS: EMI Blackwood Music/Shaye Smith Music, BMI; BMG Songs/Mrs. Lumpkins Poodle, ASCAP  
**RCA 9047** (CD promo)  
The latest single from new RCA songstress Coley McCabe opens with a feisty fiddle and segues into a vocal that’s equal parts satin and grit, with a texture that should distinguish her from the pack of other young female talent. The song is a nice piece of work from Shaye Smith and Craig Wiseman, with a playful lyric that finds her describing different sides of her personality: “To the boss, I’m a 9 to 5’er, on

the freeway, a race car driver/At the Mexican restaurant, I’m a No. 5, deep-fried with extra hot sauce.” But in the end, she confesses, all that “really matters is who I am to you.” It’s a playful song that takes a look at the myriad characteristics we project to the world but reminds us that what we mean to those who love us is what matters most. McCabe delivers the message with a sass and style that country radio should readily embrace.—**DEP**

### ROCK TRACKS

**TOPLADER** Achilles Heel (3:56)

PRODUCER: Dave Erringa  
WRITER: not listed  
PUBLISHER: not listed  
**Epic 6772** (CD promo)  
British sensation Toploader has carried the Brit pop torch in its home country for more than a year now, since the band’s debut album, *Onka’s Big Moka*, began its rise to multi-platinum U.K. success. First single “Achilles Heel” offers a monster pop hook unheard in America since Oasis was in all its morning glory. Conjuring a pretty piano riff reminiscent of Pink Floyd’s “High Hopes,” Toploader loads it up with sonic production qualities and a screaming, slide guitar-drenched chorus. Shifting from moody to mighty, curly-locked singer/key-boardist Joseph Washburn pumps up the song’s hammy lyric with the kind of throaty funk you might hear from Hanson’s Taylor Hanson these days. It may not be an easy sell in the States, but these guys more than deserve their shot.—**SB**

### DANCE

**E.G. DAILY** Love in the Shadows (4:41)

PRODUCERS: Scott Anderson, Kevin Hees, and E.G. Daily  
WRITERS: E.G. Daily and H. Faltermeyer  
PUBLISHERS: Baby Tanzi Music, BMI; Famous Music, ASCAP  
REMIXERS: Soul City, Brutal Bill  
**Jellybean Recordings 2622** (CD promo)  
Anyone who tapped a toe in a dance club in 1989 will recall E.G. Daily’s “Love in the Shadows,” one of the most tantalizing hand-throwing, head-tossing anthems of the day. It remains a crime that the track’s accompanying MCA album, *Wild Child*, has yet to find its way onto CD—though word on Daily’s Web site is that it may be forthcoming. In the meantime, fans will find nothing but abandoned joy in this reverent update from Solar City, featuring a new vocal from the still-growing Daily (who is now making a prosperous living doing voiceovers for *Rugrats* and *Power Puff Girls*). The CD maxi for “Love” features four potent mixes from Solar City—aka Scott Anderson, Kevin Hees, and Daily—including three 10-minute club throwdowns and the tight-to-a-tee, high-energy radio mix, which is thankfully respectful of the original, while adding a few contemporary bells and whistles. There’s also the tran-cy Brutal Bill mix, another nice alternative. But perhaps the most compelling is the Solar City Piano mix, which trans-

### NEW & NOTEWORTHY

**GORILLAZ** Clint Eastwood (3:44)

PRODUCERS: Dan the Automator and Gorillaz  
WRITERS: Gorillaz  
PUBLISHERS: EMI Blackwood Music, o/b/o EMI Music Publishing Ltd./Gorillaz, BMI  
REMIXER: Ed Case  
**Virgin Records America 16183** (CD promo)  
Virtual group Gorillaz—a parade of street-looking animated characters—has already stormed its way to the top of the charts across much of Europe. And this is no Archies takeoff. The act’s eponymous debut album, which streeted June 19, includes the work of such artists as Blur singer Damon Albarn, Del the Funkie Homosapien, Jamie Hewlett, and Buena Vista Social Club member Ibrahim Ferrer. The laconic track chants “Our future is coming on”



amid a swirl of rock, hip-hop, and world-music influences. The original

mix edit is the best bet for radio domination, with its hipper-than-the-room confidence and rapped lyric courtesy of Del, who speaks of gaining control of one’s destiny. The promo CD’s Ed Case Remix edit adds a nervous beat and doubles the speed of the rap, which may grab a thumbs-up from rhythmic outlets; while the Phi Life Cypher version mixes in an edgier hip-hop vibe and supplants Del’s easy-on-the-ears rap with hardcore rhyming from Life and Si Philii. Top 40 is already perking its ears to “Clint Eastwood”—which, incidentally, never mentions the actor’s name—while the track’s video is all but a given for MTV saturation.—**CT**

### AC

**PETER CETERA** I’m Coming Home (4:19)

PRODUCERS: Michael Omartian and Peter Cetera  
WRITERS: C. Pelcer and K. Hartcamp  
PUBLISHERS: Million Suns Music, BMI; Riff Raff Music, PRS  
**Navarre 06632 2001** (CD promo)  
AC staple Peter Cetera’s *Another Perfect World* remains an undiscovered treasure at retail, but with such signpost tracks as “I’m Coming Home,” perhaps that wrong will be made right. There’s such comfort in the signature leanings of this long-lived talent’s work—without fail, he brings forth rich melodies, a trademark production style that’s colorful without being brash, and those rich, one-of-a-kind vocals that conjure a flood of memories for anyone over 25. While Cetera didn’t write “I’m Coming Home,” it will remind close followers of the classic “(I Wanna Take) Forever Tonight,” his 1995 duet with Crystal Bernard. Production from Cetera with longtime AC-driven producer Michael Omartian only takes this one home all the more. ACs leaning toward the softer side will recognize this touchstone artist as a class act who is always ripe for radio.—**CT**

**MYA** Where the Dream Takes You (3:58)

PRODUCERS: Ron Fair, Sol Survivor, and Robbie Buchanan  
WRITERS: D. Warren and J. Howard  
PUBLISHER: not listed  
**A&M/Interscope/Walt Disney Records 10414** (CD promo)  
Despite her videogenic charms—and her role in the No. 1 “Lady Marmalade”—Mya is a curious choice for this sweet, sensitive ballad from Disney’s animated film *Atlantis: The Lost Empire*. Written by master soundtrack scribes Diane Warren and James Newton Howard, “Where the Dream Takes You” might have been an effective dramatic showcase with a powerhouse vocalist behind the mike. Instead, Mya’s paper-thin voice simply fails to lift the ballad beyond the mundane, while making it more than obvious that her talents are best-suited for uptempo, beat-heavy fare. Her selection for the song obviously is tied into Disney’s association with A&M/Interscope on the soundtrack—the youngster’s home label. The rest of the album consists of Howard’s score for the film, a more complementary promotional tie-in for the company’s latest big-budget flick. In any case, Disney has done no one any favors with this one.—**CT**

### RAP

**SHAQUILLE O’NEAL FEATURING NATE DOGG AND W.C.** Connected (3:57)

PRODUCER: Big Tank  
WRITERS: Big Tank, S. O’Neal, W.C., Nate Dogg, and Sixx John  
PUBLISHERS: W.C. Basepipe Music/Warner Chappell/Big Tank Music/4 Odessa Music, ASCAP; Nate Dogg Music BMI  
**Trauma Records** (CD promo)  
With a funk-influenced bassline and the sounds of police sirens and rhythmic breathing in the background, “Connected,” Shaquille O’Neal’s first single off his sixth album, *Shaquille O’Neal Presents His Superfriends, Vol. 1*, proves to be a self-fulfilling prophecy for the NBA superstar. Sorely lacking any memorable couplets or rhymes of his own on this single, Shaq finds himself riding the backs of his “superfriends” in an attempt to find credibility in the hip-hop community. The multi-layered instrumental is out of sync with O’Neal’s sub-par lyrical ability, as super-talented Westside Connection member W.C. simply outshines the Lakers’ center on the track. An appearance by Nate Dogg on the hook may help “Connected” stir interest among West Coast radio listeners, but Shaq may find that his skills on the court far outweigh those on the mike.—**CF**

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

# Isleys Spring 'Eternal' On DreamWorks

BY DAVID NATHAN

If the response to the new Isley Brothers song, "Contagious," is any indication—it's currently No. 14 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart—the act's appeal definitely hasn't waned after 40 years. And as of Aug. 7, brothers Ronald and Ernie Isley will have something else to "shout" about: their DreamWorks debut, *Eternal*, the follow-up to their 1996 album, *Mission to Please*.

Calling *Eternal* "our Super Bowl record," Ronald says the



THE ISLEY BROTHERS

Jheryl Busby and signing with the label. Louil really wanted to prove something with this record, so we put a lot of thought into it. Now that the record's finished, he's the only thing missing."

The cast of *Eternal* collaborators reflects Isley and Silas' diligent planning. The list includes producers Jimmy Jam & Terry Lewis, Steve "Stone" Huff (Joe), and Raphael Saadiq, as well as singer/songwriters Jill Scott (who guests on "Said Enough," which she co-wrote), Avant (who co-wrote "Secret Lover"), and Angela Winbush (Isley's wife, who co-wrote "Move Your Body").

In addition to a host of original songs, Ronald's instantly recognizable vocals and Ernie's distinctive guitar chords reinterpret Chicago's 1976 classic "If You Leave Me Now." The 14-track set also reunites the Isleys with R. Kelly, who worked on *Mission to Please* and this time around wrote, produced, and

(Continued on page 28)

album fulfills a vision he shared with late record executive Louil Silas Jr. (MCA, LaFace West). "After Island Records was brought under the wing of Universal Music Group, I knew it was time for us to move on," he recalls. "The people we'd worked with were no longer there. It was Louil who began conversations with [DreamWorks executive] John McClain that led us to [former DreamWorks urban chief]

# Louis Jordan, Al Green Among The Pioneer Awards' Honorees

BY GAIL MITCHELL

LOS ANGELES—Harlem, New York's famed Apollo Theatre will play host for the first time to the Rhythm and Blues Foundation's 12th annual Pioneer Awards. Heading the list of honorees at the Oct. 4 event is Al Green, who will receive the foundation's lifetime achievement award.

Being recognized in the individual artist category are Fontella Bass, Big Jay McNeely, and Dee Dee Sharp, while the Emotions are earning group kudos. Rounding out the honoree roster are songwriter/entrepreneur award winners Holland/Dozier/Holland and Allen Toussaint, with singer/saxophonist Louis Jordan receiving the legacy tribute.

"The revitalization of Harlem and other factors led to our decision," says Rhythm and Blues Foundation interim executive director Bob Wade. "Everyone's excited about coming home to the Apollo."

Also for the first time, the Pioneer Awards will be produced by DePasse Entertainment with Emmy-winning TV producer Suzanne DePasse serving as executive producer.

Her involvement fuels speculation that the show will be televised, something foundation chairman Jerry Butler has been seeking (*Billboard*, Dec. 9, 2000).

DePasse was unavailable for comment at press time to confirm that possibility or to discuss other details, such as who will

host the show. What has been determined thus far, according to Wade, is that a pre-awards VIP reception will be held at the Magic Johnson Center across the street from the Apollo.

Last year's Pioneer Awards at New York's Hammerstein Ballroom was the most successful fund-raiser in the event's then-11-year history.

Contributing to that success was a \$50,000 gift from Aretha Franklin. Motown founder Berry Gordy Jr. also donated \$750,000 to help establish the Gwendolyn B. Gordy Fuqua Fund, which is now up and running (The Rhythm, the Rap and the Blues, *Billboard*, June 30).

In related news, Wade says the foundation plans to wrap its search for a permanent executive director shortly after the Pioneer Awards are held.



**TVT Pacts With BME.** TTVT Records has signed a production deal with Black Market Entertainment (BME), whose acts include Lil Jon & the EastSide Boyz and Chyna Whyte. On hand to commemorate the agreement are, from left, BME principal Vince Phillips, TTVT VP of urban marketing and artist development Neil Levine, EastSide Boyz's Lil Jon (also a BME principal), BME principal Rob McDowell, EastSide Boyz's Lil' Bo, and TTVT VP of urban A&R Bryan Leach. Peering from the back is EastSide Boyz's Big Sam.

# Usher's Latest Is Finally Set For '8-7-01'; Arif Mardin Is Back Behind The Boards

**THE RETURN OF USHER:** The 11th-hour termination of an album release can set off all kinds of bells and whistles. But Napster leaks and rumblings about misguiding material aside, Usher bounces back from the *All About U* firestorm (the album was originally set for a February release) with an R&B/pop crossover single ("U Remind Me") that is No. 1 for the third week on The *Billboard* Hot 100 and new Arista album *8701*, whose title reflects the release date.

*8701* is a revamped project that retains seven songs from the earlier effort: "U Got It Bad" (being considered for the second single), "If I Want To," "I Can't Let U Go," "Can U Help Me," "Hottest Thing," "Good Ol' Ghetto," and "U Turn." (Trivia note: A total of six of the new album's songs use a capital "U" in place of the word "you.")

Sporting the Jimmy Jam & Terry Lewis production stamp (the duo shares production credit with Edmund "Eddie Hustle" Clement on "U Remind Me"), the 15-track *8701* finds Usher also collaborating with Babyface, Jermaine Dupri, Bryan-Michael Cox, the Neptunes, and Mike City; guests include P. Diddy.

Usher kicked off a national promo tour earlier this week (July 11), which will include stops in New York; Chicago; Detroit; Dallas; Houston; Toronto; Miami; Baltimore; Washington, D.C.; Philadelphia; and Los Angeles, wrapping Aug. 19 in the Bay Area.

**MARDIN MAGIC:** Legendary producer Arif Mardin (Aretha Franklin, Chaka Khan, Hall & Oates, Bee Gees, Brook Benton, Average White Band) is back doing what he does best. He's working with British R&B singer Oliver Darley on the latter's upcoming album for East West U.K. The project will include two Mardin-helmed tracks: Roberta Flack's 1970 classic "Reverend Lee" and Ben E. King's 1969 single "Til I Can't Take It Anymore."

"Ruby Marchand, who's a Warner Music International executive, put us together," Mardin says. "I heard one of his songs and liked it. There were no loops or sampling; [just] all natural recording and real musicians. We hit it off. Oliver wanted to only have musicians from the '60s and '70s, so I told him we'd get Aretha's rhythm section. And we did." That lineup includes guitarist Cornell Dupree and drummer Bernard Purdie. Mardin also brought in saxophonist David "Fathead" Newman (Ray

Charles), bassist Anthony Jackson (Chaka Khan), and keyboardist Robbie Kondor.

"The great Phil Spector had a sound you could recognize, but I never had one sound," Mardin says. "Maybe certain recording and mix techniques. I love layers, creating horizons and backscapes. I treat every record like a mini-film."

**INDUSTRY BRIEFS:** Speaking of Arista, the label has released female rap group Dyme, which has found a new home with HMC Records. That label is headed by executive producer Harvey Frierson Jr. (aka Ike Jackson). Dyme, who appeared on the remixed Whitney Houston track "My Love is

Your Love" and on the *What's the Worst That Could Happen?* soundtrack (Ladies Are U Wit Me?), will see the vinyl release of its "If I Had" in August with "Spanish Fly" featuring Cuban Link as the B-side; the commercial version arrives in September, followed by the 2002 release of the group's debut album, *Double Cross* . . . JVC Jazz Festival/Chicago stages the *For Art's Kids Sake* benefit concert July 21 at Park West. The performance, featuring Brenda Russell, Kirk Whalum, Jeff Lorber, and surprise special guests, benefits the sons of late saxophonist Art Porter, who died in a 1996 Thailand boating accident at the age of 34. Widow Barbie Porter passed away in January.

Motown's Web site is the first label site nominated for the fifth annual online Webby Awards, presented by the International Academy of Digital Arts and Sciences. Artist Erykah Badu's site was also nominated. The ceremony will be held July 18 at San Francisco's War Memorial Opera House.

**SCREEN SCENE:** Vanessa Williams hosts *It's Black Entertainment*, the Stan Lathan-directed documentary premiering July 17 on DVD. Saluting African-American musical contributions to film and spanning more than 70 years, the tribute includes rare clips and interviews with Quincy Jones, Smokey Robinson, Whitney Houston, Spike Lee, Little Richard, Dr. Dre, and others. The Showtime Entertainment project is a Mandalay Media Arts Production in association with Russell Simmons' RUSH Arts Foundation.

**The Rhythm  
The Rap  
and The  
Blues**

by Gail Mitchell

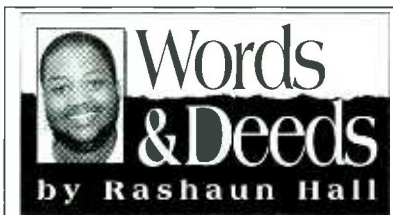


# Three 6 Mafia Film Has 'Choice' Cuts

**M**AFIA MAKING 'CHOICES': Hypnotize/Loud Records act **Three 6 Mafia**, which consists of **Gangsta Boo**, **Juicy J**, **Lord Infamous**, **Crunchy Black**, and **DJ Paul**, is gearing up for the release of a film called *Choices*. Written by and featuring DJ Paul and Juicy J with **Project Pat**, the **Nick Quested**-directed film will be released Sept. 11 on DVD. The accompanying soundtrack streets Aug. 28.

"Working on this film and soundtrack was a natural progression for us," DJ Paul is quoted as saying in a press release. "Our lyrics and music are a form of storytelling—the next step was to put it on film."

"Baby Mama," the first single from the *Choices* soundtrack, is also the second single from the Universal



Records soundtrack for **John Singleton**'s new film, *Baby Boy*. *Choices* will be screened July 19 in New York.

**Gangsta Boo** is releasing a solo effort, *Both Worlds \*69*, July 31. The Hypnotize/Loud album, her first in three years, is produced by and features fellow Three 6 Mafia members.

**CROWD PLEASERS: OutKast** recently hosted a showcase at its

Atlanta-based **Stankonia Studios** to introduce **Crowd Pleasers**, the next act to be released on its **Aquemeni Records** label. The four members of the group—**A-Dawg**, **Poison**, **Hollywood**, and **Lil Nasty**—have performed as backup dancers for **OutKast**. **Crowd Pleasers'** debut album, *Country Az Hell*, is slated for a late-



THREE 6 MAFIA

August release. The first single will be "Gotta Girl (Uh-Huh)." On another note, **OutKast** will be releasing a greatest-hits collection in December that will include five new tracks.

**HALF MAN, HALF AMAZIN:** The buzz around **Universal Records** has been about the recent signing of 23-year-old **Jamaica, N.Y.**, native **Amazin**. His **Selfish Records/We Are/Universal** debut album, *Heal the World*, is tentatively set for a February release. "Girls," the first single, is produced by **Self** and is due to hit radio in late August. **Amazin** also recorded a remix of the single featuring labelmate **Juvenile**. Other guest appearances on the album include **Tah Murder**, **Butch Cassidy**, up-and-coming songstress **Connie McKendrick**, and fellow Queens rapper **Mike Myers**.

**Amazin** has made a guest appearance on the *Baby Boy* soundtrack, lending his vocals to a hip-hop mix version of the first single, "Just a Baby Boy," which also features **Snoop Dogg**, **Tyrese**, and **Mr. Tan**. **Amazin** will also be included on **FUBU Records/Universal's** *The Goodlife* compilation, as well as the soundtrack to the upcoming **Martin Lawrence** movie *Black Knight*.

**ON THE HORIZON:** Newcomer **Pete Pablo** drop his Jive debut, *Diary of a Sinner: 1st Entry*, Aug. 21. **Pablo**, who was featured on **Black Rob's** "Whoa!" remix and labelmate **Mystikal's** "Come See About Me," has already recorded four or five tracks with **Timbaland**. His current single, "Raise Up," rests at No. 72 on this week's Hot R&B/Hip-Hop Singles & Tracks chart... **I.G.T (Illgoten)** brings *The Alpha and the Omega* (Free World/Loud) Sept. 25. The Long Island, N.Y.-based group, which consists of **Billy Ray Valentine**, **O Hatch**, **Kle Kamikazee**, and **Legato Shine**, teams with **Horace Brown** and **Soul IV Real**, among others, on the 21-track set.

Assistance in preparing this column was provided by **Rhonda Baraka** in Atlanta and **Greg Mitchell** in New York. **Rashaun Hall** can be reached at [rhall@billboard.com](mailto:rhall@billboard.com).



by Minal Patel

**FULL HOUSE:** More than five years after it tied with **WEA** and **Sony** as the distribution company with the most charted titles in the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart, **BMG** does it again. In this issue, the company's labels hold seven of the first 10 titles on Singles & Tracks, with "U Remind Me" (**Arista**) by **Usher** at No. 1, "Peaches & Cream" (**Bad Boy/Arista**) by **112** at No. 3, "She's All I Got" (**J**) by **Jimmy Cozier** at No. 4, "Fiesta" (**Jive**) by **R. Kelly Featuring Jay-Z** at No. 6, "Take You Out" (**J**) by **Luther Vandross** at No. 7, "Fallin'" (**J**) by **Alicia Keys** at No. 8, and "Hit 'Em Up Style (Oops!)" (**Redzone/Arista**) by **Blu Cantrell** at No. 9.

No distribution company has exceeded seven tracks within the top 10 in any given week. The last distributor to land seven there was also **BMG**, back in the March 9, 1996, issue, when "Down Low (Nobody Has to Know)" (**Jive**) by **R. Kelly Featuring Ronald Isley**, "Not Gon' Cry" (**Arista**) by **Mary J. Blige**, "Sittin' Up in My Room" (**Arista**) by **Brandy**, "Before You Walk Out of My Life"/"Like This and Like That" (**Rowdy/Arista**) by **Monica**, "No One Else" (**Bad Boy/Arista**) by **Total**, "I Will Survive" (**RCA**) by **Chantay Savage**, and "Soon as I Get Home" (**Bad Boy/Arista**) by **Faith Evans** were all in the top 10.

Note that **BMG's** winning hand was heavy in females back in '96, while its current winners feature more male performers.

Prior to that, **WEA** held seven of the top 10 positions in the Oct. 17, 1992, issue. **Sony** dominated the chart with seven titles for two consecutive weeks in the March 19 and 26 issues of 1988.

**EARLY ARRIVALS:** On Top R&B/Hip-Hop Albums, **P. Diddy & the Bad Boy Family** make a premature debut at No. 83 with *The Saga Continues*... (**Bad Boy/Arista**). The album, which was released July 10, enters because of street-date violations. With more than 1,100 units moved at R&B core stores, it is likely to shoot up to No. 1 next issue and earn **Greatest Gainer** honors as well.

*The Saga Continues*... contains the single "Bad Boy for Life," which bows at No. 35 on Hot R&B/Hip-Hop Singles Sales. Street-date violations also figure in the chart entry of the single, a 12-inch version of which was scheduled to go on sale July 10. "Bad Boy for Life" moves 31-25 on Hot R&B/Hip-Hop Airplay, gaining 4.5 million in audience, and as a result moves 37-31 on Hot R&B/Hip-Hop Singles & Tracks. Its upward trend should continue on next issue's chart with the impact of its first full week of sales.

Included on the album are the singles "Can't Believe" by **Faith Evans Featuring Carl Thomas** and "Let's Get It" by **G. Dep, P. Diddy & Black Rob**, which peaked at Nos. 15 and 18 on Singles & Tracks and currently stand at in at Nos. 16 and 37, respectively. All three titles simultaneously appear on the Hot R&B/Hip-Hop Airplay and Singles Sales charts, with "Bad Boy for Life" bowing on Hot Rap Singles at No. 15 and "Let's Get It" rising on the rap chart 25-20.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
				TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	10	MY BABY (C) (D) (T) SOULJA 50202/PRIORITY †	LIL' ROMEO 10 weeks at No. 1
2	2	2	5	PURPLE HILLS (D) (T) SHADY 497583/INTERSCOPE †	D12
3	3	5	11	BIGACTS LITTLEACTS (T) (X) D&D/IN THE PAINT/FAT BEATS 8263*/KOCH	AFU-RA FEATURING GZA
4	10	20	5	MUSIC (T) NYL/DEF SQUAD 497578*/INTERSCOPE †	ERICK SERMON FEATURING MARVIN GAYE
▶ GREATEST GAINER ◀					
5	16	14	5	WHAT IT IS (T) VIOLATOR/LOUD/COLUMBIA 79600*/CRG †	VIOLATOR FEATURING BUSTA RHYMES
6	5	4	7	CALL ME E.S. (D) (T) DIRECT 1224/LANDSPEED	7L & ESOTERIC
7	12	—	2	AREA CODES (T) DISTURBING THA PEACE/DEF JAM 588671*/IDJMG †	LUDACRIS FEATURING NATE DOGG
8	9	3	9	TORTURE (D) (T) HYDRA 9111/LANDSPEED	SCREWBALL FEATURING M.O.P.
9	7	6	6	NONE TONIGHT (D) WORLDWIDE 50200/PRIORITY †	LIL' ZANE
10	6	7	7	THE SUN GOD (T) RAWKUS 320*	HI-TEK FEATURING COMMON & VINIA MOJICA
11	4	—	2	TAKE THAT (T) RAWKUS 300*	DA BEATMINERZ FEATURING FLIPMODE SQUAD & VINIA MOJICA
12	11	8	6	Y'ALL DON'T WANNA (T) EASTERN CONFERENCE 325*/RAWKUS	SKILLZ
13	13	25	6	MY PROJECTS (T) (X) INFINITE 2225*/TOMMY BOY †	COO COO CAL
14	8	12	12	ALL I WANNA DO (D) URBAN SPEARS 0003/URBAN DREAMS	THE YOUNG MILLIONAIRES FEAT. LIL' ONE — THE YOUNG MILLIONAIRES
15	NEW ▶	1	1	BAD BOY FOR LIFE (T) BAD BOY 79400*/ARISTA	P. DIDDY, BLACK ROB & MARK CURRY
16	18	15	8	BEANIE (MACK B****) (T) ROC-A-FELLA/DEF JAM 572935*/IDJMG †	BEANIE SIGEL
17	15	13	12	OOCHIE WALLY (T) (X) ILL WILL 79586*/COLUMBIA †	QB FINEST FEATURING NAS AND BRAVEHEARTS
18	14	9	7	U KNOW U GHETTO (C) (D) TONY MERCEDES/BUCKET HEAD 8306/EDEL ENTERTAINMENT †	BISHOP
19	28	—	2	MAKE IT VIBRATE (M) (X) DARKSIDE 003*	RISING SON
20	25	19	10	LET'S GET IT (T) BAD BOY 79383*/ARISTA †	THREE THE... G. DEP, P. DIDDY & BLACK ROB
21	20	18	11	ANGEL (T) (V) (X) MCA 155811* †	SHAGGY FEATURING RAYVON
22	22	17	20	WHAT WOULD YOU DO? (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	CITY HIGH
23	23	21	30	BOW WOW (THAT'S MY NAME) (D) (T) (V) (X) SO SO DEF/COLUMBIA 79556*/CRG †	LIL BOW WOW
24	NEW ▶	1	1	SMASH SUMTHIN! (T) DEF JAM 572995*/IDJMG †	REDMAN FEATURING ADAM F
25	17	11	4	CAN'T DENY IT (T) DESERT STORM/ELEKTRA 67231*/EEG †	FABOLOUS FEATURING NATE DOGG
26	29	23	11	LET'S GET DIRTY (I CAN'T GET IN DA CLUB) (T) DEF JAM 572917*/IDJMG †	REDMAN FEATURING DJ KOOL
27	31	—	3	HOT SHIT (T) D&D 31862*/FAT BEATS	D&D ALLSTARS FEAT. BIG DADDY KANE, SADAT-X, GURU & GREG NICE
28	24	22	54	ONE MORE CHANCE/STAY WITH ME (T) (X) BAD BOY 79380*/ARISTA	THE NOTORIOUS B.I.G.
29	32	—	43	FLAVA IN YA EAR ▲ (T) (X) BAD BOY 79372*/ARISTA †	CRAIG MACK
30	NEW ▶	1	1	DO THA DAMN THANG (C) (D) FLAM FLAWLESS 90002	AMPICHINO
31	NEW ▶	1	1	SMASH OUT (C) (D) FLAM FLAWLESS 90000	CHINO NINO
32	33	30	9	BEST U CAN (T) LOUD/COLUMBIA 79592*/CRG †	THA LIKS
33	38	38	10	B.K. ANTHEM/OH YEAH (T) DEF JAM 572836*/IDJMG †	FOXY BROWN
34	44	36	54	BIG POPPA/WARNING ▲ (T) (X) BAD BOY 79377*/ARISTA †	THE NOTORIOUS B.I.G.
35	RE-ENTRY	2	2	PLEASE DON'T MIND (T) ATLANTIC 85412*/AG †	PHILLY'S MOST WANTED FEATURING ANDRE WILSON
36	39	49	3	SPARKADALA (T) STONE THROW 2033*/CAROLINE	DJ DESIGN
37	43	50	3	BAKARDI SLANG (T) FAT BEATS 1208* †	KARDINALL OFFISHALL
38	41	45	7	LET'S GIT DOE (T) LOUD/COLUMBIA 9008*/CRG †	THE BEATNUTS FEATURING FATMAN SCOOP
39	35	29	39	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
40	34	34	19	GET UR FREAK ON (T) THE GOLD MIND/EASTWEST 67190*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
41	48	—	28	JUICY/UNBELIEVABLE ● (T) (X) BAD BOY 79006*/ARISTA †	THE NOTORIOUS B.I.G.
42	45	48	4	ALL MASSIVE (T) WINDMILL 1003*/FAT BEATS	AYATOLLAH FEATURING TEK OF THE COCOA BROVAZ
43	47	46	39	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY ▲ (C) (M) (T) (X) DEF JAM/ISLAND 851878/IDJMG †	METHOD MAN FEAT. MARY J. BLIGE
44	RE-ENTRY	2	2	ELLE'S THEME (T) STONE THROW 2034*/FAT BEATS	YESTERDAY'S NEW QUINTET
45	RE-ENTRY	26	26	SOUTHERN HOSPITALITY (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †	LUDACRIS
46	37	26	7	WHAE DA' FREAKS (D) ENTITY 9877	DURDY HARRY & KILLA C
47	NEW ▶	1	1	JUNE (T) DEF JUJ 08*	RJD2 FEATURING COPYWRITE OF MHZ
48	RE-ENTRY	17	17	NO ESCAPIN' THIS (T) LOUD 1983* †	THE BEATNUTS
49	36	47	11	LICK SHOTS (T) THE GOLD MIND/ELEKTRA 67221*/EEG	MISSY "MISDEMEANOR" ELLIOTT
50	46	43	3	50 PLAYAZ DEEP (D) (T) FB 015111/UNIVERSAL †	DRUNKEN MASTER FEATURING LOLA DAMONE

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



# Hot R&B/Hip-Hop Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>						
1	2	10	<b>MUSIC</b>	ERICK SERMON (NY LA DEF / DEF JAM/IDJMG) 3 wks at No. 1	38	46	8	<b>JUST A BABY BOY</b>	SNOOP DOGG FEAT. TYRESE & MR. TAN (UNIVERSAL)
2	1	18	<b>PEACHES &amp; CREAM</b>	112 (BAD BOY/ARISTA)	39	34	32	<b>SO FRESH, SO CLEAN</b>	DUTKAST (LAFACE/ARISTA)
3	4	10	<b>WHERE THE PARTY AT</b>	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	40	30	14	<b>LET'S GET IT</b>	THREE THE G. DEP P. DIDDY & BLACK ROB (BAD BOY/ARISTA)
4	3	9	<b>U REMIND ME</b>	USHER (ARISTA)	41	49	5	<b>CAN'T DENY IT</b>	FABLOUS FEAT. NATE DOGG (DESERT STORM/ELEKTRA/EEG)
5	7	12	<b>FALLIN'</b>	ALICIA KEYS (J)	42	—	1	<b>FAMILY AFFAIR</b>	MARY J. BLIGE (MCA)
6	5	13	<b>WAIT A MINUTE</b>	RAY J FEAT. LIL' KIM (ATLANTIC)	43	44	29	<b>SOUTHERN HOSPITALITY</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
7	6	26	<b>FIESTA</b>	R. KELLY FEAT. JAY-Z (JIVE)	44	41	8	<b>MIDWEST SWING</b>	ST. LUNATICS (FO' REEL/UNIVERSAL)
8	9	19	<b>LET ME BLOW YA MIND</b>	EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)	45	45	7	<b>FILL ME IN</b>	CRAIG DAVID (WILDSTAR/ATLANTIC)
9	14	5	<b>CONTAGIOUS</b>	THE ISLEY BROTHERS (DREAMWORKS)	46	40	15	<b>TAKE CARE OF HOME</b>	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
10	10	23	<b>GET UR FREAK ON</b>	MISSY 'MISDEAMOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	47	38	15	<b>I AM YOUR WOMAN</b>	SYLVEENA JOHNSON (JIVE)
11	8	19	<b>SUPERWOMAN PT. II</b>	LIL' MO FEAT. FABLOUS (EASTWEST/EEG)	48	48	7	<b>BIA' BIA'</b>	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
12	17	13	<b>SHE'S ALL I GOT</b>	JIMMY COZIER (J)	49	60	3	<b>I'M A THUG</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
13	18	5	<b>I'M REAL</b>	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	50	47	4	<b>PLEASE DON'T MIND</b>	PHILLY'S MOST WANTED (ATLANTIC)
14	13	17	<b>CAN'T BELIEVE</b>	FAITH EVANS FEAT. CARL THOMAS (BAD BOY/ARISTA)	51	43	32	<b>A LONG WALK</b>	JILL SCOTT (HIDDEN BEACH/EPIC)
15	11	30	<b>LOVE</b>	MUSIQ SOULCHILD (DEF SOUL/IDJMG)	52	42	18	<b>UNTIL THE END OF TIME</b>	2PAC (AMARU/DEATH ROW/INTERSCOPE)
16	25	7	<b>ONE MINUTE MAN</b>	MISSY 'MISDEAMOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	53	50	14	<b>THERE SHE GOES</b>	BABYFACE (ARISTA)
17	15	11	<b>THE WAY</b>	JILL SCOTT (HIDDEN BEACH/EPIC)	54	51	4	<b> SOMEONE TO CALL MY LOVER</b>	JANET (VIRGIN)
18	20	9	<b>BOOTYLICIOUS</b>	DESTINY'S CHILD (COLUMBIA)	55	74	2	<b>SLOWLY</b>	TANK (BLACKGROUND)
19	21	11	<b>JUST IN CASE</b>	JAHEIM (DIVINE MILL/WARNER BRDS.)	56	57	6	<b>BEANIE (MACK B****)</b>	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG)
20	12	24	<b>HEARD IT ALL BEFORE</b>	SUNSHINE ANDERSON (SOULIFE/ATLANTIC)	57	52	18	<b>I LIKE THEM GIRLS</b>	TYRESE (RCA)
21	16	12	<b>WE NEED A RESOLUTION</b>	AALIYAH FEAT. TAMBALAND (BLACKGROUND)	58	59	5	<b>LICK SHOTS</b>	MISSY 'MISDEAMOR' ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
22	24	10	<b>WHAT IT IS</b>	VIOLATOR FEAT. BUSTA RHYMES (VIOLATOR/LOU/COLUMBIA)	59	75	2	<b>GHETTO GIRLS</b>	LIL' BOW WOW (SO SO DEF/COLUMBIA)
23	22	11	<b>TAKE YOU OUT</b>	LUTHER VANDROSS (J)	60	53	15	<b>LET'S GET DIRTY (I CAN'T GET IN DA CLUB)</b>	REDMAN FEAT. DJ KOOL (DEF JAM/IDJMG)
24	28	4	<b>AREA CODES</b>	LUDACRIS FEAT. NATE DOGG (DISTURBING THE PEACE/DEF JAM/IDJMG)	61	61	10	<b>JOHN DOE</b>	PUBLIC ANNOUNCEMENT FEAT. LELE (RCA)
25	31	4	<b>BAD BOY FOR LIFE</b>	P. DIDDY, BLACK ROB & MARK CURRY (BAD BOY/ARISTA)	62	58	5	<b>ROUND &amp; ROUND</b>	HI-TEK FEATURING JONELL (RAWKUS)
26	19	13	<b>I CRY</b>	JA RULE FEAT. LIL' MO (MURDER INC./DEF JAM/IDJMG)	63	56	3	<b>DANCE WITH ME</b>	112 (BAD BOY/ARISTA)
27	29	4	<b>DIFFERENCES</b>	GINUWINE (EPIC)	64	68	4	<b>MY PROJECTS</b>	COO COO CAL (INFINITE/TOMMY BOY)
28	23	27	<b>MISSING YOU</b>	CASE (DEF SOUL/IDJMG)	65	54	16	<b>WHAT WOULD YOU DO?</b>	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
29	26	16	<b>HIT 'EM UP STYLE (OOPS!)</b>	BLU CANTRELL (REDZONE/ARISTA)	66	63	5	<b>FRONT 2 BACK</b>	XZIBIT (LOU/COLUMBIA)
30	33	6	<b>SET IT OFF</b>	JUVENILE (CASH MONEY/UNIVERSAL)	67	—	1	<b>RAISE UP</b>	PETEY PABLO (JIVE)
31	27	30	<b>MAYBE I DESERVE</b>	TANK (BLACKGROUND)	68	73	2	<b>LETTER 2 MY UNBORN</b>	2PAC (AMARU/DEATH ROW/INTERSCOPE)
32	37	7	<b>PURPLE HILLS</b>	D12 (SHADY/INTERSCOPE)	69	70	35	<b>STRANGER IN MY HOUSE</b>	TAMIA (ELEKTRA/EEG)
33	35	14	<b>MY BABY</b>	LIL' ROMEO (SOULJA/PRIORITY)	70	62	10	<b>POP LOCKIN'</b>	SILK. THE SHOCKER FEAT. SNOOP DOGG (NO LIMIT/PRIORITY)
34	36	24	<b>VIDEO</b>	INDIA.ARIE (MOTOWN)	71	66	3	<b>WEEKEND THING</b>	KOFFEE BROWN FEAT. B-12 (DIVINE MILL/ARISTA)
35	—	1	<b>IZZO (H.O.V.A.)</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	72	72	3	<b>NOT YOUR FRIEND</b>	CASE (DEF SOUL/IDJMG)
36	39	6	<b>BROWN SKIN</b>	INDIA.ARIE (MOTOWN)	73	—	1	<b>LIFETIME</b>	MAXWELL (COLUMBIA)
37	32	6	<b>LOVERBOY</b>	MARRIANN CARY FEAT. DA BRAT & LUDACRIS (VIRGIN)	74	55	11	<b>LADY MARMALADE</b>	CHRISTINA AGUILERA, LIL' KIM, MIA & PINK (INTERSCOPE)

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

## HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	2	6	<b>FEELIN' ON YO BOOTY</b>	R. KELLY (JIVE)	14	13	3	<b>OOCHIE WALLY</b>	QB FINEST (LIL' WIL/COLUMBIA)
2	5	11	<b>I JUST WANNA LOVE U (GIVE IT 2 ME)</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	15	10	4	<b>THERE IT IS</b>	GINUWINE (EPIC)
3	4	5	<b>PUT IT ON ME</b>	JA RULE (MURDER INC./DEF JAM/IDJMG)	16	19	23	<b>NO MORE</b>	RUFF ENDZ (EPIC)
4	6	2	<b>LAY LOW</b>	SNOOP DOGG (NO LIMIT/PRIORITY)	17	21	13	<b>MS. JACKSON</b>	OUTKAST (LAFACE/ARISTA)
5	1	4	<b>WE FALL DOWN</b>	DONNIE MCCLURKIN (VERITY/JIVE)	18	17	23	<b>LET'S GET MARRIED</b>	JAGGED EDGE (SO SO DEF/COLUMBIA)
6	9	4	<b>STUTTER</b>	JOE FEATURING MYSTIKAL (JIVE)	19	23	43	<b>U KNOW WHAT'S UP</b>	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
7	11	8	<b>DANGER (BEEN SO LONG)</b>	MYSTIKAL FEATURING NIVEA (JIVE)	20	24	13	<b>BAG LADY</b>	ERYKAH BADU (MOTOWN)
8	12	4	<b>PROMISE</b>	JAGGED EDGE (SO SO DEF/COLUMBIA)	21	—	22	<b>SHAKE YA ASS</b>	MYSTIKAL (JIVE)
9	3	3	<b>AFTER PARTY</b>	KOFFEE BROWN (DIVINE MILL/ARISTA)	22	16	19	<b>OPEN MY HEART</b>	YOLANDA ADAMS (ELEKTRA/EEG)
10	7	4	<b>RIDE WIT ME</b>	NELLY FEAT. CITY SPUD (FO' REEL/UNIVERSAL)	23	—	19	<b>BETWEEN ME AND YOU</b>	JA RULE (MURDER INC./DEF JAM/IDJMG)
11	18	2	<b>BONNIE &amp; SHYNE</b>	SHYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)	24	—	19	<b>WITHOUT YOU</b>	CHARLIE WILSON (MAJOR HITS/JAKE/INTERSCOPE)
12	8	9	<b>JUST FRIENDS (SUNNY)</b>	MUSIQ (DEF JAM/DEF SOUL/IDJMG)	25	—	5	<b>WHO'S THAT GIRL?</b>	EVE (RUFF RYDERS/INTERSCOPE)
13	15	13	<b>ONE WOMAN</b>	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)					

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

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

59	<b>ALL FOR YOU</b>	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Macho, ASCAP/WB, ASCAP/Aragech Communications, ASCAP) HL/WBM
29	<b>AREA CODES</b>	(Ludacris, ASCAP/Bubba Gee, BMI/Nootime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP) HL
98	<b>BACK BACK</b>	(Bleed Da Black, ASCAP/In The Sonic, ASCAP)
31	<b>BAD BOY FOR LIFE</b>	(Dors-D, BMI/Me Again, BMI/Dee Mac, BMI/Jance Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/binstey, BMI/Dors-D, ASCAP/DKG, BMI)
52	<b>BEANIE (MACK B****)</b>	(Shakur Al-Din, ASCAP/Hitco South, ASCAP/F.O.B., ASCAP)
100	<b>BEST U CAN</b>	(The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/J-Mak-N-Ro, BMI/Alkanomik, BMI/E-Swift, BMI/Chrysalis, BMI) HL
55	<b>BIA BIA</b>	(Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI/Jadours, ASCAP)
79	<b>BIGACTS LITTLEACTS</b>	(Life Force, BMI/Bright Summit, ASCAP/Grice, ASCAP/Universal-PolyGram International, ASCAP/GZA, ASCAP)
17	<b>BOOTYLICIOUS</b>	(Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI) HL
39	<b>BROWN SKIN</b>	(Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI) WBM
89	<b>CALL ME</b>	(Jay's Right Control)
16	<b>CAN'T BELIEVE</b>	(Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Am't Nuthin' Go'n On But Funking, ASCAP/WB, ASCAP/Hard Work'n Black Folks, ASCAP/Ciarra June, ASCAP/Zomba, ASCAP/Hi Will, ASCAP/Life's A Bitch, ASCAP/Dakota House, ASCAP/Glona's Boy, ASCAP/EMI Blackwood, BMI/China B) HL/WBM
42	<b>CANT OENY IT</b>	(J. Brasco, ASCAP/Desert Storm, BMI/CypherJett, ASCAP/EMI April, ASCAP) HL
69	<b>CLUCK CLUCK</b>	(Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/7e-Bass, BMI/EMI Blackwood, BMI/Ghetto And Blues, ASCAP/Hemstead High, ASCAP/EMI April, ASCAP) HL
14	<b>CONTAGIOUS</b>	(R. Kelly, BMI/Zomba, BMI)
77	<b>CRABE</b>	(B. Black, ASCAP/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
74	<b>DANCE WITH ME</b>	(Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP)
33	<b>DIFFERENCES</b>	(Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP) HL
8	<b>FAMILY AFFAIR</b>	(Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambro, ASCAP/WB, ASCAP/Ain't Nuthin' Go'n On But Funking, ASCAP/Copyright Control) WBM
6	<b>FIESTA</b>	(Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil' Lu, BMI) HL/WBM
19	<b>FILL ME IN</b>	(Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP) WBM
73	<b>FRONT 2 BACK</b>	(Hennessy For Everyone, BMI/VOCO, BMI/Am'z, BMI/Dora's Day, BMI/Warner-Tamerlane, BMI) WBM
13	<b>GET UR FREAK ON</b>	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
64	<b>GHETTO GIRLS</b>	(EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI) HL
26	<b>HEARD IT ALL BEFORE</b>	(Mike City, BMI/Pinky's Playhouse, ASCAP/Copyright Control)
68	<b>HEY HEY</b>	(Krolia, BMI/Sin Of May, BMI/EMI Blackwood, BMI/Hilacous, BMI/Amanca, BMI) HL
96	<b>HIGH COME DOWN</b>	(Publishing Designee Of Vince Langston, ASCAP/Publishing Designee Of Stacy Wagner, ASCAP/Songs Of Universal, BMI/Kashif, BMI)
9	<b>HIT 'EM UP STYLE (OOPS!)</b>	(Cytron, BMI/EMI Blackwood, BMI) HL
54	<b>I AM YOUR WOMAN</b>	(Zomba, BMI/R. Kelly, BMI) WBM
32	<b>I CRY</b>	(Slavery, BMI/White Rhino, ASCAP/No Loving, ASCAP/Lil' Rob, BMI/D. Ivy, BMI/Warner-Tamerlane, BMI) HL/WBM
1	<b>I DO!</b>	(Slux & Tones, ASCAP/Toy-Toy, ASCAP)
66	<b>I LIKE THEM GIRLS</b>	(Warner-Tamerlane, BMI/Demis Hot Sons, ASCAP/E Two, ASCAP/EMI April, ASCAP/Ventures Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP/First Avenue, ASCAP) HL/WBM
85	<b>ILUVIT</b>	(My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Li Gangsta, ASCAP/Koke To It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Do, ASCAP) HL
51	<b>I'M A THUG</b>	(First N' Gold, BMI/Sony/ATV Songs, BMI) HL
21	<b>I'M REAL</b>	(Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP) HL
92	<b>IT'S OVER</b>	(Darlock, BMI/Alyyarsongs, ASCAP/WB, ASCAP/Dotted Line, BMI/Sharron Hill, BMI/Antraph, BMI/Pubco, BMI/Rykomyusic, PRS)
43	<b>IZZO (H.O.V.A.)</b>	(Lil' Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP) HL
70	<b>JOHN DOE</b>	(Smelzood, ASCAP)
4	<b>JUST A BABY BOY</b>	(Show You How Daddy Ball, ASCAP/Zovekton, ASCAP/My Own Chit, BMI/Flossmode, BMI/Amaz'n, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) HL
18	<b>JUST IN CASE</b>	(Ovine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Un Oh, ASCAP/Famous, ASCAP/Ensign, BMI) HL/WBM
80	<b>LADY MARMALADE</b>	(EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Tannyboy, BMI) HL
12	<b>LET ME BLOW YA MIND</b>	(Scott Storch, ASCAP/Blonde Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Go'n On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambro, ASCAP/TVT, ASCAP/Blackjack, ASCAP) WBM
60	<b>LET'S GET DIRTY (I CAN'T GET IN DA CLUB)</b>	(Funky Noble, ASCAP/Famous, ASCAP/Days 5 Day, BMI/Warner-Tamerlane, BMI/Kool, ASCAP/WB, ASCAP) HL/WBM
37	<b>LET'S GET IT</b>	(Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythmic Bluntz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/Ai Green, BMI/Arving, BMI/East Memphis, BMI) HL/WBM
78	<b>LETTER 2 MY UNBORN</b>	(Amaru, ASCAP/Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Pink Fuddler, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI) WBM
63	<b>LICK SHOTS</b>	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
86	<b>LIFETIME</b>	(Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zimra, ASCAP/Famous, ASCAP) HL
50	<b>A LONG WALK</b>	(Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP)
25	<b>LOVE (EMI April)</b>	(ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP) HL/WBM
61	<b>LOVE IT</b>	(Mike City, BMI)
38	<b>LOVERBOY</b>	(Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI/Air Control, ASCAP/Thown' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP) HL/WBM
35	<b>MAYBE I DESERVE</b>	(Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) HL
46	<b>MIDWEST SWING</b>	(Jacked Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP) HL/WBM
30	<b>MISSING YOU</b>	(Time4Flytes, BMI/Songs Of DreamWorks, BMI/Taliesn Tree, ASCAP/Zomba, ASCAP/563, ASCAP) CLM/WBM
2	<b>MUSIC</b>	(Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP) HL/WBM
24	<b>MY BABY</b>	(Jobete, ASCAP) HL
57	<b>MY PROJECTS</b>	(From The Pt. HL, ASCAP/There's A Whole In The Bucket, ASCAP)
91	<b>NONE TONIGHT</b>	(Lil' Nettie, ASCAP/Dale's Mix, ASCAP/Soundtron Tunes, BMI/Platinum World, BMI)
75	<b>NOT YOUR FRIEND</b>	(Time 4 Flytes, BMI/Songs Of DreamWorks, BMI)
82	<b>OH YEAH</b>	(Pork, ASCAP/Durac, ASCAP/Fitty-Six Hope Road, ASCAP/Odin, ASCAP/Universal-Songs Of PolyGram International, BMI)
28	<b>ONE MINUTE MAN</b>	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP) HL/WBM
3	<b>PEACHES &amp; CREAM</b>	(Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tagasac, ASCAP/EMI Blackwood, BMI/Jance Combs, BMI) HL
93	<b>PLAYAS GO PLAY</b>	(Gimme Some Hot Sauce, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Faith Force, BMI) HL
48	<b>PLEASE DON'T MIND</b>	(The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatm'z, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP) HL
81	<b>POP LOCKIN'</b>	(My Own Chit, BMI/EMI Blackwood, BMI/Gold L's, ASCAP/High Priest, ASCAP/Famous, ASCAP) HL
27	<b>PURPLE HILLS</b>	(Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP) HL
72	<b>RAISE UP</b>	(Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP) WBM

# Hot R&B/Hip-Hop Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>						
1	1	4	<b>U REMIND ME</b>	USHUJ (ARISTA) 3 wks at No. 1	38	41	8	<b>BEANIE (MACK B****)</b>	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG)
2	—	1	<b>TAKE YOU OUT</b>	LUTHER VANDROSS (J)	39	36	12	<b>OOCHIE WALLY</b>	QB FINEST (LIL' WIL/COLUMBIA)
3	2	13	<b>HIT 'EM UP STYLE (OOPS!)</b>	BLU CANTRELL (REDZONE/ARISTA)	40	29	33	<b>COULD IT BE</b>	JAHEIM (DIVINE MILL/WARNER BROS.)
4	3	6	<b>SHE'S ALL I GOT</b>						

JULY 21, 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
<b>◀ No. 1 ▶</b>						
1	1	—	2	<b>ALICIA KEYS</b> J 20002 (11.98/17.98)	2 weeks at No. 1 SONGS IN A MINOR	1
2	3	—	2	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	JAGGED LITTLE THRILL	2
3	2	—	2	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 548838*/IDJMG (12.98/18.98)	THE REASON	2
4	4	1	3	<b>D12</b> SHADY 490897*/INTERSCOPE (12.98/18.98)	DEVIL'S NIGHT	1
<b>◀ Hot Shot Debut ▶</b>						
5	<b>NEW</b>	1	1	<b>LIL' ROMEO</b> SOULJA 50198/PRIORITY (11.98/17.98)	LIL' ROMEO	5
6	5	2	3	<b>LUTHER VANDROSS</b> J 20007 (12.98/18.98)	LUTHER VANDROSS	2
7	7	4	5	<b>ST. LUNATICS</b> FO' REEL 014119/UNIVERSAL (12.98/18.98)	FREE CITY	1
8	6	—	2	<b>LIL' MO</b> ELEKTRA 62374*/EEG (12.98/18.98)	BASED ON A TRUE STORY	6
9	10	6	9	<b>MISSY "MISDEMEANOR" ELLIOTT</b> THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	MISS E...SO ADDICTIVE	1
10	8	7	5	<b>SOUNDTRACK</b> MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	THE FAST AND THE FURIOUS	5
11	12	10	17	<b>JAHEIM</b> DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
12	14	14	3	<b>SOUNDTRACK</b> UNIVERSAL 014276 (12.98/18.98)	BABY BOY	12
13	11	5	4	<b>SILK</b> ELEKTRA 62642/EEG (12.98/18.98)	LOVE SESSIONS	2
14	13	8	10	<b>DESTINY'S CHILD</b> ▲ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	SURVIVOR	1
15	9	3	3	<b>SISQO</b> DRAGON/DEF SOUL 548836*/IDJMG (12.98/18.98)	RETURN OF DRAGON	3
16	15	12	16	<b>112</b> ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
17	16	16	51	<b>JILL SCOTT</b> ▲ WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS		2
18	17	15	7	<b>LIL' JON &amp; THE EAST SIDE BOYZ</b> BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	6
19	22	19	12	<b>JANET</b> ▲ 2 VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
20	18	11	7	<b>REDMAN</b> ● DEF JAM 548381*/IDJMG (12.98/18.98)	MALPRACTICE	1
21	20	17	15	<b>INDIA.ARIE</b> ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
<b>◀ GREATEST GAINER ▶</b>						
22	30	33	16	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
23	19	9	3	<b>RAY J</b> ATLANTIC 83439*/AG (11.98/17.98)	THIS AIN'T A GAME	9
24	21	13	5	<b>TURK</b> CASH MONEY 860926/UNIVERSAL (12.98/18.98)	YOUNG & THUGGIN'	2
25	24	20	17	<b>TANK</b> ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	1
26	26	24	18	<b>EVE</b> ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
27	25	21	6	<b>SOUNDTRACK</b> NYLA 493069*/INTERSCOPE (12.98/18.98)	WHAT'S THE WORST THAT COULD HAPPEN?	6
28	28	27	34	<b>MUSIQ SOULCHILD</b> ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	4
29	23	22	3	<b>SOUNDTRACK</b> FOX 20005/J (12.98/18.98)	DR. DOLITTLE 2	22
30	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> WU-TANG RECORDS PRESENTS: WU-CHRONICLES CHAPTER II WU-TANG 24461*/PRIORITY (11.98/17.98)		30
31	32	23	15	<b>2PAC</b> ▲ AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
32	29	25	7	<b>TYRESE</b> RCA 67984* (11.98/17.98)	2000 WATTS	4
33	27	18	4	<b>AZ</b> MOTOWN 013786*/UNIVERSAL (12.98/18.98)	9 LIVES	4
34	34	36	14	<b>GINUWINE</b> ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	2
35	33	26	11	<b>CASE</b> ● DEF SOUL 548626*/IDJMG (12.98/18.98)	OPEN LETTER	2
36	35	29	44	<b>DONNIE MCCLURKIN</b> ● VERITY 43150/ZOMBA (10.98/16.98) HS	LIVE IN LONDON AND MORE...	22
37	31	32	39	<b>JA RULE</b> ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
38	36	31	19	<b>PROJECT PAT</b> ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
39	40	35	35	<b>R. KELLY</b> ▲ 3 JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1
40	39	40	7	<b>PASTOR TROY</b> MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	FACE OFF	13
41	38	34	9	<b>HI-TEK</b> RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	12
42	37	30	54	<b>NELLY</b> ▲ 6 FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
43	43	28	3	<b>BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA</b> UNIVERSAL 014117 (12.98/18.98) HS	CONCRETE LAW	28
44	42	38	38	<b>LUDACRIS</b> ▲ 2 DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
45	45	41	48	<b>SHAGGY</b> ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
46	41	39	12	<b>SUNSHINE ANDERSON</b> ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	2
47	52	49	15	<b>JESSE POWELL</b> SILAS 112401/MCA (12.98/18.98)	JP	18

48	50	42	7	<b>CITY HIGH</b> BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	CITY HIGH	23
49	48	45	29	<b>SNOOP DOGG</b> ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
50	47	47	5	<b>THE LOVE DOCTOR</b> MARDI GRAS 1055 (10.98/16.98) HS	DOCTOR OF LOVE	47
51	51	—	2	<b>SOUNDTRACK</b> HOLLYWOOD 162329 (18.98 CD)	POOTIE TANG	51
52	46	37	8	<b>SYLEENA JOHNSON</b> JIVE 41700/ZOMBA (11.98/17.98) HS	CHAPTER 1: LOVE, PAIN & FORGIVENESS	16
53	49	43	37	<b>OUTKAST</b> ▲ 3 LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
54	55	67	23	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
55	44	—	2	<b>SCREWBALL</b> HYDRA 9201*/LANDSPEED (17.98 CD) HS	LOYALTY	44
56	54	—	2	<b>RES</b> MCA 112310* (8.98/12.98) HS	HOW I DO	54
57	53	44	10	<b>JT MONEY</b> FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS	9
58	56	56	41	<b>LIL BOW WOW</b> ▲ 2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
59	66	54	34	<b>SADE</b> ▲ 2 EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
60	61	64	7	<b>KARDINAL OFFISHALL</b> MCA 112569* (12.98/18.98)	FIRESTARTER VOLUME 1 — QUEST FOR FIRE	57
61	65	52	19	<b>DIRTY</b> NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
62	70	61	33	<b>DAVE HOLLISTER</b> ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
63	63	48	3	<b>CECE WINANS</b> WELLSRING GOSPEL 51826/SPARROW (12.98/17.98)	CECE WINANS	48
64	64	60	9	<b>D.P.G.</b> D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI	26
65	57	—	14	<b>KANE &amp; ABEL</b> MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	41
66	58	46	3	<b>ESHAM</b> OVERCORE 2260/TVT (10.98/16.98) HS	TONGUES	46
67	67	58	3	<b>NUWINE</b> REAL DEAL 70629/ORPHEUS (9.98/15.98)	GHETTO MISSION	58
68	73	69	16	<b>YOLANDA ADAMS</b> ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	24
69	60	53	31	<b>3LW</b> ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
<b>◀ PACESETTER ▶</b>						
70	90	—	2	<b>VARIOUS ARTISTS</b> STREET STREET 33021 (11.98/16.98)	MARK ST. JUSTE PRESENTS BLACK BEACH HITS VOLUME 1	70
71	86	76	37	<b>JAY-Z</b> ▲ 2 ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 — )	1
72	68	75	3	<b>OUTSIDAZ</b> RUFFLIFE 61201* (12.98/17.98) HS	THE BRICKS	68
73	83	78	39	<b>MR. C THE SLIDE MAN</b> UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	20
74	85	—	2	<b>MOOCHIE MACK</b> CASINO/IN THE PAINT 8166/KOCH (11.98/17.98)	BROKE PIMPIN'	74
75	78	79	7	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 542855/UTY (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	45
76	80	68	3	<b>J.A.G.</b> BLANKITY 1004 (11.98/17.98)	STRAIGHT TO THE POINT	68
77	87	93	24	<b>JENNIFER LOPEZ</b> ▲ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
78	74	55	14	<b>SOUNDTRACK</b> GOSPO CENTRIC 70035/ZOMBA (11.98/17.98)	KINGDOM COME	18
79	76	65	7	<b>STICKY FINGAZ</b> UNIVERSAL 157990 (12.98/18.98)	[BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES	10
80	72	70	16	<b>JON B</b> EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
81	62	66	12	<b>ANGIE MARTINEZ</b> ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	7
82	84	84	8	<b>LEXI...</b> REAL DEAL 70626/ORPHEUS (9.98/15.98)	AND THAT'S THE WAY IT IS	63
83	<b>NEW</b>	1	1	<b>P. DIDDY &amp; THE BAD BOY FAMILY</b> BAD BOY 73045*/ARISTA (12.98/18.98)	THE SAGA CONTINUES...	83
84	81	83	37	<b>TAMIA</b> ● ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
85	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> PRIORITY 29780* (11.98/17.98)	NUTHIN' BUT A GANGSTA PARTY 2	85
86	77	71	3	<b>CHICO &amp; COOLWADDA</b> MCA 112311 (12.98/18.98) HS	WILD 'N THA WEST	71
87	<b>RE-ENTRY</b>	16	16	<b>PUBLIC ANNOUNCEMENT</b> RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
88	<b>NEW</b>	1	1	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 5221 (11.98/16.98)	THE BEST OF BROTHA LYNCH HUNG	88
89	75	63	7	<b>JIGMASTAS</b> BEYOND REAL 016*/LANDSPEED (17.98 CD) HS	INFECTIOUS	53
90	59	57	5	<b>KOOL KEITH</b> OVERCORE 2270*/TVT (10.98/16.98) HS	SPANKMASTER	48
91	97	73	4	<b>CAPONIA</b> TOMOBOOM 1107 (11.98/16.98)	CAPONIAC	72
92	82	90	18	<b>KOFFEE BROWN</b> DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
93	94	80	60	<b>EMINEM</b> ▲ 6 WEB.AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
94	89	88	62	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
95	<b>RE-ENTRY</b>	32	32	<b>ERYKAH BADU</b> ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
96	100	95	86	<b>DR. DRE</b> ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
97	79	59	8	<b>OLIVIA</b> J 20001 (11.98/17.98)	OLIVIA	22
98	95	100	92	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG (12.98/18.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
99	88	81	24	<b>DREAM</b> ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
100	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> KJAC 8203*/FAT BEATS (18.98 CD)	FAT BEATS VOL. 1	100

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.

## ISLEYS SPRING 'ETERNAL' ON DREAMWORKS

(Continued from page 23)

arranged "Contagious." The track, which went to R&B radio June 18 and features Chanté Moore, reprises Isley's Mr. Biggs alter ego, who appeared in Kelly's 1996 video for "Down Low (Nobody Has to Know)."

DreamWorks executive Waymon Jones says initial response to "Contagious" bodes well for the album's prospects as one of the year's biggest R&B sellers. DreamWorks secured an early commitment from BET, thanks

to a campaign molded around the story line of the single's video—which Jones describes as a "drama-filled video opera."

Since the video's debut, Jones adds, the label's plan is to "let the campaign build and grow naturally. You know you have something when you're getting leaks on album cuts like 'Said Enough' with Scott, [the Saadiq-produced] 'Move Your Body,' and Chic instrumental 'Warm Summer Night.'"

Assessing the potential of the Isleys' latest effort, George Daniels, owner of Chicago retailer George's Music Room, notes, "The album's title says it all: classic and timeless. The Isleys have the ability to transcend demographics. And once again, they've reached out to today's young producers and artists. I expect it to be a major best seller for us."

Elroy Smith, PD of Chicago's WGCI and WVZ, agrees: "It

doesn't take a genius to figure out that 'Contagious' is an absolute smash. There's no question that Ron Isley hasn't lost his vocal strength, and the R. Kelly association doesn't hurt in widening the song's demographics. If it's any indicator of what we can expect from the album, the Isleys are back—and back for a long time."

The Isley Brothers—chart fixtures since the early '60s with "Twist and Shout," "It's Your

Thing," and other hits—are elated by the response to "Contagious." Notes Ronald, who also manages the act, "When your competition is Lil' Bow Wow and you're getting requests off the hook for your record, that's very hard to beat. But what we've done with this album is what we've tried to do all our career. I've always had a competitive streak, and I have it now more than before. We still have something to prove."

the  
billboard  
spotlight



*dance*

*& electronic music*

# of the *attack* growing niche

Dance/Electronic Is Getting Big Enough To Join Mainstream Music, Thanks To Radio And Touring

By Michael Paoletta

**W**ithout much support from radio and video outlets, recently released albums by the likes of Fatboy Slim (*Halfway Between the Gutter and the Stars*, Skint/Astralwerks), Basement Jaxx (*Rooty*, XL Recordings/Astralwerks), Daft Punk (*Discovery*, Virgin), Keoki (*Jealousy*, Moonshine Music), Darude (*Before the Storm*, Groovilicious/Strictly Rhythm) and Delerium (*Poem*, Nettwerk America) have, nonetheless, been embraced by many. Ditto for such "older" albums as Moby's *Play* (V2), BT's *Movement in Still Life* (Nettwerk America) and Paul Van Dyk's *Out There & Back* (Mute). Now, factor in the success of such DJ-driven beat-mixed compilations as Louie DeVito's *NYC Underground Party 3* (E-Lastik Recordings), Paul Oakenfold's *Perfecto Presents Another World* (London-Sire) and DJ Skribble's *Essential Spring Break—Summer 2001* (Big Beat/Atlantic), as well as beat-savvy original motion picture soundtracks like *Swordfish*, *15 Minutes* and *Groove*.

At the same time, dance/electronic-skewed music remains the sound du jour on Madison Avenue, providing the aural landscape for a variety of advertising campaigns, encompassing the automobile, airline and communication industries. There's also Moby's *Area*: One festival currently touring throughout the U.S. And don't forget globally recognized brands/compilation series like *Ministry of Sound*, *Gatecrasher*, *Cream*, *Twilo* and *Essential*.

For those in the dance/electronic trenches, America has surely never sounded so good, with the genre gaining more exposure with each passing day. But one must wonder whether the country's fascination with the beats and rhythms of dance/electronic music is a sign that the music is actually breaking through to the mainstream—or is it more akin to an ever-growing niche.

## THE ELECTRONIC BREAKTHROUGH

"I think it depends on your definition of electronic music," says Moby. "The most general definition would be 'non-acoustic instrumentation.' That means hip-hop is electronic, Britney Spears is electronic, the bulk of what's played on the radio is electronic. But, having said that, breaking through involves a violent change—like what happened with Nirvana, for example."

"What does breaking through really mean? How much penetration is actually needed for something to break through?" wonders Swedish Egil, founder/program director of Grooveradio.com.

"[DJ/producer Paul] Oakenfold is a great example of someone who has broken through—even if the majority of people don't actually know who he is or what it is he does."

"It's beyond a niche—that's established," notes Jason Bentley, director of A&R at Maverick Records, who's also a club DJ and the host of two radio shows ("Metropolis" on KCRW Santa Monica, Calif., and "After Hours" on KROQ Los Angeles). "Now, we need to set our sights on breaking artists. These days, it's about whether Craig David will happen, not if 2-step will."

After conversations with several international DJs/producers—Erick Morillo, Max Graham, Skribble, Micro, Oakenfold, Icey and Junior Vasquez—it becomes readily apparent that, while America is taking dance/electronic more seriously today than it was 12 months ago, more work needs to be done.

"The dance/electronic culture has landed here," acknowledges Morillo, owner of Weekhawken, N.J.-based Subliminal Records. "But it's a niche that's growing. While it hasn't broken through yet, the potential is definitely there."

That may be, but one must wonder if it's at the expense of the artist, the singer of the song. "I think what's breaking through is the DJ and the [multi-artist] compilation. The perception is that the DJ is God," explains Strictly Rhythm singer/songwriter Ultra Naté. "As the selector, the DJ is now more powerful than the artist [who created] the music he's playing."

At the same time, artists like Naté depend on DJs and their singles-driven compilations for exposure. "It's a double-edged sword," she says. "I must admit, I'm incredibly glad that DJs like Skribble include my songs on their compilations, but I'm not so sure that it helps in selling my own albums."

Maxi Records and Promotions owner Claudia Cuseta ponders this. "Usually, it's the DJ who's playing the new music first," she says. "It's the DJ who helps the people digest the new stuff. Once this happens, they look beyond the DJ and the compilations to those who are creating the actual music."

## TARGETING MAINSTREAM RADIO

Ultimately though, Naté and Oakenfold believe this genre of music won't rise to mainstream status until radio and MTV embrace it 100%—like in Europe. "What's really missing from the equation in breaking this music in the U.S. is radio," says Oakenfold, who collaborated with composer Christopher Young on the *Swordfish* soundtrack. "Play it on radio, and the masses will usually follow."

Andy Allen, president of Alternative Distribution Alliance (ADA), agrees and adds that certain tracks—including Darude's "Sandstorm," Fagma's "Toca's

Miracle" and Zombie Nation's "Kernkraft 400"—have "exploded" at rhythm/crossover radio over the past several months. Stations like WPYO (Orlando) have turned these songs into regional hits, he says.

"Trance and breakbeat are becoming popular with the mainstream," notes WPYO music director Vic the Latino. "All that's needed are some new programmers on the block, those who aren't afraid of dance music. The kids want this music—other stations will realize this sooner or later."

Steve Levy, who along with his brother Jonathan co-owns Moonshine Music, has been hoping for the former since the late-'80s. "Radio needs to be educated," he says. "The powers that be are sleeping. They're not realizing that this is the music the kids want to hear."

Five years ago, Moonshine Music introduced the Moonshine OverAmerica tour. This year's edition, commencing mid-September, will take in 30 cities, 16 more than when it began. "Since beginning this tour, more markets and clubs have opened up," Levy says. "The reality is that this is an expanding niche

just waiting to explode. And when it does, everything will be stronger—the foundation, everything."

The thing to remember, says Marci Weber, who, along with Barry Taylor, owns MCT Management/Bold Promotions, is that a growing niche becomes mainstream. It should be noted that MCT manages the careers of such dance/electronic artists as Moby, Mocean Worker, Bebel Gilberto and Moloko, among others. "I just hope that the U.S. market will embrace the diversity of the genre," she adds. "Electronic/dance

music has the power to bring together a wide variety of people."

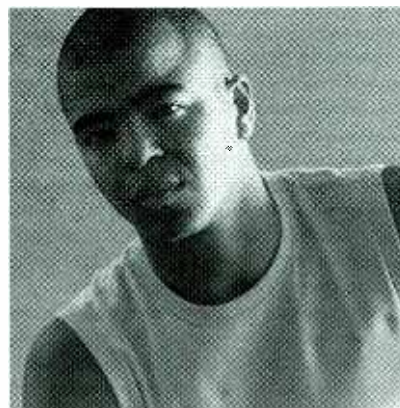
Welcome to the concept behind the *Area*: One tour. With a diverse electronic-hued lineup—Moby, Incubus, OutKast, Nelly Furtado, New Order, the Roots and the Orb, as well as DJs Carl Cox, Juan Atkins, Kevin Saunderson, Derrick May, Timo Maas and Oakenfold—*Area*: One is poised to break down borders that exist between clubland, radio and MTV.

"Look at Lollapalooza; that had a definite impact on press and radio," says Peace Bisquit Productions founder/owner Bill Coleman, who manages the careers of several artists, including Naté. "When that tour hit, radio became more open to diversity. Well, it's on the verge of happening all over again."

Michael Cohen, VP of commercial marketing at Warner Music Group, agrees and adds, "This summer will be a breakthrough for dance and electronic. With tours like *Area*: One, people who may not know the culture will discover and experience it firsthand. What could be better for the future of dance and electronic?" ■



ADA's Andy Allen



Erick Morillo



## YOU HEARD THEM HERE FIRST

AK 1200  
ANABOLIC FROLIC  
CARL COX  
CHARLES FEELGOOD  
CHRISTOPHER LAWRENCE  
CIRRUS  
D:FUSE  
DARREN EMERSON  
DARWIN CHAMBER  
DAVE AUDÉ  
DAVE SEAMAN  
DAZ SAUND  
DIESELBOY  
DJ BRIAN  
DJ DAN  
DJ DARA  
DJ DARREN JAY  
DJ DUKE  
DJ ENRIE  
DJ MARK LEWIS  
DJ MICRO  
DJ SNEAK  
DOC MARTIN  
DONALD GLAUDE  
ELECTRIC SKYCHURCH  
ERIC POWELL  
FERRY CORSTEN  
FRANKIE BONES  
FREAKY FLOW  
FRESHMÄKA  
JIM MASTERS  
JOEY BELTRAM  
JOHN KELLEY  
KEOKI  
LORD RUNNINGCLAM  
MICKEY FINN  
MISSTRESS BARBARA  
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Moby

## chart debut: Top Electronic Albums

Billboard Adds New Weekly Chart To The Dance Card, Recognizing The Genre's Significance

by Geoff Mayfield

Working at the core of the dance community is a thriving constituency that maintains its own neighborhood: electronic music. Led by the likes of Daft Punk, Fatboy Slim, Paul Oakenfold and Grammy-darling Moby, electronica has gone a long way to advance the profile of dance music, both in the U.S. and internationally.

In recognition of the electronic genre's significance, this Spotlight not only contains year-to-date recaps based on Billboard's weekly Hot Dance Music Club Play and Hot Dance Music Maxi-Singles Sales charts, but also a list of the year's 25 best-selling electronic-music albums, according to SoundScan. Starting next issue, electronic purveyors will have a league of their own, as Billboard adds Top Electronic Albums to its weekly dance charts menu.

Based on sales data compiled by SoundScan from its entire panel of stores, mass merchants, online sites and alternative music markets, the new chart will list each week's top 15 current electronic titles. The bow of Top Electronic Albums coincides with a comprehensive redesign of Billboard and is one of several chart innovations that will also bow next week.

### NAMES BOTH NEW AND FAMILIAR

Several of the artists who have charted on Billboard's dance charts, its Heatseekers chart and even The Billboard 200 appear on this issue's electronic-albums recap and will gain additional exposure from the new weekly chart. But, Top Electronic Albums will also allow some developing acts to receive exposure

Continued on page 40

## LOCAL SCENES IN U.S. HOTSPOTS

Five Cities Boast Different Influences And Styles

by June Joseph

From MTV to Madison Avenue, dance/electronic music is being embraced after years in pop culture's netherworld. While the burgeoning movement is not on par with the established club culture of Europe, it has still swathed the country in an air of guarded optimism for the viability of the club movement within the U.S. pop-culture zeitgeist. "America is a very exciting place right now," says Pete Tong, director of A&R at ffr/London U.K. "The country is full of inspired clubbers bursting with excitement to get in the studio and create something." In five key markets across the country, such positive feelings, though tempered with reservations, prevail.

### New York

New York City is home to some of the world's most recognizable names, labels and clubs in nightlife culture. It's also home to a local government that has targeted the city's once-thriving scene in a concerted effort to erode it fundamentally. In late spring, one of the city's most influential and revered clubs, Twilo, was shuttered. Throughout this tumultuous time, however, many pundits feel New York has managed to thrive.

"There are parties going on everywhere, and there's a lot of activity in the record stores," says Subliminal Records promotional director Melvin Moore. "I realize that the scene here is nothing like the one in Europe, but we're headed in the right direction."

Sean Shuter, label manager for Breakbeat Science Recordings, concurs. Says Shuter, "Dance music's definitely growing here, especially drum 'n' bass, which is reflected in the chart standings. [Drum 'n' bass DJ/producer] Dieselboy's been on the Billboard Hot Dance Music/Club Play chart, Roni Size/Reprazent were on MTV, and everyone's all over house and trance."

Many observers, including Giant Step Records & Marketing president Maurice Bernstein, believe New York is poised to (once again) be the center of the global club community. "We have all the key players, but obviously the problems with the laws are making it difficult for the city to take its rightful place," Bernstein notes. "At the same time, I don't think enough clubs here give enough props to homegrown talent—yet they think nothing of flying in acts from Europe. For us, it's about developing U.S. talent."

### San Francisco

San Francisco has experienced its fair share of nightlife woes, too. Last year was particularly tumultuous, with the police department targeting numerous clubs. The maelstrom, though, resulted in the Night Life Coalition, with clubland and local government achieving

an armistice.

Says Jamie J., music director/resident DJ at Club Townsend, "[Club Townsend owner] Audrey Joseph has worked with local politicians and reached out to our residential neighbors near the club to find out their concerns. Since then, things have definitely relaxed a bit."

Musically, San Francisco is home to many globally revered DJs and producers—including Miguel Migs, David Harness, Jay-J, Ruben Mancias and Mark Farina—and labels like Naked Music, Moulton Studios and Om Recordings. Chris Lum, DJ/producer and co-owner (along with Jay-J) of Moulton Studios, attributes the city's international credibility to such personalities and imprints. "It's definitely about the quality of music coming out of the city," he says.

Kiri Eshelle, VP of marketing at Om, adds, "The music coming out of the Bay Area is very much song-based, with lots of vocals and more on the house tip. And, while the San Francisco sound has been around for a long time, people are now picking up on this vibe and embracing it."

Holly Roberts, founder of Nutritious Media & Management, concurs. "Historically, soulful house music has always been the primary dance music in San Francisco," she says. "Even in the early '90s, when the U.K.'s Wicked Crew came over to throw raves, house was always part of the mix."

Roberts and others credit this to a more educated club community. "Many people involved in the club scene here have been active players for the past 10 or 15 years. They've witnessed the fads and trends, and house has stood the test of time. You have to remember, the tastes of the masses are influenced by those in power. Of course, money dictates, which could explain why trance and harder, progressive house sounds are making inroads into the city's club culture."

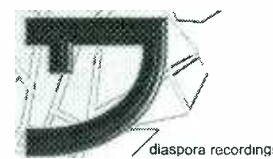
### Los Angeles

Once considered the rave capital of the U.S., Los Angeles has become more musically diverse, thanks to DJs like Marques Wyatt, Richard "Humpty" Vission, DJ Dan and Doc Martin.

In the past year alone, notes Vission, Los Angeles has experienced a major breakthrough in terms of musical diversity. "People in Los Angeles are willing to embrace varied and different sounds. Now, you have Marques Wyatt and Christopher Lawrence DJing at the same event. Conversely, I don't think you'd see DJs like "Little" Louie Vega and Sandra Collins DJing in the same club in New York."

"In the last 16 months, there has been such amazing growth in the L.A. scene," says Asya Shein, label director of Diaspora Recordings.

Continued on page 42



# and the beat goes on...

## THE STRICTLY RHYTHM MUSIC GROUP



Look out for these:  
 Aubrey-"Stand Still"  
 Crystal Waters-"Come On Down"  
 Eddie Grant-"Electric Avenue"  
 That Kid,Chris-"Jungle"  
 Michael Moog-"You Belong To Me"  
 Whatever Girl-"I Know You Can"  
 Robby Rivera-"Feel This"

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**SQUAREPUSHER**  
*Go Plastic*

Stunning new album from Tom Jenkinson that unites jazzy melodies with heavy, sinister breakbeats.



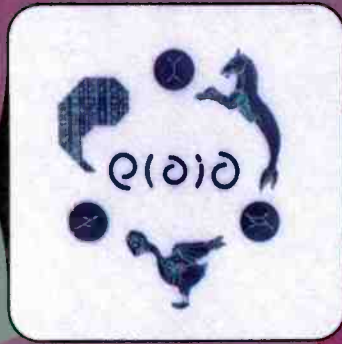
**BASEMENT JAXX**  
*Rooty*

The high-anticipated new album featuring "Romeo" and "Where's Your Head At". Mixing house, funk, punk, R&B and disco into the ultimate Jaxx experience.



**PLAID**  
*Double Figure*

70-minute masterwork of serene & sophisticated arrangements, and hard frenetic breakbeats



**ÜBERZONE**  
*Faith in the Future*

A pioneer of electro-breaks, Überzone's *Faith In The Future* will take the Überzone sound to the masses.



**VARIOUS ARTISTS**  
*Trance Global Nation 5*

Tracks from Sasha and others mixed by DJ EYAL of TWIN PEAKS fame.



**FLUKE**  
*Progressive History X*

The best of Fluke featuring "Absurd" (Tomb Raider soundtrack) and "Atom Bomb" (Wipeout XL Playstation game). 11 adrenaline pumping tracks including 5 UK Top 40 hits, 7 tracks never before released in the US, plus rarities.



**TRANCE NATION AMERICA TWO**



**ATB GEORGE ACOSTA**

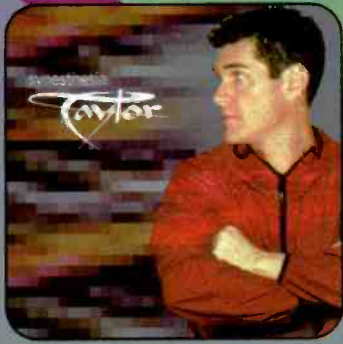
**VARIOUS ARTISTS**  
*Trance Nation: America 2*

On the heels of 65,000 + selling volume one. Superstar DJs ATB & George Acosta each tackle Madonna, Fatboy Slim, Delerium, Faithless & others.



**BADMARSH & SHRI**  
*Signs*

Intoxicating hybrid of dancehall reggae, funk, hip-hop, African and Indian rhythms and aggressive beats



**TAYLOR**  
*Synesthesia*

LA based Superstar Trance DJ new set w/music from Bedrock, Sunscreen, Banco De Gaia & others.



**VARIOUS ARTISTS**  
*Plastic 5*

Over 130,000 sold in the series! Marquee-level artists SARAH McLACHLAN (DJ TIESTO mix), UTAH SAINTS, BT, ST. GERMAIN, and new material from LO FIDELITY ALL-STARS



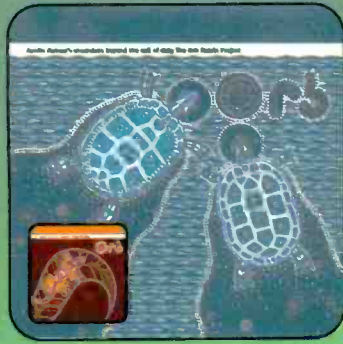
**GATECRASHER**  
*Discotech Generation*

Essential mix fusing newly remixed dancefloor classics (FSOL's "Papua New Guinea") with the latest club scorchers (FATBOY SLIM D:FUSE & JOY)



**FANTASTIC PLASTIC MACHINE**  
*Beautiful*

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**THE ORB**  
*Auntie Aubrey's Excursions Beyond the Call of Duty Pt. 1&2*

On the Area:One tour this Summer.. volumes 1 & 2 features tracks from Depeche Mode, Yello, Primal Scream and others.



**LTJ BUKEM**  
*Producer*

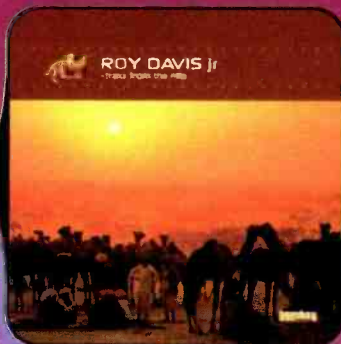
Bukem is a world renowned DJ and consummate keyboardist and has provided the finest drum and bass moments of the last decade.





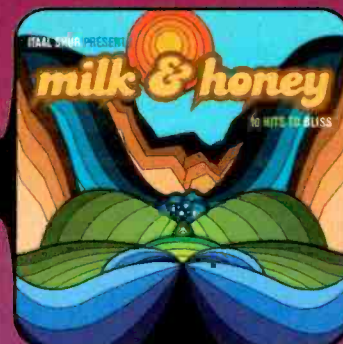
**ROY DAVIS JR.**  
*Traxx from the Nile*

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**MILK & HONEY**  
*10 Hits to Bliss*

Presented by Itaal Shur, co-writer of the 2000 Grammy's Song of the Year, "Smooth". A funk-dance party album featuring a fusion of talent and styles



**DJ ODI**  
*CSM 001*

One of New York City's original old school jungle DJs and co-founder of G-Force Crew, the NYC Jungle DJ collective.



**RABBIT IN THE MOON**  
*Remixes Volume 1*

Mind expanding electronic music from Florida-based underground performance trio. Featuring remixes of Sarah McLachlan, Garbage, Goldie, White Zombie and more.



**VANESSA DAOU**  
*Make You Love*

Dreamy and seductive vocals combined with electronic pop, jazz, trance and techno grooves. Internationally acclaimed by Time, Billboard, Entertainment Weekly, Elle and Vogue (France)



**DJ MONK**  
*Forthcoming DJ Mix CD on Hallucination*

The Monk—the Mack of All Trades, DJ/Producer/Artist and overall hustler of culture. Including remixes of Limp Bizkit and Mystikal.



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Bad Habit Boys	Gardeweg	Tom Novy	Soul-sa
Balloon	Nigel Gee	N-Trance	Soundlovers
Blank and Jones	Gouryella	The Oneman	Spacekid



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Beatchuggers feat. Eric Clapton	Junior Jack	Orphean	SQ1
Boyos	Junkfood Junkies	Opera Trance feat. Emma Shaplin	Adam Starr
Cherry Bomb Project	Kay Cee	Paffendorf	CJ Stone
Cleptomaniacs	Joey Kingpin	Melissa Pavia	Sunbeam
Club Fiesta	Klubbheads	Mauro Picotto	Sunlight
Cosmic Gate	Lexy & K-Paul	Porn Kings	Taiko
Crazy Drummer	Limos	Potatoheads	Underdog Project
Cygnus X	Lost N Alive	Ratty	Woody Van Eyden
Vincent De Moor	Lost Witness	RBA	Voodoo & Serano
DJ Aligator	Major League	Re-Flex	V-Traxx
DJ JamX & De Leon	Malaria feat. Chicks on Speed	Rhythm Killaz	Warrior
DJ Mellow D	Marc Et Claude	RMB	York
DJ Rene	Mellow Trax	Sagitaire	Yosh
DJ Tomcraft	Mike and Charlie	Sals 8	Zombie Nation
Doctorolive	Milk & Sugar		ZZ Bros. feat. Tone Loc

**THE  
CHARTS**

The chart recaps in this Spotlight are year-to-date, from the Dec. 2, 2000, issue (the beginning of the chart year) through the June 16 issue. The Dance Maxi-Singles Sales and Electronic Albums recaps are determined using point-of-sale data compiled by SoundScan.

The Dance Maxi-Singles titles accumulate points, reflecting units sold, for each week they appear on the chart. The Electronic Albums recap reflects sales to date for each week since the start of the calendar year, regardless of whether a title appeared on SoundScan's Electronic Albums chart. Unlike most of the SoundScan-based charts that appear in Billboard, SoundScan's Electronic chart and this resulting recap include catalog titles.

A point system determines the Dance Club Play recap. Titles receive points based upon their chart position for each week they appeared on that list. The weekly chart is based on surveyed reports of songs played by a national sample of DJs and club pools.

*The Dance recaps were compiled by Anthony Colombo with assistance from Dance chart manager Ricardo Companioni. The Electronic Albums recap was compiled by SoundScan's Joe Sinko, with assistance from Colombo.*



Destiny's Child

**Hot Dance Music/  
Maxi-Singles Sales Artists**

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

- 1 DESTINY'S CHILD (4) Columbia/CRG
- 2 MADONNA (3) Maverick/Warner Bros.
- 3 DAFT PUNK (1) Virgin
- 4 PINK (1) LaFace/Arista
- 5 BRITNEY SPEARS (1) Jive
- 6 MODJO (2) Barclay/MCA
- 7 JENNIFER LOPEZ (1) Epic (1) Work/Epic
- 8 SADE (1) Epic
- 9 TAMIA (2) Elektra/EEG
- 10 MOBY (1) V2

**Hot Dance Music/  
Maxi-Singles Sales Titles**

Pos. TITLE—Artist—Imprint/Label

- 1 INDEPENDENT WOMEN PART I—Destiny's Child—Columbia/CRG
- 2 ONE MORE TIME—Daft Punk—Virgin
- 3 MOST GIRLS—Pink—LaFace/Arista
- 4 MUSIC—Madonna—Maverick/Warner Bros.
- 5 STRONGER—Britney Spears—Jive
- 6 LADY (HEAR ME TONIGHT)—Modjo—Barclay/MCA
- 7 SURVIVOR—Destiny's Child—Columbia/CRG
- 8 LOVE DON'T COST A THING—Jennifer Lopez—Epic
- 9 SOUTH SIDE—Moby Featuring Gwen Stefani—V2
- 10 DON'T TELL ME—Madonna—Maverick/Warner Bros.
- 11 DESERT ROSE—Sting Featuring Cheb Mami—A&M/Interscope

- 23 I TURN TO YOU—Melanie C—Virgin
- 24 TOCA'S MIRACLE—Fragma—Groovilicious/Strictly Rhythm
- 25 THE HAMPSTERDANCE SONG—Hampton The Hamster—Koch

**Hot Dance Music/  
Maxi-Singles Sales Labels**

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA RECORDS GROUP (14)
- 2 WARNER BROS. (12)
- 3 EPIC (10)
- 4 VIRGIN (4)
- 5 ARISTA (7)

**COLUMBIA**

**Hot Dance Music/  
Maxi-Singles Sales Imprints**

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (14)
- 2 MAVERICK (4)
- 3 EPIC (5)
- 4 VIRGIN (3)
- 5 LAFACE (2)

**Hot Dance Music/  
Club Play Artists**

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

- 1 MADONNA (2) Maverick/Warner Bros.
- 2 THUNDERPUSS (2) Tommy Boy Silver Label/Tommy Boy
- 3 CELEDA (2) Star 69
- 4 DAFT PUNK (1) Virgin
- 5 JANET JACKSON (1) Virgin
- 6 MODJO (1) Barclay/MCA
- 7 BOOK OF LOVE (1) Reprise

Continued on page 38



Madonna

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# Essential Elements

Figure 01

Figure 02

05.22	1	Sf							
31169.2	223	06.02	2	22.05	3	79.54	9	81.17	10
		Or		Pt		Gf		Ic	
31167.2	280	31159.2	88			31162.2	125	35073.2	-42
10.67	4	03.06	5	97.99	6	31.10	7	29.68	8
		Oa		Sk		Bg		Ad	
31035.02	30	35065.2	104	31147.2	69	31157.2	594	31168.2	-901
								Pr	

Figure 03

<b>1</b> Paul Oakenfold Swordfish <The Album>  	<b>2</b> Orbital The Altogether  	<b>3</b> Pete Tong Essential Mix  	<b>4</b> Paul Oakenfold Perfecto Presents Another World  	<b>5</b> DJ Skribble Essential Spring Break  
<b>6</b> Boy George Essential Mix  	<b>7</b> Artful Dodger It's All About The Stragglers  	<b>8</b> Peter Rauhofer Essential Mix Coming 09.18.01  	<b>9</b> Grandmaster Flash Essential Mix-The Pioneers Coming Fall 2001  	<b>10</b> Essential Elements DJ Icky Presents The Breaks Element Coming Fall 2001  

Figure 04

[www.london.sire.com](http://www.london.sire.com) [www.essential.us.com](http://www.essential.us.com)

Figure 05



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**CHARTS**

Continued from page 36

- 8 SADE (1) Epic
- 9 CHILI HI FLY (1) Tinted/Razor & Tie
- 10 GLORIA GAYNOR (1) Logic

**Hot Dance Music/  
Club Play Titles**

Pos. TITLE—Artist—Imprint/Label

- 1 ONE MORE TIME—Daft Punk—Virgin
- 2 ALL FOR YOU—Janet—Virgin
- 3 ARE YOU SATISFIED—Victor Calderone Featuring Deborah Cooper—Tommy Boy Silver Label/Tommy Boy
- 4 THE UNDERGROUND—Celeda—Star 69
- 5 DON'T TELL ME—Madonna—Maverick/Warner Bros.
- 6 LADY (HEAR ME TONIGHT)—Modjo—Barclay/MCA
- 7 PAPA'S GOT A BRAND NEW PIG-BAG—Thunderpuss—Tommy Boy Silver Label/Tommy Boy
- 8 BOY—Book of Love—Reprise
- 9 BY YOUR SIDE—Sade—Epic
- 10 IS IT LOVE?—Chili Hi Fly—Tinted/Razor & Tie
- 11 JUST KEEP THINKING ABOUT YOU—Gloria Gaynor—Logic
- 12 BEAUTIFUL DAY—U2—Island/Interscope
- 13 NEEDIN' U II—David Morales Presents the Face featuring Juliet Roberts—Definity
- 14 LIFETIME TO LOVE—CeCe Peniston—4 Play/Moonshine
- 15 LOOKING FOR LOVE—Karen Ramirez—MCA

- 16 WHO THE HELL ARE YOU?—Madison Avenue—Vicious Grooves/C2/Columbia
- 17 THE POWER OF ONE—Donna Summer—Atlantic
- 18 LOVIN' YOU—Kristine W—RCA
- 19 MINE TO GIVE—Photek featuring Robert Owens—Astralwerks/Virgin
- 20 NAIVE SONG—Mirwais—Naive/Daylight/Epic
- 21 STRANGER IN MY HOUSE—Tamia—Elektra/EEG
- 22 WHAT IT FEELS LIKE FOR A GIRL—Madonna—Maverick/Warner Bros.
- 23 THE POWER—Rosabel featuring Jeanie Tracy—Tommy Boy Silver Label/Tommy Boy
- 24 LIVIN' FOR LOVE—Natalie Cole—Elektra/EEG
- 25 PASS IT ON—Keoki—Moonshine



**Hot Dance Music/  
Club Play Labels**

Pos. LABEL (No. of Charted Titles)

- 1 STRICTLY RHYTHM (25)
- 2 TOMMY BOY (13)
- 3 VIRGIN (6)
- 4 EPIC (8)
- 5 REPRISE (8)



Daft Punk

**Hot Dance Music/  
Club Play Imprints**

Pos. IMPRINT (No. of Charted Titles)

- 1 TOMMY BOY SILVER LABEL (11)
- 2 GROOVILICIOUS (14)
- 3 VIRGIN (5)
- 4 STAR 69 (8)
- 5 EPIC (6)

**Top Electronic  
Albums**

Pos. TITLE—Artist—Imprint/Label

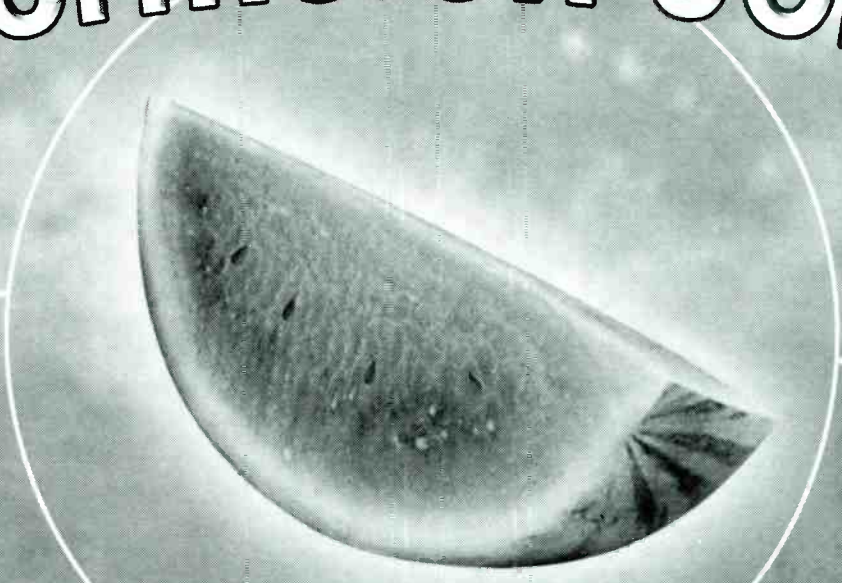
- 1 PLAY—Moby—V2
- 2 N.Y.C. UNDERGROUND PARTY

VOLUME 3—Louie Devito—E-Lastik

- 3 DISCOVERY—Daft Punk—Virgin
- 4 HALFWAY BETWEEN THE GUTTER AND THE STARS—Fatboy Slim—Skint/Astralwerks/Virgin
- 5 PERFECTO PRESENTS ANOTHER WORLD—Paul Oakenfold—London-Sire
- 6 POEM—Deleerium—Netwerk
- 7 ESSENTIAL DANCE 2000—DJ SKRIBBLE—Big Beat/Atlantic/AG
- 8 MCMXC A.D.—Enigma—Charisma/Virgin
- 9 ESSENTIAL SPRING BREAK—SUMMER 2001—DJ Skribble—Big Beat/London-Sire

- 10 THE FAT OF THE LAND—Prodigy—XL/Mute/Maverick/Warner Bros.
- 11 MOBYSONGS: 1993-1998—Moby—Elektra/EEG
- 12 THE BEST OF FREESTYLE MEGAMIX—Bad Boy Joe—What If/E-Lastik
- 13 SUPREME BEINGS OF LEISURE—Supreme Beings of Leisure—Palm/Ryko Palm
- 14 TWO WORLDS—ATB—Radikal
- 15 THE SIXTH SESSION—Dieselboy—Palm/Ryko Palm
- 16 VEGAS—The Crystal Method—City of Angels/Outpost/Geffen/Interscope
- 17 WEBSTER HALL'S NEW YORK DANCE CD VOLUME 4—Ricky Corbo—Webster Hall NYC
- 18 YOU'VE COME A LONG WAY, BABY—Fatboy Slim—Skint/Astralwerks
- 19 TRANCEPORT—Paul Oakenfold—Kinetic/Reprise
- 20 PLAY THE B-SIDES—Moby—V2
- 21 DUMMY—Portishead—Go! Discs/London-Sire/IDJMG
- 22 THE CROSS OF CHANGES—Enigma—Charisma/Virgin
- 23 LOS ANGELES—Global Underground—John Digweed—Boxed/Studio K7
- 24 AUDIO UNDERGROUND V1—DJ Irene—UC/Strictly Hype
- 25 FARSTUCKER—Lords of Acid—Antler Subway

# Watermelon Jones



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***Punta Del Este Sunset***

*Mixed live by A Man Called Adam*  
*at Punta Del Este, Uruguay*  
Various Artists

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"The selection is exotically beautiful." -Muzik

"...dope grooves, downtempo delights and melodic masterpieces..." ★★★★★ -IDJ



***Ibiza Sunset***

*Mixed live by Rob Da Bank*  
*Chill-Out Gems from the Island of Dance*  
Various Artists

"...a perfect package for those that can only dream about the great party island, the beautiful downbeat gems and enhanced video of *Ibiza Sunsets* are a perfect substitute for actually being there." -Jon Wesley *BPM Culture Magazine*

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**CHART DEBUT**

Continued from page 32

earlier than they have within Billboard's current charts package.

"The dance community will be thrilled to have Billboard add a SoundScan album sales chart to call its own," says Ricardo Companioni, Billboard dance-charts manager. "This chart comes at a time when the popularity of DJ-driven dance compilations is at an all-time high. DJ Skribble, Paul Oakenfold, Sasha & Digweed and Louie DeVito are just some of the DJs whose compilations have made a significant impact on sales. In scope, this new chart will include a wide array of dance-music genres, such as house, drum 'n' bass and trance."

SoundScan has offered two album charts to its subscribers since the start of 1999, one based on data from all reporting merchants, another informed by a core panel of stores that specialize in dance. Both of those charts have included catalog titles. With Billboard making a home for an electronic chart, Sound-

Scan will now have a third version: based on the entire panel, but with catalog titles excluded (Billboard defines catalog as albums that are two years old with a rank lower than No. 100 on The Billboard 200). The exclusion of catalog product applies to most charts in Billboard. At this point, Top Internet Album Sales and Top Kid Audio are the only music charts where current albums mingle with catalog titles.

**NO. 1 MOBY**

The top-selling electronic album thus far in 2001

(through the week of the Billboard dated June 16) is Moby's *Play*, which spent 94 weeks on The Billboard 200. By far the biggest-selling album of Moby's career, the two-times-platinum *Play* peaked at No. 38 in this year's March 24 issue, after the artist performed one of his tracks with Jill Scott and Blue Man Group at the Grammy Awards telecast on CBS. SoundScan places sales for the V2 album since its 1999 release at more than 2.1 million copies, with 763,000 of those coming in 2001 alone.

"Internationally, it has sold 8 million copies since it was released," says Moby. "When I finished this little bedroom record, we figured it would sell 200,000

11 and 20, respectively.

Having begun his career as a classically trained guitarist, who later learned other instruments before the need to pay bills led him to become a DJ, "I never really thought of myself as an electronic artist," says Moby.

Still, he views the category as being broader-based than the "marginalized ghetto" that it was once considered to be. "I've always kind of seen electronic music as being any music that's centered in non-traditional instrumentation and in samples, including much of what we think of as hip-hop," says Moby. "In that sense, Destiny's Child and Puff Daddy are almost electronic, as are Daft Punk or the Chemical Brothers."

Perhaps underlining Moby's logic, Destiny's Child and Daft Punk have the top titles for the first half of 2001 in, respectively, Dance/Maxi-Singles Sales and Dance/Club Play. (Although Destiny's Child is primarily supported by pop and R&B radio, its "Independent Women Part I" maxi-single included a dance mix. Maxi-Singles must include at least one dance version to be eligible for the chart.) The cumulative sales of four maxi singles, including "Women," make Destiny's Child the Dance/Maxi-Single Sales chart's top-selling act, surpassing Madonna and Daft Punk. The girl group also led Dance/Maxi-Singles Sales artists in 2000's Year In Music Spotlight, while Madonna's "Music" was that year's best-seller. Thanks, in part, to Destiny's Child,

Columbia leads both the imprint and label categories for the Dance/Sales chart, and also led those packs at the close of 2000.

Daft's "One More Time" is the mid-year leader on the Club Play chart, while a pair of charting singles—"Don't Tell Me" and "What it Feels Like for a Girl"—make Madonna the top Club Play artist for the first half of the year. The leading label for Dance/Club Play is Strictly Rhythm, maintaining the lead it held on the 2000 Year In Music charts, while Tommy Boy replaces Jellybean as the top Club Play imprint. ■

*"This chart comes at a time when the popularity of DJ-driven dance compilations is at an all-time high. In scope, this new chart will include a wide array of dance-music genres, such as house, drum 'n' bass and trance."*

—Ricardo Companioni, Billboard dance charts manager

worldwide. So the success of the record was a great surprise to myself and to everyone at the record companies."

When *Play* reached its second birthday, it moved on to Top Pop Catalog Albums in the June 16 issue, bowing at No. 2. Three Moby albums prior to *Play* had brief runs on Heatseekers, while two subsequent compilations have also appeared on The Billboard 200. Both of those more recent anthologies, *Mobysongs: 1993-1998* and *Play: The B Sides*, appear on this spotlight's electronic recap, at Nos.

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## LOCAL SCENES

Continued from page 32

"We also have great radio, with such DJs as Jason Bentley, Kristi Lomax and Garth Trinidad playing all kinds of dance/electronic music."

Vission, who hosts the Saturday-night underground dance/electronic show "Power Tools" on KPWR, agrees. "We have radio here that actually supports the scene and culture," he says. "We've had people like Paul Oakenfold on my show. Another station that's doing great things is KCRW."

According to many in Los Angeles, the reason for the radio support, as well as a healthy club environment, is the fact that the city is culturally diverse and dynamic, resulting in a groundswell of musical styles.

"I'd say the breakdown musically in Los Angeles is 60% trance, 30% progressive and 10% house," says DJ Dan. "I'm sure house purists will disagree with that, but that's the way I see it here."

Such diversity is at the center of Moonshine Music's very foundation. "When our label first started 10 years ago, there wasn't that much homegrown talent to focus on," explains Moonshine co-founder/co-owner Jonathan Levy. "Now, our roster is 85% American and includes DJs like Keoki, Donald Glaude and Christopher Lawrence."

At this, DJ Dan smiles. "For far too long, the British press never gave any credit to the DJs here who have been building the American club culture scene since day one," he explains. "They only got on it after the European DJs started gaining recognition here. Now, the British tend to credit their own with making the scene in the U.S. what it is today."



## DETROIT

Though plagued by a precarious economy and neglected by politicians, Detroit refuses to skulk away quietly. The city has long elicited reverence from club-music aficionados the world over for its consistently edgy, raw sounds, which encompass techno, tech house and ghetto tech.

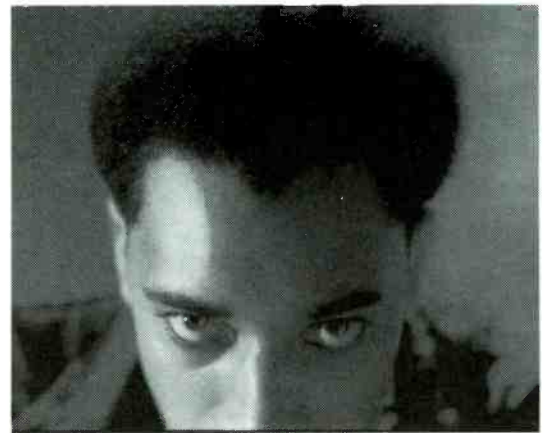
*The annual Detroit Electronic Music Festival, launched last year, is testament to the power of the Motor City's influence. "Detroit has singularly, and independent of the music-propaganda machine, been a significant influence on the global [music] culture," says*

*Laura Gavoort of Yin-Sight Management. "Since the days of Motown, we've brought homegrown black American music, namely funk and soul, to the people of the world. Years later, we're still doing it."*

"Detroit is the place where innovation thrives," says DJ/producer and Planet E Records founder Carl Craig, who also helped in founding the Detroit Electronic Music Festival. "We all understand that the world looks to our records for inspiration, so we always have to be ahead of the game. At the same time, we have quite a way to go before the people of Detroit actually acknowledge the revolution that is happening in their own backyard."

## Miami

In addition to playing host to the annual Winter Music Conference, Miami is home to a growing number of dance/electronic labels, including Soulfuric, SFP and the fledgling Harlequin Recordings. For



Carl Craig

many, Miami—especially the South Beach area—offers the postcard-perfect setting to hear new music.

*"The world's most popular DJs play at the clubs here year-round," boasts SFP's Pierre ZonZon. "Trance was first broken here, and while it remains popular in the U.S., it has gotten very commercial. Fortunately, there are enough clubs here to support the many styles of dance music."*

That may be, says Eric Joseph, general manager of dance-specialty retailer Yesterday & Today, "but the scene needs to be taken to another level. Right now, the city of Miami has a hotter club scene than South Beach. Of course, I think no matter who you talk to, you'll find that everybody has mixed feelings about the scene in their own city. The timing couldn't be better for something new and fresh to happen." ■

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### JULY

- 13 NYC - Sound Factory
- 14 Atlantic City, NJ - Studio 6
- 17 Island Pk, NY - Bridgeview Yacht Club
- 21 Miami, FL - Goddess
- 27 Boston, MA - Palace
- 28 Detroit, MI - Wotapalava

### AUGUST

- 4 Providence, RI - Metropolis
- 10 Philadelphia, PA - Shampoo
- 11 Atlantic City, NJ - True
- 12 Rehoboth, MD - Renegade Resort
- 18 Toronto, Ontario - FLY
- 19 Long Island, NY - Neptunes
- 25 Hamptons, NY - Space
- 30 Suffolk County, NY - Wall Street
- 31 Seaside Heights, NJ - XS

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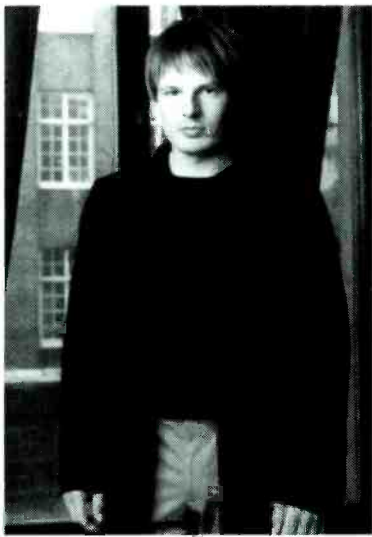
Gloria Gaynor Fall 2001

# dancing across borders

The world of dance music, perhaps more than any other genre, knows no national or cultural boundaries. These dispatches on noteworthy artists, producers, DJs and labels from around the globe come from Chucky Thomas, the London-based senior editor for Billboard eMedia (Europe) and the Anglo File dance columnist for Billboard Online.

## BORIS DLUGOSCH (Germany)

Boris Dlugosch made his recording debut in 1997 with Ibiza anthem "Keep Pushin'" (a No. 1 hit in Canada), released by Hanover's respected Peppermint Jam records. Dlugosch now co-owns the label with CEO Mousse T., Wolfgang Sick and A&R executive Errol Rennalls. This Hamburg-based producer has given his soulful remix treatments to such artists as Mousse T., Roger Sanchez and Moloko (though he was never officially paid for his 1999 interpretation of "Sing It Back"). At age 16,



Boris Dlugosch

Dlugosch made his DJ debut at the now-defunct Hamburg club Front, where he remained for 10 years, building up a cult following and generating an international DJ appearance schedule. He has now reduced his DJing commitments to concentrate on his studio output. "I'm looking for collaborations with other people, but I don't want it to be just dance, because I don't find the dance scene very inspiring at the moment," he muses. With partner Michi Lange he continues to record under the BMR alias and also has an artist album deal with Positi-



Hakan Lidbo

va. The first installment of that deal comes in the form of his recent "Never Enough" single, featuring Moloko's Róisín Murphy, which caused a stir at this year's Winter Music Conference.


## HAKAN LIDBO (Scandinavia)

Including this year's *Tech Couture* album on Steve Bug's German Poker Flat label, Stockholm producer Hakan Lidbo has had more than 70 releases spanning a 12-year career that began with a desk job at Swedish label MNW. With a unique production style transcending house, techno, electro and down tempo, he produces


under aliases including Bobby Trafalgar and The Vanisher, recording for labels like Loaded, April and Fiji across the U.K., Europe and the U.S. Additionally, Lidbo runs the publishing/production company Container Recordings. "I think it's important to build

up a catalog and represent your own music instead of just giving away all the rights," he says. Currently, Container represents Swedish producer Martin Venetjoki (aka La Cienda Honduras), who is currently recording an album for San Francisco label Panhandle, and Tony Senghore, who has recently licensed to Paper and Loaded, among others. "I like to produce alone, mainly because I haven't really found a musical soul mate," explains Lidbo, whose varied exploits include composing a 40-minute techno-based score in tandem with the Copenhagen Radio Symphonic


Continued on page 46



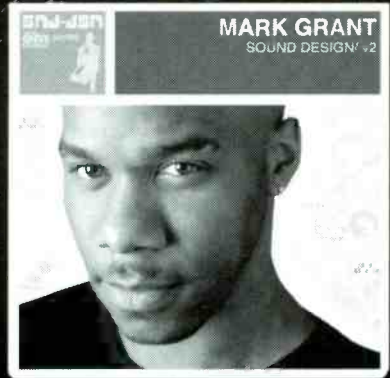
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**SOULSTICE**  
Release Date: April 24, 2001  
"Illusion is a sparkling intoxicating debut." VIBE June 2001.  
"So many great songs on the CD stick in your head, they would be perfect for radio." The Album Network May 2001.



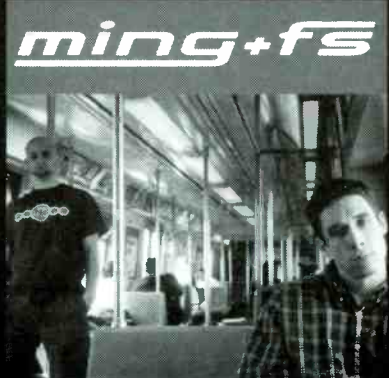
**MARK FARINA MJ3**  
Release Date: March 20, 2001  
"4 Stars" URB  
"Chilly deep downtempo grooves breath life through every beat of this gem." BPM June 2001.



**MARK GRANT**  
Release Date: July 17 2001  
"Mark Grant...the best new producer of the funky-nu-jazz mixing housesound." - XLR8R



**JUAN ATKINS**  
Release Date: August 7 2001  
"Legends" is the living testament to the staying power of electronic culture.



**MING & FS**  
Release Date: Sept. 4 2001  
"... accesses the heart and soul of the last 30 years of American breakbeat" - URB  
"... true to the raw spirit of both hip-hop and jungle." - Mixer

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**ACROSS BORDERS**

Continued from page 44

Orchestra, which accompanied a 19th-century ballet performance in Århus, Denmark, last fall.

**PLANET FUNK (Italy)**

The Virgin Records outfit Planet Funk looks set to take over the Italian dance-music invasion spearheaded by Spiller and Santos. This musical collective is made up of Florence-based producer Alex Neri and keyboard player Marco Baroni (who also record together as Kamasutra) with successful Naples-based production duo Souled Out, aka Sergio Della Monica and Domenico "GG" Canu (who also own the internationally successful Bustin' Loose label, which discovered Karen Ramirez). Meeting at the Miami Winter Music Conference in 1999, they discovered a mutual enthusiasm for pushing the creative boundaries of dance music and decided to join forces under the moniker of Planet Funk (lifting the name from a previous Neri/Baroni EP). "Chase the Sun," their first single together, was originally released on Bustin' Loose. "We put out just 50 promos in Italy," Neri explains, and the buzz generated major-label interest. Virgin finally snared them with a five-album deal kicking off with the European re-release of "Chase the Sun" (a top-5 U.K. hit) earlier this year. Incorporating their disparate influences—from the Cocteau Twins and Pink Floyd to New Order—they are currently finishing the debut Planet Funk album and preparing their live show.

**MICHEL DE HEIJ (Netherlands)**

Rather than joining the capital city drift to Amsterdam, Dutch producer/DJ Michel de Heij built his musical career in the Hague, where he grew up. He has emerged as a widely recognized musical ambassador for Rotterdam (just 30 minutes away), a city that has risen to become the center of Holland's progressive electronic music scene in recent years. "The quality is better here," De Heij explains, and there's an obvious reason why: "You really have to do your best to get the people from outside to come to Rotterdam." Beginning as a DJ, De Heij has a production and remix career stretching over a decade. EC

Recordings, the record label he has run since 1992, boasts a mainly Dutch roster. "A lot of people were making very good music around me," he says. Future, his weekly tech-house night at Rotterdam's Nighttown venue, is now legendary as one of Holland's longest-running clubs and celebrates its sixth anniversary this summer. In recognition of his patriotic work ethic, the Rotterdam-based Dance Parade, which attracts around 300,000 visitors annually, now in its fifth year, has commissioned him to produce its official theme song for four consecutive years.

**STANTON WARRIORS (U.K.)**

Many are calling DJ/producers Mark Yardley and Dominic B—aka Stanton Warriors—heirs to the Basement Jaxx crown. Originally from the South West of England, they moved to London in the mid-'90s to take jobs as an engineer and an A&R rep, respec-



Michel de Heij



DJ Marky

tively, and found themselves based at the influential Fifty First Recording label in the middle of the burgeoning U.K. garage scene. Their cut 'n' paste technique of splicing two entirely separate records—one a vocal and the other an instrumental (frequently of different genres)—together in the studio, has led to a string of remix treatments for Basement Jaxx, Azzido da Bass and Missy Elliot, among others. Dragging the spirit of dancehall into the 21st century, they recreate live sound clashes on vinyl. "People keep asking us to put our music in a bracket, but this is our music, we're not gonna pigeonhole it," declares Dominic B. This summer sees the launch of their first London DJ residency at East End super club Fabric. With a mix album already completed for U.K. label XL Recordings, they are currently in the studio working on their debut album.

**DJ MARKY (Brazil)**

"Since 1997, there has been a very big drum 'n' bass

scene in Sao Paulo," explains DJ Marky, a 27-year-old Brazilian who secured his first club sets as a teenager, eventually taking up a residency at the colossal (but now defunct) Toca club. In 1998, Edo van Duyn, promoter of leading U.K. drum 'n' bass

club, Movement, visited Sao Paulo. "I met Marky and Patife [another Sao Paulo DJ] and was impressed by them," notes Van Duyn. He returned a month later with Bryan Gee from influential U.K. label V Recordings, and they resolved to give the Brazilian talent an international platform. "It's their attitude and enthusiasm—the natural energy and vibe you get in that country," enthuses Van Duyn, who is currently setting up a Movement office in Brazil. Marky headlined this year's Skol Beats festival in Sao Paulo, Rio and Curitiba, which drew a crowd of 50,000 over three days. His recent compilation *O Audio Architecture*, on Brazilian independent Trama Records, has sold more than 30,000 copies in Brazil alone, and this year's *Brazil* EP, a samba/breakbeat mix on V Recordings, featuring Marky

and Patife, has caused a stir on both sides of the Atlantic.

**LE PEUPLE DE L'HERBE France**

During the media's preoccupation with the French house producers emerging from Paris in recent years, an indigenous musical hybrid culture sprung up further south in the town of Lyon, setting the stage for the French collective, Le Peuple De L'Herbe (aka P.H.). Though the music has its roots in hip-hop, it also toys with ska, jazz, deep house and breakbeat, littering dub basslines haphazardly with obscure samples. At the core of the band are DJ/producers Stani and Pee, who met in 1997 and were later joined by drummer Psychostick and trumpet player/rapper, N'Zeng. They still live in Lyon. "It's important for us," Pee explains. In fact, their proximity to the Swiss border means they actually enjoy more popularity in Geneva and Lausanne than in Paris. Last year, P.H. contributed two tracks to French independent movie *Baise Moi*, which was directed by their friend Virginie Despentes, and released their debut mini-LP 000—a compilation of their tracks to date—on their own Lyon-based label, Supadope Records. The album came to the attention of their distributor PIAS (Play It Again Sam), which duly licensed it for a European release. ■

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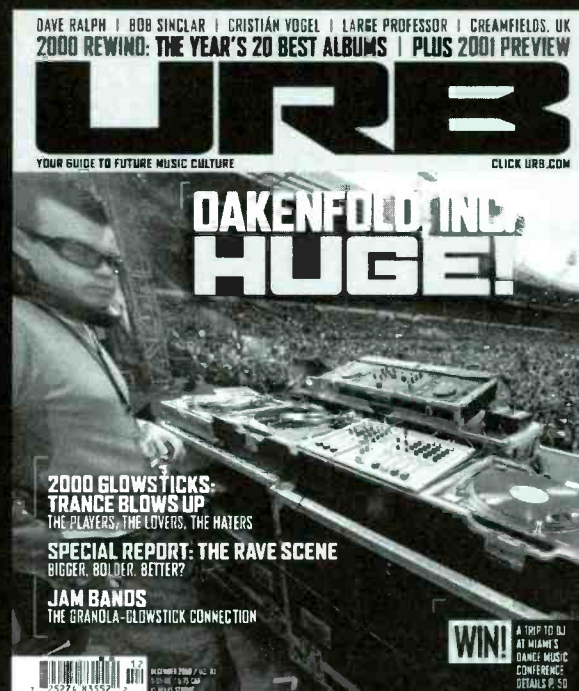
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 KRUDER & DORFMEISTER • LTJ BUKEM • MADLIB • MASSIVE ATTACK • MASTERS AT WORK • MIXMASTER MIKE  
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## DB Beat-Mixes Gentler Drum 'N' Bass On Breakbeat Science

**TELL ME A SECRET:** According to DJ DB, most U.S. drum'n'bass fans are only familiar with the genre's harder and darker sounds: "It's what they tend to hear in the clubs—the harder, faster, and more evil tracks. But there's a whole other side of drum'n'bass that no one knows about." Fortunately, this is about to change with the release of DB's ninth beat-mixed set.



DB

After the release of a dozen 12-inch vinyl singles, New York-based Breakbeat Science Recordings gives birth to its first CD Tuesday (17) with DB's *The Secret Art of Science*, distributed by Alternative Distribution Alliance.

"The tracks I selected for this disc reflect the kind of drum'n'bass sounds I was introduced to in the early '90s—



by Michael Paoletta

those early **Omni Trio** and **LTJ Bukem** tracks," DB says. "It's important to get this style of drum'n'bass music out there so people can hear it."

*The Secret Art of Science* is inspiring, emotional, and melodic—DB style. The set finds DB spotlighting classic (Bukem's "Music"), radio-friendly (**Everything but the Girls** "Before Today"), and current (**Klute's** "Chicks") gems. Two tracks—"All Things" and "Impressions," both by **Pieter K.**—have never seen the light of day until now.

For DB, this compilation is as much about education as it is about entertainment: "A DJ must always do both, must always find that delicate balance. For me, that means playing a mix of harder and softer, more melodic sounds. I even toss in some 2-step now. It's about delivering a wide spectrum of music."

For those who may not know, DB—who migrated to New York from London 12 years ago—was the founder of the weekly rave Nasa at New York's Vinyl club. By the mid-'90s, he was director of A&R at Smi:je Communications. In '98, DB, together with **Andrew Goldstone**, founded F-111 Records.

Five years ago this September, DB, **DJ Dara**, **Paul Morris**, and **Sean Shuter** opened the Breakbeat Science record store in New York's East Village (the store recently moved to the Lower East Side). In '97, the shop launched [breakbeat-science.com](http://breakbeat-science.com) on the Internet. Originally, the specialty store specialized strictly in drum'n'bass. Today, its inventory also includes 2-step and nu-skool breaks.

On July 21, DB (who is not involved with Breakbeat Science Recordings) says the store will celebrate its fifth anniversary with an outdoor afternoon festival at P.S. 1 in Long Island City, N.Y. Confirmed DJs for the event include **MJ Cole**, **DJ Craze**, **Reid Speed**, **DJ Dara**, and **DB**.

DB says the current drum'n'bass scene is definitely becoming more popular: "There was a time when the genre died in the media. It gave the music a chance to go back underground, which has had a very positive effect. The hype has been replaced with a more natural, organic breeding ground. And that's fine by me."

**SMOOTH OPERATOR:** Grammy Award winner **Itaal Shur**—co-writer of "Smooth" for **Santana**, as well as **Maxwell's** "Ascension (Don't Ever Wonder)"—returns to his club roots with **Itaal Shur Presents Milk & Honey's 10 Hits to Bliss**. Due Tuesday (17) from Wave Music, the set finds Shur in a decidedly festive and funky mood. Those expecting more of the same jazz and hip-hop nuances that permeated the artist's 1998 debut, *Music From the Aural Exciter*, on which he recorded as **Big Muff**, may be slightly surprised.

The set's lead single, "Touch"—with remixes by **Boyd Jarvis**, **François K.**, **Matthias "Matty" Heilbron**, and **Attaboy**—is a delicious mix of Prelude-era funk and Air-inflected vocals. "Parler" overflows with Chic-inflected guitar licks, while "Feel Good" brings to mind **Daft Punk's** effervescent "One More Time." "Rain" bumps with tribal-shaded house undercurrents. Purists will surely gravitate to the **Jamiroquai**-etched "You, Me & the Music" and the inspirational "High."

Ultimately, *10 Hits to Bliss* showcases an artist who's not afraid to make dance music of the musical kind.



**Feelin' Fine.** To celebrate the release of DJ Erick Morillo's *Subliminal Sessions One*, Subliminal Records recently held a party at New York's Centro-Fly club, which is home to the weekly Subliminal Sessions party. Shown in the nightclub's Tapioca room, from left, are Phearce Musica's Ani Phearce, DJ/producer José Nunez, Subliminal founder Morillo, and remixer/producer Alex Alicea, who records as Who Da Funk. Standing in the rear is Bambossa Records founder DJ/producer Harry "Choo Choo" Romero.

And in these times of monotonous beats and rhythms that go nowhere fast, that's really saying something.

**CHOICE CUTS:** OK, here we are listening to the new **'N Sync** album, *Celebrity* (due July 24 on Jive), and we can't help but shake our head in disbelief and smile at the same time. The strong set finds the obviously beat-aware quintet mining contemporary British dancefloor beats on two tracks. Both "Up Against the Wall" and "The Two of Us" are steeped in the kind of pop-laced 2-step beats and rhythms that have propelled **Craig David** to the top of European charts. Now, wouldn't it be positively ironic if 'N Sync becomes the act to break 2-step in America?

It would behoove fans of **Luther Vandross**—particularly those who

fondly recall his days as a vocalist for such disco-era acts as **Change** and **Bionic Boogie**—to pick up the Japanese import of his new eponymous disc (Funhouse/BMG). Why the international version? Well, the domestic version (on J Records) doesn't include the glorious **Denise Rich/Vandross**-penned "You Really Started Something," which so deserves to be embraced by soulful house DJs. Such beauty deserves immediate attention.

Nite Grooves/King Street Sounds will issue the third installment of its *Abstract* series July 24. Following in the groovy footsteps of *Abstract Jazz* and *Abstract Afro*, *Abstract Latin Lounge* focuses on artists, producers, and remixers who've embraced the percussive Latin sound. While there are many high points here, **Fluide**

(Continued on page 54)

### The Dance Trax HOT PLATE

• **Barbara Tucker**, "Love's on Time" (Junior Vasquez Music single). Dance music veteran Barbara Tucker may have been laying low for the past several months, but "Love's on Time" finds her returning in incredibly fine form. In fact, this is the singer's most-focused, well-produced track in eons. Any rough edges of past recordings have been replaced with soaring vocals, sublime musicianship, and timeless lyrics. It appears that Ms. Tucker has found the perfect match in producers **Junior Vasquez** and **Kazuhiko Gomi**.

• **Sandy Rivera & John "DNR" Alvarez Featuring Shawnee Taylor**, "Forever" (Subliminal single). Gorgeous house rhythms, feisty filtered effects, and dripping-with-soul vocals (Taylor shines brightly here). "Forever" is perfect for the sweltering summer season. For something darker and more tribal, go directly to **Harry "Choo Choo" Romero & Jorge "DJ Lace" Jaramillo's** Bambossa Dub.

• **Modjo**, "What I Mean" (Sound of Barclay France single). After the decidedly retro sounds of "Lady (Hear Me Tonight)" and "Chillin'." French duo Modjo delivers a straight-up, radio-primed pop song with the guitar-laced "What I Mean." Club DJs and punters are advised to investigate **Ian Pooley's** Na Praia and **Mood II Swing's** Vocal Dub remixes, which are steeped in, respectively, Spanish and rubbery house inflections.

• **The Ones**, "Flawless" (A Touch of Class Recordings single). With the funky "Flawless" (recently licensed to Positiva U.K.), the Ones—comprising **Paul Alexander**, **JoJo Americo**, and **Nashom**—recall a time and place when such New York clubs as Danceteria, the Paradise Garage, and Area reveled in musical diversity. If the original version is too downtempo for your tastes, give a listen to the Italo Disco mix, which loosely borrows from **Gary's Gang's** "Keep on Dancin'." **DJ Will & Gant** offer a minimal electro restructuring, while the Ibiza, Spain-ready **A Touch of Class** Remixed of the DW Boys mix invokes the days of **Class Action's** classic "Weekend."

• **The Dum Dum Project**, "Hey Diwani, Hey Diwana" (Groovy Sounds Unlimited single). The first single from the Project's new album, *Export Quality*, is a delirious mix of Middle Eastern rhythms, crackling electronic beats, and hypnotic vocals from '70s cult icon **Asha Puthi**. **Niraj Chag's** Nawty Boy remix brings together elements of 2-step, breakbeat, electro, and Detroit techno.

### Billboard HOT Dance Breakouts

JULY 21, 2001

#### CLUB PLAY

1. TELL ME WHO TAMIA ELEKTRA
2. STAND STILL AUBREY GROOVILICIOUS
3. BALMES (A BETTER LIFE) IAN POOLEY FEAT. ESTHERO V2
4. RESURRECT ME (LIFT ME UP) MARTY THOMAS WEST END
5. DIGITAL LOVE DAFT PUNK VIRGIN

#### MAXI-SINGLES SALES

1. I GOT MY PRIDE BARRY HARRIS FEAT. PEPPER MASHAY TOMMY BOY SILVER LABEL
2. WHERE U R MYNDY K GROOVILICIOUS
3. DERB DERB GROOVILICIOUS
4. 2 TIMES ANN LEE 21X
5. ROMEO BASEMENT JAXX XL

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

## Artists, Panelists Announced For Dance Summit

After months of planning and organizing, the eighth annual *Billboard* Dance Music Summit is fast approaching. This year's event, which takes place July 24-26 at New York's Waldorf-Astoria, boasts a diverse and powerful lineup of confirmed artists, DJs, and panelists.

The summit's opening-night party, set to take place July 24 at Shine, will include live performances (with bands) by Strictly Rhythm artist Ultra Naté and Logic Records' Gloria Gaynor. The Angel, King Britt, and DJ Smash are the DJs for the evening.

The after-party sponsored by Strictly Rhythm, Groovilicious, and G2 at the Frying Pan will feature performances by Crystal Waters, Abigail, and Reina.

On July 25, influential female drum'n'bass artist DJ Rap is confirmed to give one of the summit's

keynote addresses (11 a.m.-noon). Her keynote will consist of an onstage interview, followed by questions from summit attendees. Preceding DJ Rap will be Tommy Boy Records founder Tom Silverman, who will deliver a more traditional speech.

This will be followed by the panel "(Not) On the Radio: Alternatives to Getting Your Music Heard, Encompassing the Internet, Digital Radio, and Madison Avenue," moderated by *DJ Times* magazine's Jim Tremayne. Confirmed panelists include DJ Central.com's Joe Danziger, Grooveradio.com's Swedish Egil, Dowd & Marotta P.C.'s Daniel Marotta, Music Choice's Seth Neiman, Media Services' Oscar Poche, and V2 Music's David Steel.

From 2:15-3:45 p.m., Oracle Entertainment's Debra Eriksen will moderate "Around the World: An International Round-Table Discussion on the State of Dance/Electronic Music." Panelists include Warner Music

Group's Michael Cohen, Trust the DJ's Lynn Cosgrave, Ministry of Sound's Barney Glover, Kinetic Records' Steve Lau, Moonshine Music's Steve Levy, Six Degrees Records' Jennifer Matthews, 4 Liberty Records' Tony Portelli, and MCT/Bold's Marci Weber.

The panel "Sisters Are Doin It for Themselves: The Role of the Woman in Clubland 2001" is scheduled for 4:15-5:45 p.m. Moderator Claudia Cuseta of Maxi Records & Promotions will be joined by such panelists as artist/DJ The Angel (Supa Crucial Recordings), DJ Paulette, DJ Jeannie Hopper (Liquid Sound Lounge), DJ Rap (Proper Talent Records, Columbia), Marthe Reynolds (Island Def Jam Music Group), Anita Sarko (Anita Sarko Productions), Chi Chi Valenti (Mothermyc.com), and Judy Weinstein (Def Mix Productions).

(Continued on next page)

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	2	7	KEEP CONTROL GROOVILICIOUS 250/STRICTLY RHYTHM	2 weeks at No. 1 SONO
2	2	4	8	PLAY EPIC PROMO †	JENNIFER LOPEZ
3	3	8	6	LADY MARMALADE INTERSCOPE 497066 †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
4	5	12	7	NEVER ENOUGH MSU 101/STRICTLY RHYTHM	BORIS DLOGOSCH FEATURING ROISIN
5	12	18	6	LIVE TO TELL LOGIC 86190	LUCREZIA
6	11	14	8	SWEET SURRENDER NETTWERK PROMO	SARAH MCLACHLAN
7	7	13	8	DRUMS COME ALIVE DOTDOTDOT 003	TOMBA VIRA
8	20	30	4	I GOT MY PRIDE TOMMY BOY SILVER LABEL 2267/TOMMY BOY	BARRY HARRIS FEAT. PEPPER MASHAY
9	4	1	9	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477	KIM ENGLISH
10	6	5	11	HIDE U STAR 69 PROMO	SUZANNE PALMER
11	17	21	6	UP IN THE AIR G2 021/STRICTLY RHYTHM	CRUZ & BAGZ
12	8	10	8	IT'S GONNA BE ALRIGHT V2 27697	PUSSY 2000
13	10	6	11	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
14	18	22	6	SUNSHINE V2 27694	TIN STAR
15	21	27	5	WE COME 1 CHEEKY PROMO/ARISTA	FAITHLESS
16	22	26	5	THE UNDERGROUND TOMMY BOY SILVER LABEL 2247/TOMMY BOY	RHYTHM MASTERS
17	24	38	3	PLANETS OF THE UNIVERSE REPRIS 42385	STEVIE NICKS
18	14	17	7	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M PROMO/INTERSCOPE †	SAMANTHA MUMBA
19	9	3	9	SURVIVOR COLUMBIA 79566 †	DESTINY'S CHILD
20	25	37	3	SOMEONE TO CALL MY LOVER VIRGIN PROMO †	JANET
21	15	9	10	DERB GROOVILICIOUS 249/STRICTLY RHYTHM	DERB
22	19	19	7	RELAX (REMIXES) STAR 69 1221	FRANKIE GOES TO HOLLYWOOD
23	13	7	10	TOUCH ME KINETIC PROMO	RUI DA SILVA FEATURING CASSANDRA
24	28	42	3	YOU SET ME FREE GROOVILICIOUS 248/STRICTLY RHYTHM	ABIGAIL
25	27	32	6	RISING SIX DEGREES 5540	SYLK 130 FEATURING KATHY SLEDGE
26	23	15	10	MAYBE LAFACE PROMO/ARISTA	TONI BRAXTON
<b>◀ POWER PICK ▶</b>					
27	35	47	3	HEARD IT ALL BEFORE SOULIFE 95523/ATLANTIC †	SUNSHINE ANDERSON
28	33	48	3	ELECTRIC AVENUE (REMIXES) STRICTLY RHYTHM 12610	EDDY GRANT
29	16	11	11	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601	ULTRA NATE
30	32	44	3	ROMEO XL 38783/ASTRALWERKS	BASEMENT JAXX
31	39	46	4	INSIDE YOUR SECRET JAVA PROMO/CAPITOL	CELESTE PRINCE
32	26	23	9	SHAKE UP THE PARTY LAFACE PROMO/ARISTA †	JOY ENRIQUEZ
33	37	41	4	REMINISCIN' REAL DEAL 70634/ORPHEUS	SAISON FEATURING CECE PENISTON
34	41	—	2	YOU ARE ALIVE GROOVILICIOUS 255/STRICTLY RHYTHM	FRAGMA
35	29	24	9	HERE WE GO AGAIN STRICTLY RHYTHM 12602	SOUL DUJOUR
<b>◀ HOT SHOT DEBUT ▶</b>					
36	NEW ▶	1	1	THANK YOU ARISTA PROMO †	DIDO
37	30	28	7	ALL I DO (IS THINK ABOUT YOU) RADIKAL 99061	CLEPTOMANIACS
38	NEW ▶	1	1	RUNNING (REMIXES) TOMMY BOY SILVER LABEL 2208/TOMMY BOY	INFORMATION SOCIETY
39	46	—	2	NAME OF THE GAME OUTPOST/GEFFEN PROMO/INTERSCOPE †	THE CRYSTAL METHOD
40	44	—	2	DJ STRICTLY RHYTHM 12606	RESONANCE FEATURING THE BURRELLS
41	43	49	3	A WHITER SHADE OF PALE NEMO STUDIO/ANGEL 79374/CAPITOL †	SARAH BRIGHTMAN
42	36	35	6	ASTOUNDED GRAND ROYAL PROMO/VIRGIN †	BRAN VAN 3000 FEATURING CURTIS MAYFIELD
43	NEW ▶	1	1	OOH LA LA THE DAS LABEL PROMO/INTERSCOPE †	VALERIA
44	NEW ▶	1	1	ALONE NERVOUS 20486	SAL & SANDY B
45	NEW ▶	1	1	IT'S ALRIGHT RAZOR & TIE 80784	CHILI HI FLY
46	NEW ▶	1	1	I WONDER RASAM 2252/TOMMY BOY	NOMAD
47	NEW ▶	1	1	REMEMBER ME DECCA PROMO/UNIVERSAL CLASSICS GROUP	JORIO
48	NEW ▶	1	1	KEEP IT COMING KING STREET 1124	7 FEATURING MONA MONET
49	34	20	13	LOVE IN TRAFFIC COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
50	40	34	11	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY	BLAZE FEATURING PALMER BROWN

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1/Hot Shot Debut ▶</b>					
1	NEW ▶	1	1	ALL OR NOTHING (X) J 21039 †	1 week at No. 1 O-TOWN
2	1	1	10	SURVIVOR (T) (X) COLUMBIA 79566/CRG †	DESTINY'S CHILD
3	4	3	8	FILL ME IN (T) (X) WILDSTAR/ATLANTIC 88098/AG †	CRAIG DAVID
4	3	4	21	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
5	NEW ▶	1	1	PLANETS OF THE UNIVERSE (T) (X) REPRIS 42385/WARNER BROS.	STEVIE NICKS
6	2	2	11	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †	MADONNA
<b>◀ GREATEST GAINER ▶</b>					
7	30	—	2	THIS IS ME (T) (X) BAD BOY 79403/ARISTA †	DREAM
8	29	—	2	BOOTYLICIOUS (T) COLUMBIA 79622/CRG †	DESTINY'S CHILD
9	5	7	7	I DO!! (T) (X) ARISTA 13973 †	TOYA
10	8	8	20	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
11	6	5	5	A WHITER SHADE OF PALE/A QUESTION OF HONOUR (X) NEMO STUDIO 79374/ANGEL †	SARAH BRIGHTMAN
12	9	9	11	DREAM ON (T) (X) MUTE/REPRIS 44982/WARNER BROS. †	DEPECHE MODE
13	7	6	4	WHERE THE PARTY AT (T) SO SO DEF/COLUMBIA 79605/CRG †	JAGGED EDGE WITH NELLY
14	11	10	47	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
15	10	32	39	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
16	13	12	20	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
17	14	14	36	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
18	12	11	9	STAR 69 (WHAT THE F**K) (T) (X) SKINT/ASTRALWERKS 38777/VIRGIN †	FATBOY SLIM FEAT. ROLAND CLARK
19	17	15	63	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
20	RE-ENTRY	26	26	DIVE IN THE POOL (SOAKIN' WET REMIXES) (T) (X) NERVOUS DOG 20489/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
21	18	13	31	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
22	15	17	26	CASTLES IN THE SKY (T) (X) ROBBINS 72046 †	IAN VAN DAHL FEATURING MARSHA
23	19	18	26	DON'T TELL ME (T) (X) MAVERICK 4491D/WARNER BROS. †	MADONNA
24	22	21	17	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
25	20	16	16	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
26	25	26	3	HEARD IT ALL BEFORE (T) SOULIFE/ATLANTIC 95523/AG †	SUNSHINE ANDERSON
27	23	22	30	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
28	24	24	31	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
29	16	19	6	LOADED (T) (X) COLUMBIA 79596/CRG	RICKY MARTIN
30	28	27	16	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRIS 44976/WARNER BROS.	ORGY
31	21	29	3	PLANET ROCK (REMIXES) (T) (X) TOMMY BOY SILVER LABEL 2266/TOMMY BOY	PAUL OAKENFOLD PRESENTS AFRIKA BAMBATAA & THE SOUL SONIC FORCE
32	33	34	5	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) (T) (X) NERVOUS 20477	KIM ENGLISH
33	31	25	47	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
34	38	—	2	LET U GO (T) (X) RADIKAL 99080	ATB
35	32	23	7	DAMAGED (T) (X) NEBULOUS 003	PLUMMET
36	27	30	6	FEELIN' ME (T) (X) BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
37	37	38	11	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893	SAFRI DUO
38	26	28	32	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
39	35	33	43	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
40	NEW ▶	1	1	POP (T) JIVE 42933 †	'N SYNC
41	40	39	11	OUT OF NOWHERE (T) (X) EPIC 79576	GLORIA ESTEFAN
42	RE-ENTRY	5	5	YOU'RE THE WORST THING FOR ME (T) (X) TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
43	34	20	4	LADY MARMALADE (T) INTERSCOPE 497066 †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
44	45	48	52	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
45	36	37	8	IN THESE SHOES (T) (X) WARNER BROS. 42360	BETTE MIDLER
46	41	40	62	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
47	RE-ENTRY	59	59	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
48	43	41	7	GROOVEJET (IF THIS AIN'T LOVE) (T) (X) BIG BEAT/ATLANTIC 85031/AG †	DJ SPILLER
49	RE-ENTRY	2	2	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (T) ARISTA 13998	GIGI D'AGOSTINO
50	42	35	5	LIVE TO TELL (T) (X) LOGIC 86190	LUCREZIA

○ 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.

## ARTISTS, PANELISTS ANNOUNCED FOR DANCE SUMMIT

(Continued from preceding page)

With the arrival of dusk, the summit moves outdoors to the Sunset Terrace at Pier 61, where New York DJs Danny Krivit and Steve Travolta will man the turntables. At this party, Nervous Records will present the debut of Viola, who will perform the underground hit "Little Girl," which is scheduled for a September release.

The July 26 events begin with "Nightclubbing: From New York to Los Angeles—And All Points in Between" from 12:15-1:45 p.m. Green Galactic's Susan Mainzer will mod-

erate, with panelists Scott Henry (Buzz/Ultra Records), Nigel Richards (611 Records), Ethan Brown (*New York* magazine), Will Patterson (Electronic Music Defense + Education Fund), Robert Silbering (Forensic Investigative Associates), and Graham Boyd (ACLU Drug Policy Litigation Project).

At 2:15 p.m., Peace Bisquit Productions' Bill Coleman will moderate "Put Your Body in It: A&R, Marketing, Promotion, and Artist Development Within the World of Dance/

Electronic Music." Participants include Alternative Distribution Alliance's Andy Allen, Maverick Records' Jason Bentley, Giant Step's Maurice Bernstein, Moonshine Music's Evan Cerasoli, E-Lastik Recordings' Louie De Vito, Tommy Boy Silver Label's Victor Lee, Star 69 Records' Peter Rauhofer, and Logic Records' Kelly Schweinsberg.

"My Family Depends on Me: Artists, Producers, Remixers, and DJs" will follow at 4:15-5:45 p.m. Chris Cox (half of Thunderpuss), Tom

Moulton, Naté, Roger Sanchez (R-Senal), Sarina Paris (Playland/Priority), Cary Vance (Virgin Records), and Junior Vasquez (Junior Vasquez Music) form the diverse lineup.

The July 26 closing-night party at the Centro-Fly club will certainly be a global affair. In the club's main room, New York house DJ Roger Sanchez will be joined by the U.K.'s Rhythm Masters and DJ Paulette. Star 69's Suzanne Palmer, Subliminal's Shawnee Taylor, and Logic's Lucrezia are confirmed to perform

their hits, "Hide U," "Forever," and "Live to Tell," respectively.

Centro-Fly's Pinky room will spotlight the 2-step and breakbeat turntable stylings of England's MJ Cole, Stanton Warriors, and Artful Dodger. In the venue's Tapioca room, Bobby Shaw and Tony Troffa will deliver classics all night long.

For additional info or to register for the summit, log on to [billboard.com/events/dance](http://billboard.com/events/dance) or call Michele Jacangelo at 646-654-4660.

MICHAEL PAOLETTA

## Hartford Remembered In Latest Mountain Stage Project

BY RAY WADDELL

NASHVILLE—The life and music of John Hartford are feted in a new *Live From Mountain Stage* album on Blue Plate Music.

The album had been in the works for months, with an original release date scheduled for October, but was brought forward to July 10 in the wake of Hartford's death June 4 after a lengthy battle with non-Hodgkins lymphoma (*Billboard*, June 16). He was 63.

A *Tribute to John Hartford: Live From Mountain Stage* not only features musicians performing their own and Hartford's material but also boasts some of Hartford's last performances ever with his band.

Recorded at Nashville's War

Memorial Auditorium last September, the tribute is part of the popular *Live From Mountain Stage* series, a West Virginia Public Broadcasting production that is syndicated to 125 stations in the U.S. and Ireland, as well as Voice of America internationally. Nashville-based independent Blue Plate has released *Live From Mountain Stage* records since 1991; the Hartford tribute is the 26th in the series.

Of about 25 shows produced annually for *Mountain Stage*, about six are done on the road, with the rest produced at the Cultural Center Auditorium in Charleston, W.Va. "John Hartford has been one of our favorite artists, and this perform-

ance was his ninth on *Mountain Stage*," says Larry Groce, host/co-producer of *Mountain Stage*. "He symbolizes what we've always tried to do: showcase people who have forged their own way and whose music defies categorization. John had one foot in popular music and one foot in the old-time music he had an abiding love for."

Producers were more than pleased with the result, which features such highlights as Kathy Mattea and Tim O'Brien performing "Gentle on My Mind" and Gillian Welch's stirring rendition of "In Tall Buildings"—both written by Hartford—as well as Hartford's performances of his "In the Heart of the

Cross-Eyed Child" and "The Boys From North Carolina."

"It was great to see all of John's friends and admirers who came willingly to contribute to the show, obviously not knowing how ill John was," says Dan Einstein, VP/co-owner of Blue Plate Music with Al Bunetta. "It was a fitting tribute and a great radio show, and now, through everyone's kindness, it's a great CD."

Hartford's songwriting skills and musicianship are in evidence on the CD, as is his sense of humor and appreciation of the tribute. "This is a tremendously emotional thing, if for no other reason than for validating what I've been doing all these years," he says, introducing his version of

"Give Me the Flowers While I'm Living."

"I know why everybody's here," he continues. "You think I'm gonna croak."

Groce says, "John's comments were absolutely in character—funny and true."

Those who participated found the experience gratifying. "That particular day was a real nice reunion for a lot of people, particularly backstage," O'Brien says. "You'd see a grinning Norman Blake backing up John Hartford and Vassar Clements, kind of a partial Aeero-Plain [Hartford's 1971 band, with Tut Taylor] reunion. There was some wild two-fiddle stuff going on back there, and nobody played any wilder music than John Hartford."

(Continued on page 52)



HARTFORD

## AWA Honors Harms, Hill, Riders With Will Rogers Cowboy Awards

BY DEBORAH EVANS PRICE

NASHVILLE—Dan Roberts, Brenn Hill, Joni Harms, and Riders in the Sky were among the top winners at the Academy of Western Artists (AWA) 2001 Will Rogers Cowboy Awards. Hosted by Western singer Trudy Fair, the ceremony was held July 10 at the Scott Theater in Fort Worth, Texas.

Harms took home the trophy for Western female vocalist, with Dave Stamey earning the nod for male vocalist and longtime favorites Riders in the Sky picking up the award for duo/group. Hill's *Trail Through Yesterday* was named Western album of the year. Roberts won the entertainer of the year accolade. Author Elmer Kelton was presented with the Lifetime Achievement Award.

"I am pleased with the continued increased interest in Western music," says AWA executive director Bobby Newton. "Western music's appeal is in its simplicity and that it takes people back to their roots. Plus, we have some great new talent that has come along who are continuing the tradition of the great Western singers and songwriters who paved the way for them."

In addition to the awards show, this year the AWA presented a seminar for those involved in the Western music community. Orin Friesen, a veteran DJ with KFDI Wichita, Kan., delivered the keynote address.

Another highlight was a panel on songwriting and publishing headed by Jim Sharp, publisher of *American Songwriter* magazine. Panelists were Roberts, who co-wrote "Beaches of Cheyenne" with Garth Brooks and Gordon Kennedy; Bob Campbell, whose song "Roundup Time" was named AWA's Western song of the year in 1997; and singer/songwriters Harms and Lorraine Rawls. A

showcase was held in the evening following the seminars.

"Our first seminar went very well," Newton says. "We had some good speakers who presented well-rounded discussions on different aspects of the business. And Trudy Fair did her usual great job as host of the awards show. I think the awards are a good reflection of what is happening in Western music today, and I believe these artists who won are great representatives of our Western music industry."

Awards are also presented for a variety of Western arts, including engraving, hitching, and saddle- and spur-making. The following is a list of additional winners in the music and cowboy poetry categories:

### WESTERN MUSIC

**Song:** "Doan's Crossing" by Chuck Milner.

**Yodeler:** Sourdough Slim (aka Richard Crowder).

### WESTERN SWING

**Male vocalist:** Craig Chambers.

**Female vocalist:** Trudy Fair.

**Instrumentalist:** Leon Chambers.

**Song:** "New Mexico" by Joe Merrick.

**Album/CD:** *West by Southwest* by Craig Chambers.

**Band:** Texas Mud.

**Disc jockey:** Hugh McLennan.

**Radio station:** KYOX Comanche, Texas.

**Rising star:** Kevin Davis.

### COWBOY POETRY

**Male:** Sunny Hancock.

**Female:** Elizabeth Ebert.

**Cassette/CD:** *Life's Choices* by Dennis Flynn.

**Book:** *A Cow's Tail for a Compass* by Leon Flick.

**Humor:** Clay Lindley.

## CMA To Induct Twelve Into Hall Of Fame; Lauderdale Portrays Jones In Wynette Play

WEBB PIERCE'S eye-popping 1962 Pontiac Bonneville has been on display at the Country Music Hall of Fame and Museum for many years. Soon, a plaque dedicated to the late Pierce will also be on display, not too far from the car with its hand-tooled leather upholstery, ornamental handguns, and silver-dollar adornments. Pierce is one of 12 country music icons recently selected by the Country Music Assn. (CMA) for induction into the Country Music Hall of Fame.

While just two individuals, duos, or groups are usually inducted each year, the CMA chose this year, in which the new Country Music Hall of Fame and Museum building opened in Nashville, to play catch-up. Since the Hall of Fame was established by the CMA in 1961, there have been 74 inductees. Plaques dedicated to each are on display in the new museum's rotunda.

Grand Ole Opry member **Whisperin' Bill Anderson** and Sun Records founder **Sam Phillips** will be inducted in the open and non-performer categories, respectively. Ten additional performers and industry professionals were selected for a special induction. All 10 were eligible because they have been final nominees for the Hall of Fame at least three times. They are Pierce, **the Delmore Brothers**, **the Everly Brothers**, **Don Gibson**, **Homer & Jethro**, **Waylon Jennings**, **the Jordanaires**, and **the Louvin Brothers**, as well as producers and record executives **Don Law** and **Ken Nelson**.

Formal induction of the 12 honorees will take place during an Oct. 4 dinner in Nashville. Honorees will also be recognized during the 35th annual CMA Awards, televised live Nov. 7 from Nashville on CBS-TV.

All inductees were chosen by the Hall of Fame panel of electors, a group of more than 300 voters appointed by the CMA board of directors.

**ON THE ROW:** Dale Libby is promoted from VP of sales to senior VP of sales at Sony Music Nashville, which encompasses the Columbia, Epic, Monument,

and Lucky Dog labels. He reports to Sony Music Nashville senior VP of sales and marketing **Mike Kraski**. Libby's new duties include overseeing the international sales efforts of Sony Nashville artists.

**Rhonda Christensen** joins Epic Records as West Coast regional promotion manager. She replaces **Bob Mitchell**, who is resigning because of continued problems related to a leg injury he suffered in 1997 and 10 subsequent operations. Mitchell will be retained as a consultant to Epic. Christensen previously worked in promotion at Curb/Universal and Virgin. Most recently, she was with artist management firm Element Seventy Eight.

**Leigh Brannon** joins Wrensong Publishing as VP of creative. She previously worked at Mura Music and Cal IV.

A cuff-Rose Music Publishing has signed **Jenny Landis** to its Milene Music division and **Matt Hendrix** to its Springhouse Music arm.



**ARTIST NEWS:** **Jim Lauderdale** has been cast as **George**

**Jones** in the musical drama *Stand by Your Man: The Tammy Wynette Story*, which will run at Nashville's Ryman Auditorium Sept. 13-Oct. 28. Jones was one of **Wynette's** five husbands. In other news, Lauderdale has re-signed with Nashville-based Bluewater Music, which has been publishing his music for more than 12 years.

**Junior Brown** is opening dates for **Dave Matthews Band** this month to promote his upcoming album, *Mixed Bag*, due July 31. Brown's voice will also be featured on an upcoming TV commercial for Lee Jeans.

The Girls' Night Out tour has formed a charitable partnership with USA Harvest. The tour, which kicks off July 13, features **Reba McEntire**, **Martina McBride**, **Sara Evans**, **Jamie O'Neal**, and **Carolyn Dawn Johnson**. USA Harvest is a food collection agency that benefits the nation's hungry. The charity will have stations to collect nonperishable food set up at each of the tour's venues.



by Phyllis Stark



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
<b>◀ No. 1/GREATEST GAINER ▶</b>						
1	2	1	31	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98) 12 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
2	1	—	2	LONESTAR BNA 67011/RLG (12.98/18.98)	I'M ALREADY THERE	1
3	3	2	49	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
4	4	3	11	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	1
5	6	5	41	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
6	7	6	39	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	6
7	5	4	59	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
8	9	8	33	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	1
9	10	9	12	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	1
10	8	7	5	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	INSIDE OUT	1
11	11	11	97	DIXIE CHICKS ▲ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
12	13	12	87	FAITH HILL ▲ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
13	12	10	6	MARY CHAPIN CARPENTER COLUMBIA 85176/SONY (12.98 EQ/18.98)	TIME* SEX* LOVE*	6
14	14	14	88	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
15	16	15	10	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	CARRYING ON	6
16	17	16	40	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
17	15	13	6	BRAD PAISLEY ARISTA NASHVILLE 67008/RLG (11.98/17.98)	PART II	3
18	19	17	23	LEANN RIMES ● CURB 77979 (11.98/17.98)	I NEED YOU	1
19	20	18	9	BILLY GILMAN ● EPIC 62087/SONY (11.98 EQ/17.98)	DARE TO DREAM	6
20	23	20	89	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
21	21	19	19	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
22	24	—	2	PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	MOUNTAIN SOUL	22
23	26	22	32	CHRIS CAGLE CAPITOL 34170 (10.98/17.98) HS	PLAY IT LOUD	22
24	22	21	31	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	18
25	25	23	57	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
26	18	—	2	LILA MCCANN WARNER BROS. 48002/WRN (11.98/17.98)	COMPLETE	18
27	31	27	113	SHEDDISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
28	27	25	36	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
29	29	26	75	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
30	30	28	22	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
31	28	24	35	ALAN JACKSON ● ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
32	32	30	17	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
33	33	29	49	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
34	36	34	7	ROY D. MERCER CAPITOL 32515 (10.98/16.98) HS	ROY D. MERCER VS. YANKEES	24
35	34	32	55	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
36	35	31	9	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	18
37	40	40	10	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) HS	TAMMY COCHRAN	34
38	37	33	70	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIT HITS	1
39	41	39	50	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5

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

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
40	42	43	72	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
41	48	44	38	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
42	38	35	3	K.T. OSLIN BNA 67007/RLG (10.98/16.98)	LIVE CLOSE BY, VISIT OFTEN	35
43	51	47	12	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	13
44	45	45	47	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
45	44	36	90	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
46	55	52	63	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
47	60	57	3	SOUNDTRACK VANGUARD 79586 (16.98 CD)	SONGCATCHER	47
48	57	48	89	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
49	46	37	65	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
50	47	38	65	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
51	53	46	42	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
52	50	49	36	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	34
53	43	41	65	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
54	58	50	24	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
55	39	51	34	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
56	56	54	17	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
57	59	—	53	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
58	61	53	25	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
<b>◀ PACESETTER ▶</b>						
59	69	—	2	RHONDA VINCENT ROUNDER 610474 (10.98/17.98)	THE STORM STILL RAGES*	59
60	64	58	34	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
61	49	42	5	MEREDITH EDWARDS MERCURY 170188 (8.98/12.98) HS	REACH	24
62	63	62	84	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
63	70	61	40	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
64	67	59	12	HAYSEED DIXIE DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	47
65	54	—	2	BR549 LUCKY DOG/COLUMBIA 85456/SONY (11.98 EQ/17.98)	THIS IS BR549	54
66	62	65	43	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
67	RE-ENTRY	4	CONWAY TWITTY MCA NASHVILLE 170085 (6.98/11.98)	THE BEST OF CONWAY TWITTY: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION	65	
68	65	55	41	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
69	66	56	7	THE OAK RIDGE BOYS SPRING HILL 21017 (16.98 CD)	FROM THE HEART	49
70	72	64	50	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
71	RE-ENTRY	18	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50	
72	RE-ENTRY	41	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14	
73	71	72	33	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
74	52	—	13	KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD)	THE CAPTAIN	49
75	68	63	4	WILLIE NELSON ISLAND 548810/DJMG (11.98/17.98)	RAINBOW CONNECTION	52

## Billboard Top Country Catalog Albums

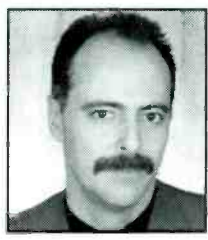
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
SoundScan®

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ <sup>18</sup> MERCURY 536003 (12.98/18.98) 11 weeks at No. 1	COME ON OVER	192
2	2	DIXIE CHICKS ◆ <sup>11</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	180
3	3	LONESTAR ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98)	LDNELY GRILL	110
4	4	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	199
5	5	HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	370
6	7	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	136
7	9	ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	298
8	6	FAITH HILL ▲ <sup>5</sup> WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	168
9	10	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	134
10	12	GARTH BROOKS ◆ <sup>14</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	138
11	15	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	60
12	11	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	118
13	13	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	110

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	18	THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	569
15	8	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	159
16	19	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	267
17	14	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	148
18	21	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	329
19	20	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	118
20	22	TRISHA YEARWOOD ▲ <sup>4</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	169
21	17	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	33
22	16	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	112
23	23	TIM MCGRAW ▲ <sup>4</sup> CURB 77886 (11.98/17.98)	EVERYWHERE	188
24	—	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	335
25	—	PATSY CLINE ▲ <sup>6</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	741

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.

### COUNTRY CORNER



by Wade Jessen

**BEYOND AMAZEMENT:** After launching the group's new album onto Top Country Albums at No. 1 and The Billboard 200 at No. 9 last issue, **Lonestar** shatters its own Broadcast Data Systems-era record for most detections during a single week with "I'm Already There" (BNA), the lead single from the same-titled set. The single improves 126 detections to score a fifth week atop Hot Country Singles & Tracks and closes with 6,306 detections—good enough to unseat the band's 1999 multiformat hit "Amazed" as the song to achieve the format's fattest one-week detection sum since we adopted technology-based airplay charts more than 11 years ago. During a record-setting eight-week run at No. 1, "Amazed" went to the head of the class with 6,204 spins in the Aug. 14, 1999, issue.

Meanwhile, the RCA Label Group manages four of the format's 10 biggest gainers this issue on the radio chart. Up a whopping 1,022 plays, **Brooks & Dunn's** "Only in America" (Arista Nashville) takes the chart's biggest increase and shoots 26-20. In second place, label-mate **Phil Vassar's** "Six-Pack Summer" gains 433 detections and steps 27-26, while **Martina McBride's** "When God-Fearin' Women Get the Blues" (RCA) is the third-largest gainer, moving 41-36 with a gain of 432. Newcomer **Carolyn Dawn Johnson's** "Complicated" (Arista Nashville) bullets at No. 25, up 322 plays.

On Top Country Albums, *I'm Already There* scans more than 67,000 copies but is pushed to No. 2 by the *O Brother, Where Art Thou?* soundtrack, which takes Greatest Gainer honors with a 7,500-unit gain. That title continues to reap benefits from the film's first few weeks in the home-video market.

**ON HIS OWN:** **Tim Rushlow** takes Hot Shot Debut honors at No. 56 on Hot Country Singles & Tracks with "Crazy Life," a single from his self-titled solo debut set that peaked at No. 28 on Top Country Albums in March. Rushlow, formerly an Atlantic artist, recently bought his album back from WEA and has employed *Scream*, a Nashville-based indie, to work the new single.

Meanwhile, "America the Beautiful" appears on the chart at No. 58—the result of a pre-Independence Day promotion of the multi-artist recording organized by DreamWorks and MCA Nashville presidents **James Stroud** and **Tony Brown** for a TV special produced by **Norman Lear** (Nashville Scene, July 7). The track doesn't have any label listed because it was made available only via Digital Generation Systems, a download service utilized most often by labels when issuing lead singles from major artists.

**HOT GRASS:** The Pacesetter honor on Top Country Albums is handed to **Rhonda Vincent's** *The Storm Still Rages* (Rounder), which gains 33% and shoots 69-59. Vincent's current tour will follow an ambitious schedule through November, including a July 18 appearance on QVC's morning show and several appearances on the *Grand Ole Opry*. . . Elsewhere on Top Country Albums, **Patty Loveless' Mountain Soul** (Epic) rises 24-22 following the release of a videoclip for "The Boys Are Back in Town," now airing on CMT and Great American Country.

### HARTFORD REMEMBERED IN LATEST MOUNTAIN STAGE PROJECT

(Continued from page 50)

As Hartford's health rapidly deteriorated, Blue Plate's process of gaining the normal clearances for the project was accelerated so that Hartford could see its results. "He was as excited [about the project] as he gets," Bunetta says. "John was always on to the next thing. He was never one to sit around and talk about yesterday. But if this wasn't something we thought was great, if we didn't think it was representative of the spirit of John Hartford, we wouldn't put it out."

The project was wrapped up the week that Hartford passed away, Einstein says. Rushing it created some challenges. "We usually have an eight- to 12-week window to let everybody know it's available and to get everything in high gear," Einstein says. Promos to press and retail were sped up, as were radio mailings to Americana, bluegrass, folk, and specialty radio programs. As on past *Mountain Stage* releases, no single is planned.

Retail appears poised to highlight the CD. "When we get it we'll sale-price it, and we'll have a listening station at some point, probably in September," says John Bronicki, music buyer for Borders Books & Music. "It's a rush-release because of [Hartford's] untimely death, but it's a great record, and the bluegrass/folk artists on there do a great job."

Bronicki thinks the record will sell well for its genre. "It won't be a monster record, but it will probably do better than a [typical Hartford release] because he just passed, and there is a lot of interest in his music."

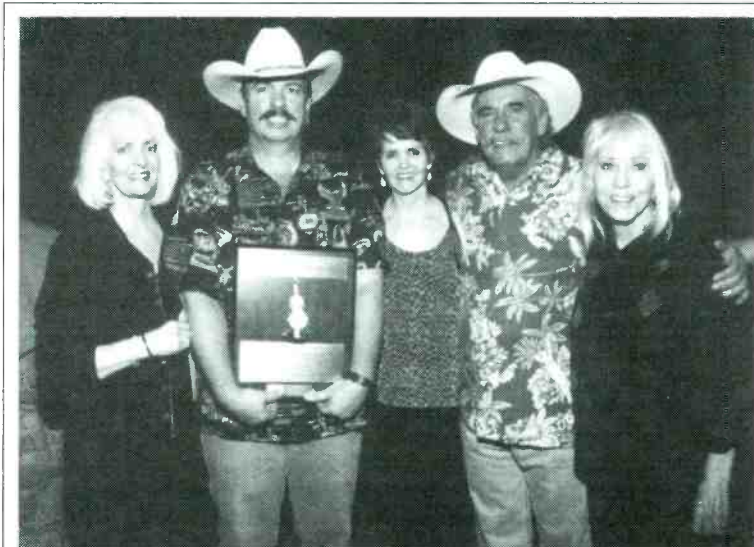
But those involved with the project believe that its success is about more than commercial viability. "My biggest hope has already been realized—to hear John Hartford with people that love and respect him on the same record," Bunetta says. "It's a nice thing to have documented."

Groce adds, "I hope that it brings John's music to as many people as possible and keeps alive his memory in a way that's totally appropri-

ate. He influenced so many people and so many different kinds of music—more than most people understand. John was all about the music, and he kept things focused where they should be."

O'Brien agrees that Hartford's

influence cannot be overstated. "People in my age group were severely affected by his music and his attitude about music. He's the guy who told me, 'Don't ever get famous for something you don't like doing.'"



**Bellamys Honored.** The International Fan Club Organization (IFCO) presented its Tex Ritter Award to the Bellamy Brothers during Fan Fair in Nashville. Pictured, from left, are Loudilla Johnson of IFCO, David Bellamy, Kay Johnson of IFCO, Howard Bellamy, and IFCO's Loretta Johnson.



**Fancy Picking.** Nothin' Fancy, an act on Orlando, Fla.-based Pinecastle Records, performs during the label's recent artist showcase at the Gibson Bluegrass Cafe in Nashville.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
14 <b>AIN'T NOTHING 'BOUT YOU</b> (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM	let Rain, ASCAP/Sony/ATV Tree, BMI) HL
58 <b>AMERICA THE BEAUTIFUL</b> (Public Domain)	33 <b>HEARTBREAK TOWN</b> (EMI April, ASCAP/House Of Bram, ASCAP) HL
28 <b>ANGELS IN WAITING</b> (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI) HL/WBM	43 <b>HELPLESSLY, HOPELESSLY</b> (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
6 <b>AUSTIN</b> (Talbot, BMI/Kirstisongs, ASCAP)	42 <b>HONEY DO</b> (Mighty Nice, BMI/AI Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Songs, BMI/Rio Bravo, BMI) HL/WBM
51 <b>THE BIRD SONG</b> (Major Bob, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) WBM	32 <b>HOW COOL IS THAT</b> (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP) HL/WBM
25 <b>COMPLICATED</b> (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM	5 <b>I COULD NOT ASK FOR MORE</b> (Realsongs, ASCAP) WBM
56 <b>CRAZY LIFE</b> (Songs Of The Court, BMI/Stone Poet, BMI)	12 <b>IF YOU CAN DO ANYTHING ELSE</b> (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
15 <b>DON'T HAPPEN TWICE</b> (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL	49 <b>IF YOU EVER FEEL LIKE LOVIN' ME AGAIN</b> (Warner-Tamerlane, BMI/Ensign, BMI) WBM
11 <b>DOWNTIME</b> (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL	1 <b>I'M ALREADY THERE</b> (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM
48 <b>GETTING THERE</b> (Universal-PolyGram International, ASCAP/Teri-000, ASCAP) WBM	8 <b>I'M JUST TALKIN' ABOUT TONIGHT</b> (Tokeo Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
37 <b>A GOOD WAY TO GET ON MY BAD SIDE</b> (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM	47 <b>I'M TRYIN'</b> (Pacific Wind, SESAC/414, SESAC/Songs
9 <b>GROWN MEN DON'T CRY</b> (Larga Vista, ASCAP/Scar-	

Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP) HL/WBM	2 <b>SHE COULDN'T CHANGE ME</b> (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM	ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI)
17 <b>IT'S A GREAT DAY TO BE ALIVE</b> (EMI April, ASCAP/House Of Bram, ASCAP) HL	26 <b>SIX-PACK SUMMER</b> (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI) HL	19 <b>WHAT I REALLY MEANT TO SAY</b> (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI) HL
41 <b>I WANT YOU BAD</b> (Music Sales, ASCAP)	45 <b>SOUTHERN RAIN</b> (Sunnageronimo, BMI/Achy Breaky Heart, BMI/Two Seats Down, BMI)	36 <b>WHEN GOD-FEARIN' WOMEN GET THE BLUES</b> (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP) HL
55 <b>I WANT YOU TO WANT ME</b> (Screen Gems-EMI, BMI) HL	39 <b>STANDIN' STILL</b> (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppie, ASCAP/Steel Wheels, BMI) WBM	3 <b>WHEN I THINK ABOUT ANGELS</b> (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
21 <b>I WOULD'VE LOVED YOU ANYWAY</b> (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM	30 <b>STILL HOLDING OUT FOR YOU</b> (Without Anna, ASCAP/Chi-Boy, ASCAP) CLM/WBM	7 <b>WHEN SOMEBODY LOVES YOU</b> (WB, ASCAP/Yee Haw, ASCAP) WBM
13 <b>LAREDO</b> (Mark Hybner, ASCAP)	24 <b>SWEET SUMMER</b> (Desert Dreams, BMI/Michael-house, BMI/Ensign, BMI/Rio Bravo, BMI) HL/WBM	57 <b>WHEN YOU COME BACK DOWN</b> (Howdy Skies, ASCAP/Universal, ASCAP/Bicameral, BMI/Mighty Nice, BMI) WBM
34 <b>LOVE OF A WOMAN</b> (Songs Of Lastrada, BMI)	52 <b>TELLURIDE</b> (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP) HL/WBM	38 <b>WHERE DOES IT HURT</b> (Sony/ATV Tree, BMI) HL
31 <b>LOVING EVERY MINUTE</b> (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP) HL/WBM	59 <b>TEXAS IN 1880</b> (Muckelroy, ASCAP/BMG Songs, ASCAP)	53 <b>WHERE I COME FROM</b> (WB, ASCAP/Yee Haw, ASCAP) WBM
46 <b>MAN OF ME</b> (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI) WBM	44 <b>THAT'S A PLAN</b> (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP) WBM	10 <b>WHERE THE BLACKTOP ENDS</b> (Steve Wariner, BMI/Built On Rock, ASCAP) WBM
35 <b>NEVER LOVE YOU ENOUGH</b> (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP) HL/WBM	23 <b>THERE YOU'LL BE</b> (Realsongs, ASCAP) WBM	16 <b>WHILE YOU LOVED ME</b> (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL
29 <b>ON A NIGHT LIKE THIS</b> (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM	4 <b>TWO PEOPLE FELL IN LOVE</b> (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL	60 <b>WHO I AM TO YOU</b> (EMI Blackwood, BMI/Shaye Smith, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) HL
20 <b>ONLY IN AMERICA</b> (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI) HL	50 <b>UNBROKEN BY YOU</b> (Universal-MCA, ASCAP/Sony/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP) HL/WBM	18 <b>WHY THEY CALL IT FALLING</b> (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM
40 <b>REAL LIFE (I NEVER WAS THE SAME AGAIN)</b> (Major Bob, ASCAP/Castra, BMI/Whiskey Gap, BMI) WBM	27 <b>WHAT I DID RIGHT</b> (EMI Full Keel, ASCAP/Left Foot,	
22 <b>SECOND WIND</b> (EMI Blackwood, BMI/Hatley Creek, BMI) HL		
54 <b>SHE AIN'T GONNA CRY</b> (Music Of Windswept, ASCAP/In The Fairway, ASCAP/November Songs, ASCAP/Creative Artist Agency, ASCAP)		

# Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	15	<b>No. 1</b> I'M ALREADY THERE D. HUFF (R. MCDONALD, G. BAKER, F. MYERS)	LONESTAR (V) BNA 69083 †	1
2	3	4	24	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	2
3	4	8	17	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	3
4	7	9	18	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	4
5	2	2	23	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS (V) RCA 69008 †	2
6	10	14	13	AUSTIN B. BRADDOCK (O. KENT, K. MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	6
7	5	6	20	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	5
8	11	11	9	I'M JUST TALKIN' ABOUT TONIGHT J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	TOBY KEITH DREAMWORKS ALBUM CUT †	8
9	8	3	18	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	1
10	12	12	15	WHERE THE BLACKTOP ENDS M. ROLLINGS, K. URBAN (S. WARINER, A. SHAMBLIN)	KEITH URBAN (V) CAPITOL 58992 †	10
11	13	13	15	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, C. D. JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	11
12	6	5	21	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	5
13	15	17	23	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	13
14	9	7	23	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
15	14	10	27	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	1
16	18	18	17	WHILE YOU LOVED ME M. BRIGHT, M. WILLIAMS (M. DODSON, K. WILLIAMS, D. WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	16
17	16	16	31	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
18	19	19	16	WHY THEY CALL IT FALLING M. WRIGHT (R. DEAN, D. SCHLITZ)	LEE ANN WOMACK (V) MCA NASHVILLE 172203 †	18
19	20	20	17	WHAT I REALLY MEANT TO SAY P. WORLEY, T. L. JAMES (C. THOMSON, C. WATERS, T. L. JAMES)	CYNDI THOMSON (D) (V) CAPITOL 58987 †	19
20	26	34	5	<b>AIRPOWER</b> ONLY IN AMERICA K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, D. COOK, R. ROGERS)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	20
21	21	21	16	I WOULD'VE LOVED YOU ANYWAY M. WRIGHT, T. YEARWOOD (M. DANNA, T. VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	21
22	22	23	16	SECOND WIND F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	22
23	17	15	9	THERE YOU'LL BE T. HORN, B. GALLIMORE (D. WARREN)	FAITH HILL (V) WARNER BROS. 16739/WRN †	11
24	23	25	11	SWEET SUMMER M. D. CLUTE, DIAMOND RIO (M. DULANEY, N. THRASHER)	DIAMOND RIO (V) ARISTA NASHVILLE 69085	23
25	25	26	14	COMPLICATED P. WORLEY, C. O. JOHNSON (C. D. JOHNSON, S. SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	25
26	27	30	8	SIX-PACK SUMMER B. GALLIMORE, P. VASSAR (P. VASSAR, C. BLACK, T. ROCCO)	PHIL VASSAR (V) ARISTA NASHVILLE 69084 †	26
27	28	27	24	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	27
28	29	29	17	ANGELS IN WAITING B. CHANCEY (T. COCHRAN, J. MCBRIDE, S. HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	28
29	31	31	12	ON A NIGHT LIKE THIS C. HOWARD (K. STALEY, D. KAHAN)	TRICK PONY (C) (D) (V) WARNER BROS. 16751/WRN †	29
30	30	28	14	STILL HOLDING OUT FOR YOU D. HUFF (K. OSBORN, R. MARX)	SHEDAISSY LYRIC STREET ALBUM CUT	28
31	32	32	13	LOVING EVERY MINUTE C. CHAMBERLAIN (T. SHAPIRO, M. CRISWELL, M. WHITE)	MARK WILLS MERCURY ALBUM CUT †	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	33	33	10	HOW COOL IS THAT D. MALLOY (A. GRIGGS, N. THRASHER, W. MOBLEY)	ANDY GRIGGS (V) RCA 69082	32
33	39	43	4	HEARTBREAK TOWN B. CHANCEY, P. WORLEY (D. SCOTT)	DIXIE CHICKS MONUMENT ALBUM CUT	33
34	37	39	6	LOVE OF A WOMAN B. J. WALKER, JR., T. TRITT (K. BRANDT)	TRAVIS TRITT COLUMBIA ALBUM CUT	34
35	40	37	8	NEVER LOVE YOU ENOUGH D. HUFF (B. JAMES, ANGELO)	CHELY WRIGHT (V) MCA NASHVILLE 172208 †	35
36	41	45	4	WHEN GOD-FEARIN' WOMEN GET THE BLUES M. MCBRIDE, P. WORLEY (L. SATCHER)	MARTINA MCBRIDE RCA ALBUM CUT †	36
37	24	22	18	A GOOD WAY TO GET ON MY BAD SIDE B. J. WALKER, JR. (G. TEREN, R. RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT (V) RCA 69081	21
38	35	36	8	WHERE DOES IT HURT B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, T. DOUGLAS)	THE WARREN BROTHERS (V) BNA 69086	35
39	34	38	12	STANDIN' STILL B. GALLIMORE, T. MCGRAW (C. DANNEILLER, R. L. BRUCE, C. HARRISON)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	34
40	38	40	9	REAL LIFE (I NEVER WAS THE SAME AGAIN) J. NIEBANK (N. THRASHER, J. JANOSKY)	JEFF CARSON CURB ALBUM CUT †	38
41	36	35	17	I WANT YOU BAD C. ROBISON, B. CHANCEY (T. D. ADAMS, P. CRANDON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	35
42	42	42	10	HONEY DO J. STROUD, D. COOK (A. ANDERSON, J. STEELE, K. BLAZY)	MIKE WALKER (D) (V) DREAMWORKS 45091:4	42
43	43	44	7	HELPESSLY, HOPELESSLY B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS (V) DREAMWORKS 45091:8	43
44	44	48	5	THAT'S A PLAN M. MCGUINN, S. DECKER (B. E. BOYD, D. LEONE)	MARK MCGUINN (D) VFR 734758 †	44
45	45	46	7	SOUTHERN RAIN D. HUFF (B. R. CYRUS, D. V. TRESS, M. J. SAGRAVES)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440	45
46	46	52	3	MAN OF ME T. BROWN, M. WRIGHT (R. RUTHERFORD, G. TEREN)	GARY ALLAN MCA NASHVILLE ALBUM CUT †	46
47	51	58	3	I'M TRYIN' D. HUFF (C. WALLIN, J. STEELE, A. SMITH)	TRACE ADKINS CAPITOL ALBUM CUT	47
48	48	59	3	GETTING THERE S. SMITH, T. CLARK (T. CLARK, G. BURR)	TERRI CLARK MERCURY ALBUM CUT	48
49	50	—	2	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B. GALLIMORE, C. WALKER (J. STEVENS, S. BOGARD, J. KILGORE)	CLAY WALKER WARNER BROS. ALBUM CUT/WRN	49
50	55	55	7	UNBROKEN BY YOU D. MALLOY (G. BURR, J. BLADES, T. BRUCE)	KORTNEY KAYLE LYRIC STREET ALBUM CUT	50
51	47	50	9	THE BIRD SONG R. WILEY (N. THRASHER, B. CASON)	MEREDITH EDWARDS (V) MERCURY 172206	47
52	54	54	8	TELLURIDE B. GALLIMORE, J. STROUD, T. MCGRAW (T. VERGES, B. JAMES)	TIM MCGRAW CURB ALBUM CUT	52
53	58	—	4	WHERE I COME FROM K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	53
54	60	—	2	SHE AIN'T GONNA CRY C. FARREN (C. FARREN, J. FEENEY)	MARSHALL DYLLON DREAMCATCHER PROMO SINGLE	54
55	49	49	8	I WANT YOU TO WANT ME P. ANDERSON (R. NIELSEN)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	49
56	<b>NEW</b>	1	1	<b>HOT SHOT DEBUT</b> CRAZY LIFE D. MALLOY (K. FISHER)	TIM RUSHLOW SCREAM ALBUM CUT	56
57	<b>RE-ENTRY</b>	4	4	WHEN YOU COME BACK DOWN A. KRAUSS (T. O'BRIEN, D. O'KEEFE)	NICKEL CREEK SUGAR HILL ALBUM CUT †	56
58	<b>NEW</b>	1	1	AMERICA THE BEAUTIFUL J. STROUD, T. BROWN (K. L. BATES, WARD)	VARIOUS ARTISTS NO LABEL DOWNLOAD TRACK	58
59	<b>RE-ENTRY</b>	3	3	TEXAS IN 1880 R. FOSTER (R. FOSTER)	RADNEY FOSTER WITH PAT GREEN DUALTONE ALBUM CUT	59
60	59	56	5	WHO I AM TO YOU M. BRIGHT, M. WILLIAMS (S. SMITH, C. WISEMAN)	COLEY MCCABE (V) RCA 69087	56

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

# Billboard **Top Country Singles Sales** DATE, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>No. 1</b> WHAT I REALLY MEANT TO SAY CAPITOL 58987	CYNDI THOMSON
2	2	2	10	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
3	3	3	47	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
4	4	4	22	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	5	7	8	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
6	7	6	14	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
7	6	5	21	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	MARK MCGUINN
8	8	8	31	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
9	9	10	39	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
10	10	9	42	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
11	12	11	3	DIDN'T WE LOVE CURB 73126	TAMARA WALKER
12	11	13	17	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
13	17	17	14	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	18	213	HOW DO I LIVE CURB 73022	LEANN RIMES
15	18	16	22	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
16	16	15	14	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
17	13	12	18	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
18	14	14	5	TOO LAZY TO WORK, TOO NERVOUS TO STEAL MONUMENT 79611/SONY	BR549
19	19	19	36	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
20	20	21	36	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
21	21	20	37	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
22	<b>RE-ENTRY</b>	69	69	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
23	22	22	42	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
24	25	23	62	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
25	<b>RE-ENTRY</b>	30	30	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS

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.

## DANCE TRAX

(Continued from page 48)

Featuring Baccara's "Vocé (É O Meu Amor)" is the stuff (dancefloor) dreams are made of. Later this month, the Brazilian-fueled/Portuguese-versed track will street as a single, complete with **Ralph Rosario** remixes. Don't let this pass you by!

If you haven't given **Missy Elliott's** *Miss E... So Addictive* (The Gold Mind/Elektra) a spin, you're missing out on two dancefloor-ready tracks. The oh-so wicked "Old School Joint" is equal parts funk and disco, with Missy wailin' about "flashlights," "neon lights," and "party lights." Dig below the song's finger-snappin', hand-clappin' veneer, and you'll discover a timeless tale of not hurrying love. Tweakin' house jam "4 My People" finds Missy trading lyrical licks with **Eve**. Get ur freak on, indeed.

**KEEPING BUSY:** **Chris Brann** (aka **Wamdue Project**, **Ananda Project**, and **P'taah**, among other guises) recently completed remixes of the following: **Charles Webster's** "I Understand" (Peacefrog U.K.); **Mondo Grosso's** "Now You Know Better" (Sony Japan); **Bebel Gilberto's** "Al-

guem" (Crammed Discs/Six Degrees); **Snooze's** "Dormefa Girl" (SSR/Crammed Discs Belgium); and **Tweaker Featuring David Sylvian's** "Linoleum" (Six Degrees).

In related news, P'taah has completed the first leg of its mini-U.S./European tour. P'taah—whose live band consists of Brann (keyboards/programming), **Sylvia Gordon** (bass/vocals), **Genoa Mungin** (congas), **Kebbi Williams** (sax), **Deantoni Parks** (drums), and **DJ Shifty** (turntables)—is scheduled to embark on the second leg of its tour next month. Following this, Brann says, he'll begin work on P'taah's follow-up to *Compressed Light* and its subsequent remixed project, *DeCompressed Light*, both on Ubiquity Recordings.

And on Sept. 25, Nite Grooves/King Street Sounds will issue Ananda Project's *Re-Release*, a collection of previously released and previously unavailable remixes from the act's debut, *Release*. Beat-mixed by Brann, the set will also include two new tracks ("Touch" and "Horizons"). The disc will be preceded by a limited-edition double A-sided 10-inch vinyl sin-

gle "Bahia"/"Expand Your Mind," remixed by **Kyoto Jazz Massive** and **King Britt**, respectively. This will be followed by a double-pack vinyl set of "Breaking Down," with mixes by **Richard Morel vs. Ananda Project**, "Little" **Louie Vega, Blaze**, and newcomer **Roman** (aka **Red Square**).

In September, *Freezone 7* (SSR/Crammed Discs Belgium) arrives, complete with a new Ananda Project song, "Justice Mercy," featuring the soulful **Terrance Downs** on vocals. Also included on the compilation is **Companion's** "All or Nothing," featuring the sublime vocals of **Mandalay's Nicola Hitchcock**. (In case you haven't heard, Companion is Brann's latest moniker.)

Additionally, be on the lookout for Brann's *No Room for Form—A Compendium* (Bombay Montreal) and *Chris Brann Presents Inspirations* (Karma Giraffe U.K.), which are expected to street in early fall. As if this weren't enough for one man, Brann's music has also made its way to such cable shows as *Sex and the City*, *Queer as Folk*, and *Undressed*.

**GO WEST:** San Francisco-based Om Records debuts its new imprint, Colourforms Recordings, July 24 with the release of **Boswick Gates'** "You Are the Reason." Effortlessly merging 2-step and Detroit techno, "You Are the Reason" percolates with rubbery basslines, **Larry Heard**-inflected keys, and elements of dub.

This will be followed one week later by **Ming & FS'** "Uncle Bubble." A prelude to the New York-based production duo's second full-length (*The Human Condition*), the jazz-skewed, **Ada Dyer**-fronted "Uncle Bubble" is one of those delicious house tracks that is as sinfully deep as it is wickedly crunchy.

**DOWN THAT ROAD:** Since its inception eight years ago, British indie Journeys by DJs has established itself as a fine source of high-quality DJ-mixed compilations. Founded by **Tim Fielding** (who's also a co-owner of the End nightclub in London), the label is responsible for issuing some of the first beat-mixed sets from such jocks as **John Digweed**, **Paul Oakenfold**, and others.

On Tuesday (17), Journeys by DJs—now New York-based and distributed by **Caroline**—will issue **Nicolas Matar's** *Latitude 40°*, a gorgeous, seamless mix of jazzy and soulful house, disco flourishes, and Afro-Cuban rhythms. Highlights include **Smurf & Perry's** "Lovin' You" (**Vincentzo's** Classic Club mix), **Joey Negro Presents Doug Willis'** "Begun 2 Luv U," the **Other Brother's** "Holiday in Paradise" (Big Band Beat mix), **Hacienda's** "Sabor" (**Ralf Gum's** Latin Flavour mix), and **Molu in His African World's** "Musica."

The Beirut, Lebanon-born Matar spent his musical youth in England, France, Spain, and New York—which could explain the groovy musical diversity on the disc. Of course, this could also have resulted from his DJ residency at the Pacha club in Ibiza, Spain, for the past six years. Either way, it's yours to enjoy.

## TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	43	<b>ANDREA BOCELLI</b> ● PHILIPS 454600 (12.98/18.98)	<b>NO. 1</b> 38 weeks at No. 1
2	2	87	<b>ANDREA BOCELLI</b> ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
3	3	68	<b>YO-YO MA/EDGAR MEYER/MARK O'CONNOR</b> SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	7	4	<b>CINCINNATI POPS (KUNZEL)</b> TELARC 80541 (17.98 CD)	TCHAIKOVSKY: 1812 OVERTURE
5	15	2	<b>UNITED STATES MARINE BAND</b> ALTISSIMO 5567 (17.98 CD)	PLAYS SOUSA
6	4	18	<b>VARIOUS ARTISTS</b> TIM JANIS ENSEMBLE 1901 (17.98 CD)	MUSIC OF HOPE
7	RE-ENTRY		<b>MURRAY PERAHIA</b> SONY CLASSICAL 89245 (17.98 EQ CD)	PLAYS BACH-THREE CONCERTOS
8	5	15	<b>CHOIR OF KING'S COLLEGE CAMBRIDGE</b> EMI CLASSICS 57026 (16.98 CD)	BEST LOVED HYMNS
9	12	40	<b>RENEE FLEMING</b> DECCA 467049 (16.98 CD) HS	RENEE FLEMING
10	8	82	<b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b> WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
11	13	14	<b>RENEE FLEMING/JEAN-YVES THIBAUDET</b> DECCA 467697 (16.98)	NIGHT SONGS
12	10	30	<b>MARIA CALLAS</b> EMI CLASSICS 57057 (16.98 CD)	LEGEND
13	6	4	<b>HELENE GRIMAUD</b> TELDEC 84376 (16.98 CD)	RACHMANINOV: PIANO CONCERTO NO. 2
14	9	15	<b>LUCIANO PAVAROTTI</b> DECCA 466350 (17.98 CD)	LIVE 40TH ANNIVERSARY RECITAL
15	RE-ENTRY		<b>MURRAY PERAHIA</b> SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS

## TOP CLASSICAL CROSSOVER™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	12	<b>RUSSELL WATSON</b> DECCA 466896 (17.98 CD) HS	<b>NO. 1</b> 9 weeks at No. 1
2	2	31	<b>TAN DUN FEATURING YO-YO MA</b> SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON
3	3	16	<b>BOND</b> MBO/DECCA 467091 (17.98 CD) HS	BORN
4	4	45	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
5	NEW▶		<b>VARIOUS ARTISTS</b> SONY CLASSICAL 89683 (18.98 EQ CD)	HEARTLAND: AN APPALACHIAN ANTHOLOGY
6	5	3	<b>JOSHUA BELL</b> SONY CLASSICAL 89358 (18.98 EQ CD)	BERNSTEIN: WEST SIDE STORY SUITE
7	6	13	<b>ANNE SOFIE VON OTTER/ELVIS COSTELLO</b> DG 469530 (17.98 CD)	FOR THE STARS
8	7	86	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
9	8	3	<b>ANDRE RIEU</b> PHILIPS 543069 (17.98 CD)	FIESTA
10	10	84	<b>JOHN WILLIAMS</b> SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
11	9	22	<b>SOUNDTRACK</b> DECCA 467696 (18.98 CD)	HANNIBAL
12	NEW▶		<b>JUBILANT SYKES</b> SONY CLASSICAL 89107 (17.98 EQ CD)	WAIT FOR ME
13	13	82	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
14	12	7	<b>MANUEL BARRUECO</b> ANGEL 56941 (16.98 CD)	NYLON & STEEL
15	11	25	<b>JAMES GALWAY</b> RCA VICTOR 63749 (17.98 CD)	LOVE SONG

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

### TOP CLASSICAL MIDLINE

- 1 **MICHAEL AMANTE** MICHAEL AMANTE MEDALIST
- 2 **SOUSA FAVORITES** VARIOUS ARTISTS ST. CLAIR
- 3 **CELLO FOR RELAXATION** VARIOUS ARTISTS RCA VICTOR
- 4 **BEST OF THE MILLENNIUM** VARIOUS ARTISTS DG
- 5 **STARS & STRIPES** BOSTON POPS ORCHESTRA FIEDLER RCA
- 6 **THE #1 OPERA ALBUM** VARIOUS ARTISTS DECCA
- 7 **ESSENTIAL MOZART** VARIOUS ARTISTS DECCA
- 8 **ONLY CLASSICAL CD YOU NEED** VARIOUS ARTISTS RCA VICTOR
- 9 **SOUSA: MARCHES** VARIOUS ARTISTS LONDON-SIRE
- 10 **50 GREATEST CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 11 **RACHMANINOFF FOR RELAXATION** VARIOUS ARTISTS RCA VICTOR
- 12 **VIOLIN ADAGIOS** VARIOUS ARTISTS DECCA
- 13 **SALUTE TO THE SERVICES** FELIX SLATKIN ANGEL
- 14 **ESSENTIAL BEETHOVEN** VARIOUS ARTISTS DECCA
- 15 **FIEDLER-GREATEST HITS** BOSTON POPS ORCHESTRA FIEDLER RCA

### TOP CLASSICAL BUDGET

- 1 **GUITAR CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 2 **20 CLASSICAL FAVORITES** VARIOUS ARTISTS MADACY
- 3 **RELAXING CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 4 **PIANO CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 5 **TRANQUIL CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 6 **GERSHWIN: AN AMERICAN IN PARIS** VARIOUS ARTISTS MADACY
- 7 **ROMANTIC CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 8 **POWER CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 9 **MOZART: SYMPHONY NO.40** VARIOUS ARTISTS CASTLE CLASSICS
- 10 **BABY'S FIRST CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 11 **MIDNIGHT CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 12 **GENTLE CLASSICS** VARIOUS ARTISTS ST. CLAIR
- 13 **CELEBRATE THE AMERICAN CLASSIC** VARIOUS ARTISTS NAXOS
- 14 **TCHAIKOVSKY: 1812 OVERTURE** VARIOUS ARTISTS CASTLE CLASSICS
- 15 **CLASSICAL MASTERPIECES** VARIOUS ARTISTS MADACY

## Billboard

JULY 21, 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 IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	33	<b>A DAY WITHOUT RAIN</b> ▲ REPRISE 47426/WARNER BROS.	<b>ENYA</b>
2	2	22	<b>PURE MOODS III</b> VIRGIN 50836	VARIOUS ARTISTS
3	3	8	<b>LITTLE WING</b> EPIC 61597	OTTMAR LIEBERT + LUNA NEGRA
4	11	8	<b>BEST OF 1990-2000</b> HIGHER OCTAVE 50946/VIRGIN	CHRIS SPHEERIS
5	5	40	<b>IF I COULD TELL YOU</b> ● VIRGIN 79893	YANNI
6	15	62	<b>SNOWFALL</b> RCA SPECIAL PRODUCTS 45680	YANNI
7	6	5	<b>WINDOWS-25 YEARS OF PIANO ON WINDHAM HILL</b> WINDHAM HILL 11591/RCA	VARIOUS ARTISTS
8	8	32	<b>POEM</b> NETTWERK 30165 HS	DELERIUM
9	9	39	<b>VERY BEST OF YANNI</b> WINDHAM HILL 11568/RCA	YANNI
10	7	5	<b>TOUCH-25 YEARS OF WINDHAM HILL</b> WINDHAM HILL 11592/RCA	VARIOUS ARTISTS
11	4	7	<b>DREAMCATCHER</b> PHILIPS 546869	SECRET GARDEN
12	RE-ENTRY		<b>DANCING WITH THE MUSE</b> ESSENCE/HIGHER OCTAVE 48755/VIRGIN	CHRIS SPHEERIS
13	13	46	<b>MY ROMANCE: AN EVENING WITH JIM BRICKMAN</b> WINDHAM HILL 11557/RCA	JIM BRICKMAN
14	14	19	<b>BEST OF BARCELONA NIGHTS: VOL. 1</b> HIGHER OCTAVE 50724/VIRGIN	OTTMAR LIEBERT
15	16	4	<b>YOUR LINGERING TOUCH</b> REAL MUSIC 820	GOVI
16	17	9	<b>ANCIENT</b> DOMO 73000	KITARO
17	22	3	<b>NARADA DECADE 2</b> NARADA 10363/VIRGIN	VARIOUS ARTISTS
18	12	39	<b>STATE OF GRACE</b> WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
19	25	93	<b>PLAINS</b> ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
20	19	12	<b>MUSIC FROM A PAINTED CAVE</b> SILVER WAVE 927	ROBERT MIRABAL
21	24	67	<b>NOUVEAU FLAMENCO</b> ▲ HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
22	NEW▶		<b>ROSAS DEL AMOR</b> BAJA 539/TSR	ARMIK
23	RE-ENTRY		<b>PURE ORCHESTRA</b> GARDEN CITY 34586	THE JOHN TESH PROJECT
24	RE-ENTRY		<b>FRESH AIRE 8</b> AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
25	18	8	<b>TABU</b> NARADA 58073/VIRGIN	VARIOUS ARTISTS

● 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.

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
◀ <b>No. 1</b> ▶				
1	1	7	<b>JANE MONHEIT</b> N-CODED 4219/WARLOCK <b>HS</b>	6 weeks at No. 1 COME DREAM WITH ME
2	3	3	<b>VARIOUS ARTISTS</b> NARM 50006/RVKO	BET ON JAZZ PRESENTS: JAZZ NOW
3	6	35	<b>VARIOUS ARTISTS</b> LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ
4	4	8	<b>TERENCE BLANCHARD</b> SONY CLASSICAL 89607	LET'S GET LOST
5	8	26	<b>VARIOUS ARTISTS</b> UTV/VERVE 520191/VG	PURE JAZZ
6	7	28	<b>SOUNDTRACK</b> LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
7	5	8	<b>MILES DAVIS</b> LEGACY/COLUMBIA 85475/CRG	THE ESSENTIAL MILES DAVIS
8	2	49	<b>JANE MONHEIT</b> N-CODED 4207/WARLOCK <b>HS</b>	NEVER NEVER LAND
9	9	3	<b>MICHAEL BRECKER</b> VERVE 549705/VG	NEARNESS OF YOU - THE BALLAD BOOK
10	12	35	<b>LOUIS ARMSTRONG</b> LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
11	11	4	<b>THE PHILADELPHIA EXPERIMENT</b> ROPEADOPE 93042/AG	THE PHILADELPHIA EXPERIMENT
12	10	6	<b>KARRIN ALLYSON</b> CONCORD JAZZ 4950/CONCORD	BALLADS: REMEMBERING JOHN COLTRANE
13	13	34	<b>VARIOUS ARTISTS</b> LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
14	15	35	<b>BILLIE HOLIDAY</b> VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
15	14	3	<b>PAT MARTINO</b> BLUE NOTE 99749/CAPITOL	LIVE AT YOSHI'S
16	17	74	<b>STEVE TYRELL</b> ATLANTIC 83209/AG	A NEW STANDARD
17	16	9	<b>CHARLIE HADEN</b> VERVE 013611/VG	NOCTURNE
18	21	35	<b>JOHN COLTRANE</b> VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
19	20	57	<b>DIANA KRALL</b> JUSTIN TIME 40050	STEPPING OUT
20	23	33	<b>TONY BENNETT</b> COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
21	24	27	<b>DAVE BRUBECK</b> LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
22	22	26	<b>JIMMY SMITH</b> BLUE THUMB/VERVE 543978/VG	DOT COM BLUES
23	18	72	<b>JOHN COLTRANE</b> RHINO 79778	THE VERY BEST OF JOHN COLTRANE
24	RE-ENTRY		<b>JOHN COLTRANE</b> IMPULSE! 549361/VG	COLTRANE FOR LOVERS
25	RE-ENTRY		<b>THE CHICK COREA NEW TRIO</b> STRETCH 9035/CONCORD	PAST, PRESENT & FUTURE

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
◀ <b>No. 1</b> ▶				
1	3	5	<b>BRIAN CULBERTSON</b> ATLANTIC 83444/AG <b>HS</b>	4 weeks at No. 1 NICE & SLOW
2	4	4	<b>VARIOUS ARTISTS</b> GRP 549787/VG	A TWIST OF MARLEY - A TRIBUTE
3	1	7	<b>MARCUS MILLER</b> 3 DEUCES 83534/TELARC <b>HS</b>	M SQUARED
4	2	7	<b>SPYRO GYRA</b> HEADS UP 3061	IN MODERN TIMES
5	5	16	<b>WAYMAN TISDALE</b> ATLANTIC 83396/AG <b>HS</b>	FACE TO FACE
6	6	42	<b>ST. GERMAIN</b> BLUE NOTE 25114*/CAPITOL <b>HS</b>	TOURIST
7	11	93	<b>DAVE KOZ</b> CAPITOL 99458 <b>HS</b>	THE DANCE
8	7	19	<b>RICK BRAUN</b> WARNER BROS. 47994	KISSES IN THE RAIN
9	8	12	<b>VARIOUS ARTISTS</b> Q 92945/AG	TO GROVER, WITH LOVE
10	9	3	<b>MARC ANTOINE</b> GRP 549775/VG	CRUISIN'
11	10	39	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK 8500/CONCORD	LIFE IN THE TROPICS
12	14	13	<b>KIM WATERS</b> SHANACHIE 5080	FROM THE HEART
13	13	58	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557	SHAKE IT UP
14	16	15	<b>HERB ALPERT</b> A&M 490886/INTERSCOPE	DEFINITIVE HITS
15	12	15	<b>PIECES OF A DREAM</b> HEADS UP 3059	ACQUAINTED WITH THE NIGHT
16	15	18	<b>JEFF LORBER</b> SAMSON 20000	KICKIN' IT
17	22	2	<b>GERALD ALBRIGHT</b> ATLANTIC 83460/AG	THE VERY BEST OF GERALD ALBRIGHT
18	19	38	<b>KIRK WHALUM</b> WARNER BROS. 47887 <b>HS</b>	UNCONDITIONAL
19	18	3	<b>JIMMY SOMMERS</b> HIGHER OCTAVE JAZZ 10317/MIRGIN	360 URBAN GROOVE
20	21	34	<b>ACOUSTIC ALCHEMY</b> HIGHER OCTAVE 48946/MIRGIN <b>HS</b>	THE BEAUTIFUL GAME
21	20	9	<b>KARL DENSON</b> BLUE NOTE 31586/CAPITOL	DANCE LESSON #2
22	17	7	<b>DJ LOGIC</b> ROPEADOPE 93041/AG	THE ANOMALY
23	RE-ENTRY		<b>CRAIG CHAQUICO</b> HIGHER OCTAVE 49272/MIRGIN	PANORAMA: THE BEST OF CRAIG CHAQUICO
24	24	56	<b>AL JARREAU</b> GRP 547884/VG	TOMORROW TODAY
25	RE-ENTRY		<b>PAUL HARDCASTLE</b> TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS

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

# Artists & Music

## CLEAR CHANNEL RETIRING SFX BRAND NAME

(Continued from page 4)

ment division, and the branding maneuver is further proof that industry rumors of a pending sale of all or part of SFX are just that.

"Why would we make this change if we're going to spin it off?" Clear Channel's Mays asks rhetorically. "It's highly profitable."

And the much-heralded synergies appear to be coming to fruition. In short, the relationship with Clear Channel's media properties has helped sell more tickets—and more advertising.

Becker says, "There's no question in our minds we've been successful using these ongoing relationships not only to sell more tickets but to create more opportunities for artists and for our corporate partners, as well."

Becker adds that the concert business has benefited Clear Channel's radio and outdoor properties through increased ad buys, moving spending from other media to Clear Channel. In return, Clear Channel receives add-on mentions and other promotional perks.

"Not only are we selling more tickets, but we're selling more in each business segment," Becker says. "We're doing great in motorsports and theater, which are generally promoted more through visual means. We've experimented with radio and had great results.

"Outdoor is less nimble, so one has to plan more concisely to take advantage of it," Becker continues, adding that outdoor is starting to be used to promote Broadway productions and amphitheater seasons.

When a concert is promoted via Clear Channel media, isn't that just shifting money from one pocket to the other? Mays says that may be true, but the key is that money the concert division was spending on other sources is now spent internally. He adds that the bulk of these decisions are made on the local level.

CCE also announced several executive managerial moves, including appointing Steve Smith executive VP/COO and the creation of a new TV operating group. Other appointments include Mike Trager, chairman, TV; Paula Balzer, chief marketing officer; Jeff Lewis, chairman, sports; Ed Stacey, executive VP/CFO/administrative officer; and Dale Head, general counsel.

While it was not part of the overall announcement, CCE officials confirm that Rodney Eckerman and Irv Zuckerman, formerly co-CEOs of SFX Music Group, now head the music operations of CCE.

Analysts agree there's not much to be read into the executive appointments, which consist largely of changes of title or the marginal

expansion of responsibilities. Still, Balzer thinks it reflects the reputation Clear Channel has developed, throughout its history of acquisitions, for cultivating talented managers at firms it has bought and moving quickly to integrate them into its own senior management team.

While declining to be specific, Mays hinted that further acquisitions are not only possible but likely. "If you look at all our business lines, we will continue to grow in all of them, including radio, television, outdoor, and entertainment. That means growing both organically and through acquisition."

One likely target appears to be the Anschutz Entertainment Group's concert promotion division, Concerts West. While no one at CCE would comment, sources say an announcement is forthcoming that Anschutz's concert division will be acquired by the company (*Billboard Bulletin*, June 8).

Assistance in preparing this story was provided by Matthew Benz in New York.

### TO OUR READERS

Blue Notes will return next issue.

# JAZZ

## Comes to Durban, South Africa



**Brenda Russell**



**Bebé Winans**



**Najee**



**Carl Thomas**

## The Durban Jazz Festival

## September 22 - 23

If you want to experience great Jazz in Africa, where its roots and rhythms grew, then the Durban Jazz Festival is calling your name. Be there and you'll enjoy performances by electrifying talent and get a chance to explore one of the continent's most beautiful cities, set in the heart of its most spectacular countryside. Pristine beaches, awe-inspiring mountain ranges, game reserves and Jazz – it's all waiting if you've got a little adventure in your soul.



### SOUTH AFRICAN

Fly the South African Dream





## To book your Durban Jazz Festival vacation, call South African Airways at 800-722-9675

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## Transferring May Lead To Return Of Universal Interchange

THE JULY 31 MEETING of the Audio Engineering Society (AES) Los Angeles Section will address the current status of AES 31, the industry-standard digital audio format currently being implemented by a number of workstation and recorder manufacturers. Developed over the past four years by the AES Standards Committee Working Group on Audio-File Transfer and Exchange, the non-proprietary standard will allow audio files from one system to be loaded into others of similar types or others produced by a different manufacturer, thus reintroducing universal interchange, a concept not seen since the days when analog tape was the only existing recording format.

Currently, analog tape machines, 48-track digital recorders, modular digital multitracks, stand-alone hard-disk recorders, and digital audio workstations (DAWs) are all in use throughout the commercial and project recording worlds. The volume of formats, and the nature of modern professional recording—often traveling to multiple facilities, utilizing various formats by various manufacturers—have led to a notable increase in the number of businesses that are providing transfer services to accommodate this demand. In many cases, these companies—be they recording facilities or equipment rental companies—are dedicating space, personnel, and hardware to this aspect of their businesses, in the process creating a new source of revenue in the ever-competitive professional recording industry.

When Battery Studios in Nashville closed, Jeff Altheide of sister company Dreamhire—both businesses are part of the Zomba Recording Corp.—proposed a use for the space formerly occupied by the recording studio.

“We were able to pick up some gear from Battery, since we’re all part of Zomba,” Altheide says, “but most of it was already Dreamhire gear. We’ve got gear sitting around and already had people calling us for transfers.

The problem before was that we really didn’t have the space. When they decided to shut Battery down, they said, ‘Does anybody have ideas for what to do with the space?’ I said, ‘I think we could make some money from transfers, because we already get that request a lot.’”

The explosion of private, producer or engineer-owned studios has not only resulted in a need for format transfers but also encouraged commercial studios and rental companies to seek alternative revenue sources.

“There are a lot of studios now that have gotten into it just to fill time,” Altheide says, “because of the drop in business. As business picks up, I’m sure that our business in transfers will also, because [studios] will be able to rent their rooms at normal rates.”

In Los Angeles, the growing popularity of recording in home settings—often with complete studio packages supplied by rental companies—is fueling the demand for service from such companies as Design FX and Classic Equipment Rentals. Often based around Pro Tools workstations, these projects can create a need for transfer to multitrack tape, for example, when they are brought to a mix studio. In the case of Classic Equipment Rentals, owned by Ocean Way Recording chief Allen Sides, offering transfers in that facility’s Sony Oxford studio is an added incentive for prospective clients, says assistant GM Ernie Woody.

“The rental company itself has been growing for the last five years,” Woody explains, “but everything we’ve been doing has been branching out in different areas. We started getting calls [for transfers], and it became one of those things where we wanted to be able to provide it and make it more personal and unique. Allen’s big selling point is the Sony Oxford room, especially for people doing digital and analog transfers: It’s going through the best converters in the world. Most of it is done there—Pro Tools to 48-track, analog to Pro Tools, whatever.” Woody estimates



by Christopher Walsh

that 60% of the projects he sees require some type of format transfer.

Similarly, L.A. rental and remote recording company Design FX is witnessing greater demand for transfers, prompting Gary Ladinsky to consider how best to provide the service, frequently performed in the Design FX remote truck.

“We don’t have a dedicated room per se, which we’ve been discussing,” Ladinsky states. “We’re probably going to convert one office into a transfer room so we don’t have to rely on the truck. We’re getting more calls for it, and it’s been quite dramatic.

Ladinsky adds, “The problem that we originally had was I went to some of our clients—studios—and said we were thinking of doing this, and they said, ‘We do that!’ We didn’t want to go into competition with our clients. But with all the different formats, most studios don’t have all that equip-

ment, so they’ve come to us. With Pro Tools, I think we’ll see more of it: A lot of projects start on [Tascam] DA-88, and then they finish the project in Pro Tools. They can transfer into Pro Tools and have backup on whatever media they used—DA-88, analog, whatever it was—but now they’ve got the digital setup.”

While tapeless formats proliferate throughout the professional and project studio worlds, long-term storage of multitrack masters continues to involve analog tape, the demise of which has been predicted for years. Finite life span notwithstanding, tape is a known and thus preferred archiving format.

“Our archiving policy is that stuff goes to 2-inch [tape],” says Susan Morrison of Battery Studios and Dreamhire in New York. “When we’re going to put something in the vault, it goes analog. That’s the safest thing right now—we know it from experience. And it works well for us, because at least for our artists, we have everything we need in-house.”

Like its Nashville counterpart, Dreamhire in New York offers transfer services in addition to equipment rental. Morrison says, “It seems that everybody is working with a DAW and needs to go to tape at some point, and not just for archiving reasons.

Sometimes a facility where they’re going has a certain thing and they want to use that, or they’ve brought a new engineer into the project and he wants to use a certain thing. There are so many things available, but Pro Tools is the dominant force, so the most common transfers are Pro Tools to 2-inch or DA-88.”

As hard-disk-based systems evolve and improve—Pro Tools and the myriad processing plug-ins available are increasingly winning over even die-hard analog fans—analog recording and modular digital multitracks may decrease in use. In the meantime, recording service providers are capitalizing on the ample demand for transfers as diverse formats co-exist.

“We rent to a lot of people doing transfers and get a lot of transfer work in our studio,” explains Jeremy Ramsey of Nashville rental company Rack n Roll Audio. “It’s getting better because the formats are kind of converging. A lot of them are getting the same ideas, like AES formats. Radar [a stand-alone hard-disk recording system by iZ Technology] is coming out with a new file transfer for Pro Tools where you’ll be able to save files as Broadcast Wave files, and Pro Tools will be able to input those files. It’s a step further into making the transfer process a little easier.”

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 14, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	U REMIND ME Usher/ E. Clement, Jimmy Jam & Terry Lewis (Arista)	U REMIND ME Usher/ E. Clement, Jimmy Jam & Terry Lewis (Arista)	I'M ALREADY THERE Lonestar/ D. Huff (BNA)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)	SURVIVOR Destiny's Child/ B. Knowles, A. Dent (Columbia)
RECORDING STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) John Frye, Mark Rains	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) John Frye, Mark Rains	EMERALD (Nashville) Jeff Balding	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	CHASE (Atlanta, GA) ENTERPRISE (Burbank, CA) Anthony Dent, Orlando Calzada, Brian Springer
CONSOLE(S)/ DAW(S)	SSL 4040 G, SSL 4064 G+	SSL 4040 G, SSL 4064 G+	SSL 9000 J/ Pro Tools	Neve 8068, Neve 8078/ Pro Tools	Neve Capricorn, Mackie D88
RECORDER(S)	Studer A827	Studer A827	Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools	Pro Tools, Tascam DA-88
RECORDING MEDIUM	BASF 900, Quantegy 499, Pro Tools	BASF 900, Quantegy 499, Pro Tools	Pro Tools	Pro Tools, Quantegy GP9	Pro Tools, DA-88
MIX DOWN STUDIO(S) (Location) Engineer(s)	LARRABEE SOUND NORTH (Universal City, CA) Kevin "KD" Davis	LARRABEE SOUND NORTH (Universal City, CA) Kevin "KD" Davis	EMERALD (Nashville) Jeff Balding	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	HIT FACTORY (New York) Tony Maserati, Flip Osman
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 9000 J	SSL 4064 E/G/ Pro Tools	SSL G Series w/ ultimation	SSL 9000 J/ Pro Tools
RECORDER(S)	Pro Tools	Pro Tools	Ampex ATR 102 1/2", Alesis Masterlink	Studer A827	Pro Tools, Tascam DA-88
MIX DOWN MEDIUM	Quantegy GP9 1/2"	Quantegy GP9 1/2"	Quantegy 499	Studer 1/2", Quantegy 499, BASF SM 900	Pro Tools
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	SONY (New York) Vlado Meller	STERLING SOUND (New York) Tom Coyne
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	WEA	SONY

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**Hear Hero.** In addition to supplying full studio packages for recording projects—such as this Malibu, Calif., mansion setup for Maverick act Hometown Hero—Los Angeles-based Classic Equipment Rentals provides transfer services for clients working on various formats. Pictured, from left, are Hometown Hero’s Ray Blanco and Aaron Bruno and Classic GM Ernie Woody. (Photo: David Goggins)

# Songwriters & Publishers

ARTISTS & MUSIC



**BMG's Fiction Writer.** BMG Music Publishing U.K. has acquired Fiction Songs, the independent music publisher that represents the Cure. The company, which for the past six years has been sub-published internationally by BMG, is also home to the catalog of 1980s chart-toppers the Associates, as well as to Anastacia's current hit "Cowboys & Kisses," Mandy Moore's breakthrough debut single "Candy," and songs from Cypress Hill, Plastic Gun Alliance, and the Flying Neutrinos. Fiction's roster of writers includes the likes of Big Sur, Barron Rix, Danny Kleiman, James McKeever, Johnny Philippidis, Scott Pittinsky, and Shonen Knife. Pictured at the deal's signing in London, from left, are Paul Curran, managing director of BMG Music Publishing U.K.; Chris Parry, owner of Fiction Songs; Robert Smith of the Cure; Ian Ramage, GM of BMG Music Publishing U.K.; and Andrew Jenkins, VP of BMG Music Publishing International.



**ASCAP Presents Bullens and Jarvis.** Artemis recording artist Cindy Bullens and Slewfoot Records artist Duane Jarvis headlined the June installment of the "ASCAP Presents . . . Up Close" performance series at the Manhattan, N.Y., club Makor. Pictured, from left, are Bullens; Danny Goldberg, president of Artemis Records; Jim Steinblatt, director of media relations for ASCAP; and Jarvis.



**NMPA Honors Lichtman and Preston.** At the National Music Publishers Assn.'s (NMPA) annual meeting last month in New York, NMPA president/CEO Edward P. Murphy presented a special award to former *Billboard* deputy editor Irv Lichtman and the NMPA President's Award to BMI president/CEO Frances Preston. Murphy noted of Lichtman, "He's not a publisher, and he's not a songwriter. Nevertheless, the words he has written over the years have been appreciated, discussed, sometimes debated, but always read throughout the industry." Murphy cited Preston for "devoting her career to the protection of intellectual property, both in the United States and throughout the world" and for "all that she has done on behalf of songwriters, music publishers, and the songs they create and own." Pictured, from left, are NMPA chairman Irwin Z. Robinson, Lichtman, Murphy, and Preston.



**Winning Submissions.** The Songwriters Hall of Fame and the National Academy of Popular Music recently sponsored its 38th Songwriter Showcase, featuring eight unsigned writer/artists selected from 108 submissions. Pictured in the back row, from left, are songwriter Khani Jones; April Anderson, managing director of the Songwriters Hall of Fame; songwriters Annie Minogue, Byron Taylor, Sophia Ramos Dupré, and Lorraine Ferro; and Bob Leone, projects director of the Songwriters Hall of Fame. Pictured in the front row, from left, are songwriters Mehuman and Naked Albert and 69Nova members Mike Merlino, Joe Vega, Dave Mendez, and Tuesday May Thomas.



**Universal Blinks.** Universal Music Publishing Group has signed album chart-topping MCA recording group Blink-182 to an exclusive worldwide publishing deal. Pictured at the signing in the back row, from left, are Rick DeVoe, manager of Blink-182; Michael Sammis, senior VP/CFO of Universal Music Publishing Group; Tom DeLonge and Travis Barker of Blink-182; and David Renzer, worldwide president of Universal Music Publishing Group. Pictured kneeling, from left, are Robert Allen, VP of business affairs for Universal Music Publishing Group; Mark Hoppus of Blink-182; and Tom Sturges, executive VP of creative affairs U.S. for Universal Music Publishing Group.

## Archival Footage Of Welk Show Is Toast Of PBS Pledge Specials

**CHAMPAGNE MEMORIES:** I'd call it a guilty pleasure if I felt at all guilty, but I've always loved *The Lawrence Welk Show*. In fact, one of my favorite concert memories is when I reviewed the *Welk Show* at the Dane County Coliseum many years ago in Madison, Wis. So now I wax sentimental after catching *Milestones and Memories*, the latest in a long line of PBS pledge specials to feature archival TV footage of **Lawrence Welk**, the late "champagne music" maestro, and his estimable talent stable.

This particular show, which premiered in March and will repeat throughout the year and beyond, was particularly noteworthy in that it brought 47 former *Welk Show* stars to the Welk Champagne Theater in Branson, Mo., where the program was taped. But what also struck me in viewing it—and what's always struck me about the *Welk Show* in general—was the singular showcase it offered for the traditional popular song genre.

This, according to Welk's son and Welk Music Group (WVG) CEO/board chairman **Larry Welk**, was partially a function of his father's music-publishing interests: In fact, publishing was the foundation of WVG, which Welk established in 1955 to oversee the show and his investments.

"When you have a hit TV show and start making money for the first time, your business advisers start telling you that you can buy citrus groves or this and that," Welk says. "But Dad ended up buying music-publishing catalogs like **Jerome Kern's**. He felt that with a weekly show he could play 18 or 20 songs in an hour and give added value to them. As it turned out, it was a great investment—not necessarily because *he* added that much value, just [because] these were wonderful songs that had a life of their own. And you never knew where their earnings might come from."

Welk's catalogs, besides such songs as Kern's "Smoke Gets in Your Eyes" and the company's publishing administrator **Dean Kay's** "That's Life," included **Erroll Garner's** jazz classic, "Misty."

"Just because he played a song once or twice a year on TV wouldn't add that much income," Welk continues. "But then something like [Clint Eastwood's film] *Play Misty for Me* would come along. No one's smart enough to antici-

pate those opportunities—but Dad was smart enough to acquire great songs like 'Misty.'"

Welk regrets the 1988 sale of WVG's publishing interest to PolyGram, but he has since returned to music publishing—"a business we love"—with the opening of a Nashville-based publishing arm in 1999 under the direction of VP of music publishing **Bob Kirsch**. It counts **Greg Trooper**, **Steve Forbert**, **Joy Lynn White**, and **Amy Rigby** among its roster.

*The Lawrence Welk Show*, meanwhile, continues to be a PBS staple. "We've created a new viewing audience by repackaging the old shows with new lead-ins and lead-



by Jim Bessman

outs—and the pledge specials are enormously successful," Welk says, noting that the last "new"

Welk show was televised in 1982. "Here we are 20 years later, and it's the No. 1 PBS pledge show."

**THE SINGER IS A SONG:** Unsolicited discs tend to go in one hand and right out the other, but **Shelby's Songs**—8, proffered by the band's bassist/songwriter **Phil Schuster** following a gig at New York Club the Mercury Lounge, unexpectedly stayed in my grip. Among the eight songs listed was one titled "Loudon Wainwright," which naturally piqued the interest of this devoted **Wainwright** fan.

"People really lock into it when they come to our shows," says Schuster, who co-writes the group's material with singer/guitarist **Kenny Cummings**. An A&R consultant for MCA Records, Schuster is a veteran of the local band scene—as is Cummings, who has also programmed keyboards for the likes of **Patti LaBelle** and **Elvis Costello**. "Loudon Wainwright" was one of the pair's first collaborations and features a "Paging Loudon Wainwright!" chorus.

"It's kind of an oblique reference and obscure enough to be a little tongue-in-cheek," notes young Cummings, who is actually more familiar with the music of Wainwright's son, **Rufus**. "It's also a bit of a psychedelic reference to the simpler time of my youth."

The whole song hinges on the chorus, while the title alone "turns people on their ear," Cummings says. "I sent a CD to *The New Yorker* and a guy called back and said, 'This is brilliant!'"

# IFPI Steps Up Pressure On Pirates

**PIRACY PURSUERS:** As piracy continues to eat away at the Latin American music market, the International Federation of the Phonographic Industry (IFPI), in turn, reports a couple of significant raids that took place late last month.

In Peru, the Peruvian national police, with information provided by the Assn. of the Protection of Phonographic Intellectual Rights (APDIF) Peru, raided El Hueco market and seized more than 1 million CD-Rs, nearly 100,000 virgin CDs, 76,000 jewel boxes, 2 million inlays, and 24,807 pirated music videos.

In Brazil, the military police conducted a series of raids in Sao Bernardo do Campo, a suburb of Sao Paulo, arresting six people and seizing 61,000 CD-Rs and 61 burners with an annual reproduction capacity of more than 3 million units. The judge presiding over the case has said that those apprehended will not be freed on bail. Lawyers for APDIF are helping with the case.

Likewise, raids in Mexico resulted in the arrest of three people and the confiscation of 53 burners. "These investigations are creating judicial awareness of the overwhelming problem our industry is facing," says **Raul Vásquez**, regional director of IFPI Latin America. "We anticipate that through our investigative results and the education of the respective judiciaries, our efforts will result in more incarcerations of major pirates in the Latin American region."

In related news, the street date for *Quando la Sangre Galopa* (BMG), the new album by Mexican rockers **Jaguaires**, was brought forward in Mexico after unauthorized sales of the album were reported in both the U.S. and Mexico. Discs were reportedly being sold for as much as \$25, which prompted BMG to rush the Mexican release before the album was pirated. In the U.S., the album was released July 10 as planned.

**OPERATIC DEBUT:** An opera singer is poised to become MP Productions' first regional Mexican act in seven years. Twenty-two-year-old **Claudia López** from Monterrey, Mexico, is currently in the studio with San Antonio-based producer **José Rosario** of Seven Rivers Music working on her first recording for the label, which has traditionally specialized in tropical music. López had been tapped initially by Universal but later hooked up with Rosario, who, in turn, took her to MP.

Rosario describes his protégé's sound as similar to that of **Límite**.

**ROCK 'EN' AGAIN:** As reported in *Billboard Bulletin*, Spain's Society of Authors and Editors (SGAE) is in the midst of planning its second Rock en Ñ tour in the U.S. and Latin America. Last year's tour



by Leila Cobo

had stops in Mexico and the U.S., and this time around the tour is being expanded to include Sao Paulo and Buenos Aires. According to **Javier Novaes**, director of Latin music for SGAE, the tour will kick off Oct. 12 in New York (Día de la Hispanidad or Día de la Raza, depending on where you come from) and will continue on to Chicago; Los Angeles; Monterrey, Mexico; Guadalajara, Mexico; Sao Paulo; and Buenos Aires. Featured acts are yet to be announced.

"The idea next year is to cover the Western part of the U.S. and the North of Mexico," Novaes says. "I think Spanish bands have a lot to do here. It's not an issue of distance but of not knowing the U.S. market."

In Spain, SGAE is also putting together the *Femina Rock* tour, featuring female performers and female-led bands. The seven-stop tour kicks off July 15 in Cartagena, Spain. Confirmed acts include **Aterciopelados**, **Amaral**, **Julietta Venegas**, and **Maria Gabriela Epumer**.

**SESAC SITE:** SESAC Latina is poised to launch its Web site, [sesac latina.com](http://sesac latina.com). "It will, of course, be in Spanish, and it will have profiles of our Latin affiliates," SESAC president/COO **Bill Velez** says.

Aside from having its own Web site, Latin music will also be featured in [sesac.com](http://sesac.com), with the launch of a Latin channel in August. In addition, the organization is now offering full-service administration to members, collecting not only performance rights but also mechanical rights. The first Latin catalog signed for full service is that of **La Mafia** members **Oscar De La Rosa** and **Armando Lichtenberger**.

**STRATEGIC MOVE:** Chilean indie label **Alerce** has announced plans to develop a new marketing and production strategy while maintaining its independence. The label is building a recording studio "with which we'll be able to develop our own projects," managing director **Viviana Larrea** says. Noteworthy among them are the rerelease of the entire **Silvio Rodríguez** catalog and a rock tribute to Chilean musician and political martyr **Víctor Jara**. Both projects will be ready for consumers in August. A four-CD collection titled *Alerce: 25 Años de Independencia* will be available the same month.

**IN DEMAND:** Romantic singer **Leonardo** is living it up after his

latest album, *Todas as Coisas do Mundo* (BMG Brazil), climbed to the top of the Brazilian sales chart—with the album's first single also achieving the No. 2 airplay in the country. However, **Leonardo** has also been leading another parade. The same album has been the most illegally copied, according to the Brazilian arm of the Assn. of the Protection of Phonographic Intellectual Rights (APDIF).

In other Brazilian news, *sertanejo* music is gaining in popularity, with sertanejo duo **Bruno & Marrone's** album *Acústico* (Abril Music) already selling more than 400,000 copies. Other chart-topping songs in the genre include **Zezé di Camargo & Luciano's** single "Dou a Vida Por um Beijo"; **Marlon e Maicon's** "Por Te Amar Assim" (a Portuguese version of Mexican singer **Christian Castro's** hit "Por Amarte Así"); and **Daniel's** "Seus Beijos."

Two of these acts are already aiming for the international market. **Daniel** is releasing his first Spanish album, aptly titled *En Español* (Continental). Produced by **Emilio Cuervo**, the album gathers the singer's greatest hits in Spanish. **Zezé di Camargo & Luciano** are also finishing their Spanish album, which is produced

(Continued on next page)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	3	21	39	40	4	20	29	23	10	15	9	38	13	31	33	35	30	36	37	11	14	32	16	8	26	12	2	22	24	27	18	19	7	4	17					
ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)																																								
AMAME (Ambernel, BMI/TN Ediciones, BMI)																																								
AMORCITO MIO (Edimusa, ASCAP)																																								
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP)																																								
BAJO CERO (Illyak, ASCAP)																																								
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI)																																								
CANDELA (PSO, ASCAP/Orrum, ASCAP)																																								
COMO OLVIDAR (Ventura, ASCAP)																																								
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP)																																								
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP)																																								
COMO SE LO EXPLICO AL CORAZON (Negrete)																																								
CON CADA BESO (WB, ASCAP/Osona, ASCAP/Elephant Star, BMI/Careers - BMG, BMI)																																								
DEJAME AMARTE (Ser-Ca, BMI)																																								
DESPRECIADO (Vander, ASCAP)																																								
DIME CORAZON (Warner/Chappell)																																								
DIME, DIME, DIME (Elzaz, BMI)																																								
DULCE VENENO (Ventura, ASCAP)																																								
EL AMOR SONADO (Flamingo, BMI)																																								
EL AYUDANTE (Not Listed)																																								
ESCLAVO Y AMO (Brambila Musical)																																								
LA BOMBA (Sony/ATV Discos, ASCAP)																																								
LA GRAN NOCHE (Flamingo, BMI)																																								
ME DECLARO CULPABLE (TN Ediciones, BMI/Arabara, BMI)																																								
ME LIBERE (Not Listed)																																								
ME VAS A EXTRANAR (Vander, ASCAP)																																								
MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP)																																								
NO ME CONOCES AUN (Edimonsa, ASCAP)																																								
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O ME VOY O TE VAS (Crisma, SESAC)																																								
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PUEDEN DECIR (EMOA, ASCAP)																																								
SOMBRAS... NADA MAS (WB, ASCAP)																																								
TE HE PROMETIDO (Not Listed)																																								
TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mood, ASCAP)																																								
TU RECUERDO (BMG Songs, ASCAP/Vaices, ASCAP)																																								
Y LLEGASTE TU (LGA, BMI)																																								
Y YA DESPUES (Ser-Ca, BMI)																																								
YO SIGO AQUI (Sony/ATV Latin, BMI/World Deep Music, BMI)																																								
YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers - BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI)																																								

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
			<b>► No. 1 ◀</b>	
1	1	9	<b>CRISTIAN</b> ARIOLA/BMG LATIN	<b>AZUL</b> M.A. SOLIS (M.A. SOLIS)
2	2	9	<b>MARCO ANTONIO SOLIS</b> FONOVISIA	O ME VOY O TE VAS



## Los Nocheros Beat Recession With New EMI Argentina Disc

BY MARCELO FERNANDEZ-BITAR

BUENOS AIRES—Argentine folklore band los Nocheros recently witnessed a definitive example of their overwhelming success: fans lining up outside retail stores, waiting for the group's new album to hit the racks. It was a rare scene in recession-stricken Argentina, where the record industry has been hit particularly hard.

Defying all odds, los Nocheros' new album for EMI Argentina has sold 180,000 units, which is triple-platinum in Argentina.

Released May 28, *Señal de Amor* shipped 150,000 units, with immediate sales of double-platinum (120,000). Thirty thousand more were sold over the following two weeks, after which another 30,000 more albums were pressed and sent to the stores, confirming the group's status as stars in the Argentine industry, as well as a new top priority in the regional area.

Since their debut in the mid-'90s, los Nocheros have encountered success as both a blessing and a curse. While thousands of fans shout and cry at the band members onstage as if they were Latin pop stars, the band's trademark catchy, romantic ballads have led them to be dismissed as a renegade folklore act by music critics.

"Most journalists do not know that in Salta, our hometown, folklore artists have always sung love songs with the format of a *serenata*," says Mario Teruel, the band's lead singer/composer. "The only difference in our style is that we added bass, drums, and more vocal arrangements, because all four of us sing. So the result is similar to a romantic ballad, but we are no balladeers. We are a folklore band that may not follow some traditions, but we do respect the ways and manners of folklore songs."

Jorge Rojas, another member, adds that los Nocheros have given new life to folklore songs and that, through the band's concerts and albums, young audiences are once again embracing folklore.

Los Nocheros signed their first

record deal after eight years of paying their dues performing live in their hometown of Salta, in the Northern region of Argentina.

"We were only signed to EMI because [then-EMI A&R director] Hugo Casas witnessed our show at the Cosquín festival," Rojas says. "In those days, no other folklore artists were being signed. The release of our first album suffered many delays due to budget considerations. It was finally shipped because a publishing company



LOS NOCHEROS

[EMI/Melograf] helped us financially and put in a good word for us."

Since then, los Nocheros have sold almost 2 million records worldwide. In Argentina, their 1994 debut, *Con el Alma*, was certified double-platinum for sales of 120,000, 1996's *Tiempo de Amar* and 1997's *Ven por Mí* went triple-platinum, 1998's *Signos* was eight-times platinum, and 1999's *Nocheros* went six-times platinum.

EMI Argentina marketing director Alejandro Varela says that *Señal de Amor* is the band's "most international record, with a pop sound that makes their style more universal but without forgetting their folklore roots." He adds that the group has already sold well in Chile and Venezuela.

While *Nocheros* was produced by Bebu Silvetti and included lush orchestral strings, this time the band (whose other members are Ruben Ehizaguirre and Mario's younger brother, Kike Teruel) decided to take on production chores for the first time. Pre-production took place in Salta and Cór-

doba, recording in Buenos Aires and Los Angeles, and mixing and mastering at Salta.

The album has 13 songs that up the ante of the Nocheros sound, with a mixed fare of Argentine rhythms (*zamba*, *chacarera*) in addition to romantic ballads and compositions by Chilean songwriter Alberto Plaza and such Argentine artists as Horacio Guarani, Teresa Parodi, Paz Martínez, and León Gieco. But a distinctive characteristic of the band is that all four members are composers.

"Each of us always tries to submit two songs, and then we catch the first glimpse of the album's concept," Rojas says. "This time we also met Alberto Plaza in Chile and asked him for a song, while Guarani was chosen as a classic folklore composer of *zambas*—something we always try to include.

"Parodi's inclusion was unusual, because she submitted it for another artist that I was producing, but it was so great that I kept it for los Nocheros," Rojas continues. "Martínez is one of our favorite composers, and Gieco came as a surprise, because I gave him some music and he added lyrics, as well as slowing down the tempo from an uplifting *huayno* to a song."

As a special bonus to entice buyers, the album includes a free VHS of the video of "No Saber de Ti," the first single from the set.

With *Señal de Amor*, los Nocheros seem to have at last convinced the die-hard folklore journalists of their talent. The band has received rave reviews in the press and extensive coverage of its recent concerts around the country.

"We were not really surprised by the excellent sales, because we have seen the response of our fans to the new songs whenever we perform them live," Rojas says. "Maybe our biggest surprise is that radio has aired the single in heavy rotation and that a great number of people came to our recent shows despite the economic crisis."

The band's next plan is to promote and tour in Chile, Uruguay, Peru, Colombia, Venezuela, and Mexico. A U.S. release date is yet to be announced.

## LATIN NOTAS

(Continued from preceding page)

by Manny Benito. It will be released by Sony Music in the fall.

Meanwhile, Brazilian superstar siblings Sandy & Junior are in Los Angeles working on both their upcoming Portuguese album and their first English-language album for Universal. Slated for a spring 2002 release, the English disc currently has a handful of producers, including Moogy Canazio, who produced Sandy and Junior's previous album. The brother-and-sister duo have been working with an

English tutor for months in preparation for their English recording.

**IN BRIEF:** The ever-popular **Conjunto Primavera** has renewed its deal with label Fonovisa for five years. . . . In Argentina, popular TV star **Marcelo Tinelli** launched his independent label Match Records, with distribution by Sony Music. The first release is by a pop band from Uruguay, **Nietos del Futuro**, whose album has already been cer-

tified platinum in Uruguay thanks to its addictive mixture of Latin rhythms. The first cut, "Uka Shaka," is now gaining airplay in Argentina.

Assistance in preparing this column was provided by Tom Gomes in Brazil, Sergio Fortuo in Chile, and Marcelo Fernandez Bitar in Argentina. Leila Cobo may be reached at 305-361-5279 or [lcobo@billboard.com](mailto:lcobo@billboard.com). Material may be sent to 101 Crandon Blvd. Suite 466, Key Biscayne, Fla. 33149.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## MTV Enters Korean Music-TV Market

### Battle For Viewers Heats Up As Interest In Indigenous Acts Grows

BY LOUIS HAU

SEOUL, South Korea—The launch of a new 24-hour MTV channel in South Korea reflects the intensifying battle for music-TV viewers in Asia's second-biggest music market.

The July 1 formal launch of MTV Korea—a partnership between MTV Networks Asia and local cable TV program provider On Media—comes amid heightened direct involvement in music-video channels by local record companies. In June, Channel V Music Networks launched round-the-clock Channel V Korea in conjunction with Korean record label Do-ReMi Media. At around the same time, struggling music channel



KMTV was acquired by a consortium of local record companies.

Rounding out the suddenly crowded market is longtime ratings leader m.net, a unit of Korean food/entertainment conglomerate CheilJedang.

MTV had provided programming to m.net from March 1999 until December of last year. Since the dissolution of that partnership, MTV had been airing four hours of daily programming on cable TV game channel OnGameNet (*Billboard*, March 4, 2000), which is distributed by On Media, a subsidiary of South Korea's Tongyang Group. MTV Korea is 67% owned by OnMedia and 33% owned by MTV Networks Asia.

According to MTV North Asia executive VP/managing director Harry Hui, the expansion comes at a time when "Korean music and Korean artists are beginning to have an immense impact on the region."

Nam Kong-ch'an, chief promotion manager for Korean label Donga Music, hails the launch of Channel V Korea and MTV Korea as a welcome development for the local music industry. "It will provide more outlets through which to promote our music."

An initial challenge facing MTV Korea, as well as Channel V Korea, is how to broaden the viewership base. KMTV and m.net are carried by all 77 of South Korea's cable TV operators. Channel V has contracts with about 50 operators, while MTV claims it is being carried by about 20.

One advantage that Channel V Korea and MTV Korea have over local competitors is access to the resources of their respective parent

companies, including concerts and special programs showcasing international artists. But with South Korean consumers purchasing Korean pop recordings at nearly four times the rate of international pop, local music will remain a top priority for the two newcomers.

Both will initially maintain a programming mix of roughly 70% Korean pop and 30% international music, with Channel V expecting to eventually lower the latter to about 20%. KMTV and m.net are even more focused on local music, making room for no more than three hours of foreign programming per day.

MTV Korea acknowledges that local teens are the most focused on Korean pop music, but it will also strive to reach viewers in their early- to mid-30s. It hopes that such viewers, whose teenage musical obsessions typically leaned more

toward Western pop than local music, will be drawn by the channel's plans to give airtime to classic rock acts from the '70s and '80s.

Some observers argue that it will be difficult for four music-video channels to survive in South Korea, given that their core target audience of teens and early-20-somethings are among the country's least-avid watchers of TV.

Min Gyung-sook, president of TNS Media Korea, a unit of market research firm Taylor Nelson Sofres, says, "Music-video channels have the smallest potential audience but the most competition."

Min notes that preparations for all-important college-entrance exams keep many high-school students glued to their books, while the sudden freedom that students enjoy in college means that many prefer to spend most of their free time anywhere but at home.

## Dopp Named Warner Music Germany President

BY EMMANUEL LEGRAND

HAMBURG—Warner Music Central/Northern Europe president Gerd Gebhardt insists "there is no rush" to fill the position of managing director at WEA Records Germany. It is vacant following the July 1 elevation of long-serving company executive Bernd Dopp to the newly created role of president at Warner Music Germany.

Dopp had been managing direc-

tor at WEA Records Germany since 1994. Although Dopp's first task will be to find his own replacement, the company is in no immediate hurry, Gebhardt says. "We will review the situation in the [coming] weeks and see who is fit to take on this position and fill the gap." In the interim, Dopp—who reports directly to Gebhardt—will continue overseeing WEA.

Gebhardt was promoted in 1997

## New Chain Will Emerge From Dutch Franchises

BY ROBERT HEEG

AMSTERDAM—Sept. 1 will see a new retail chain open its doors for business in the Netherlands—albeit one with a familiar ring to its name.

The franchised chain, operated by Roelofarendsveen-based wholesale distributor/importer Rigu Sound BV, will be known as Music Store. It unites under one brand name some 150 franchise holders of Rigu stores formerly known by a variety of names, most notably Music House (60 outlets), Music Shop (130), and the Music Store (60). The remaining stores will retain their existing identities for the foreseeable future.

The new Music Store brand was

chosen after research undertaken by Dutch market-research company Nipo indicated that the Music Store was the best-known of the three major Rigu retail brands. Twenty seven percent of Dutch consumers recognized the Music Store name, and among its targeted audience—age 22 and up—the figure was 40%.

However, that was not nearly enough for Rigu director Rick Guurink. "Compared to the [market leader] Free Record Shop [FRS], this is way too low," he says. "We needed to present ourselves as one strong, recognizable brand."

In order to raise its profile, the new Music Store—dropping the "the" from its name—features a new house style, dominated by a burgundy-red look and a prominent "M." It is intended to be different from the bright blue used by competitor FRS.

"We aim for a classy look," Guurink says. "Our audience is slightly more mature than Free's. These young adults demand service, quality, and a good selection of products. They want to shop in a pleasant manner, and that is what our new house style aims to express."

The new look, he says, also includes a new in-store formula, (Continued on page 83)



## Sony's Celentano Scoops Up Third IFPI Platinum Award In Two Years

BY PAUL SEXTON

LONDON—A contender for the title of hottest pop artist of 2001 lines up alongside a superstar of 40 years' standing on the list of June's Platinum Europe award winners.

S4/Sony's Italian perennial, Adriano Celentano, had perhaps the most eye-catching of the eight albums that qualified for recognition by the International Federation of the Phonographic Industry (IFPI) as million-plus sellers in Europe. *Esco di Rado e Parlo Ancora Meno* made the seven-figure breakthrough a remarkable 44 years after the Milan-born vocalist's first Italian success.

The album, the title of which translates as "I Go Out Rarely and

Speak Even Less," is not Celentano's first Platinum Europe winner. "Everybody involved is delighted that it has now sold more than 1½ million copies," says S4 managing director Roberto Magrini. "It matches his two previous IFPI awards [for *Mina Celentano* and *Lo Non So Parlar D'Amore*] achieved in the past two years. The sheer enormity and consistency of his sales are testament to Adriano's unique talent."

Celentano initially made his mark at Milan's Italian Rock'n'Roll Festival in 1957, and by the early 1960s he was already such a show business staple that he was invited to appear in Federico Fellini's classic film, *La* (Continued on page 83)



**So Far, So Good.** Warner Music Central/Northern Europe president Gerd Gebhardt met up with veteran WEA Germany artist Marius Müller-Westernhagen in Hamburg recently to present him with a gold album marking 25,000 sales in Austria of his 2000 greatest hits album, *So Weit . . . (So Far . . .)*. The occasion also gave the label an opportunity to present Müller-Westernhagen with the International Federation of the Phonograph Industry Platinum Europe award earned in 2000 by his album *Radio Maria* (1999). Pictured, from left, are Gebhardt, Müller-Westernhagen, Warner Music Europe president Paul-René Albertini, Warner Music Germany president Bernd Dopp, and artist manager Goetz Elbertzhagen.



# Former Cream Bassist Jack Bruce Creates 'Shadows In The Air' On Sanctuary Project

BY PAUL SEXTON

LONDON—While other former members of top rock acts of the 1960s may ease up toward retirement, Jack Bruce is still mixing new cocktails from worldwide ingredients at the outset of his fifth decade as a musician.

The Scottish bass player/writer/vocalist may forever be associated with his headline-grabbing, chart-topping days with English rock triumvirate Cream, but his long, varied solo career has always placed invention and in-



BRUCE

quisitiveness ahead of repetition and celebrity. That maxim holds true on *Shadows in the Air*, his label debut for U.K. independent Sanctuary, released worldwide July 9 (July 10 in the U.S.).

The highly accomplished set, chiefly recorded last year in New York, features contributions from such handpicked notables as Dr. John, Vernon Reid, and Gary Moore (a colleague in the 1994 project BBM), as well as a reunion with Bruce's former Cream colleague, Eric Clapton, on new versions of that band's anthems "Sunshine of Your Love" and "White Room." But equally key is the input of such lauded sidemen as drummers Robby Ameen and El Negro Horacio Hernandez.

"I've always thought my job as a bass player was to be a catalyst in a

band," Bruce says, "although I try to take it away from just being that. With this band, it's more the interplay between the two trap drummers, Robbie and El Negro, and my voice—that's the core. The last track ["Surge"], for instance, only has those three elements in it."

He adds, "I wanted to bring out the point that that's what the record is about: a new direction, really, in rhythm, to take the cutting-edge Latin players—which is what those guys are, not the traditionalists—and apply it to rock music."

Of Clapton's involvement, he says, "When I heard the way the tracks came out, I thought it'd be so great to have Eric, especially singing, because that's a double lead

vocal—to see the differences in the voices after all these years. I didn't imagine he would play with the fire he did: He really played quite amazingly. We had a lovely time doing it—very moving, in fact."

Bruce is delighted to have found a new home at Sanctuary. "They're a very up-and-coming label—you could almost say a new label, because they're getting into new areas for them, and it's very exciting."

The company's U.K. GM, Julian Wall, says the feeling is mutual. "We're trying to build a 360-degree record label, and records like this don't come along very often. We just

(Continued on page 64)

## Bad Taste Lives On In Iceland

Artists' Collective Still Challenges Traditional Practices

BY BIRGIR ÖRN STEINARSSON

REYKJAVÍK, Iceland—There surely can be no other labels in the world that owe their existence to a meeting between global leaders Ronald Reagan and Mikhail Gorbachev—yet that's the strange truth behind the advent of Smekkleysa, Iceland's most influential record company.

The company—known internationally under its English translation of Bad Taste—was founded in June 1986 by a collective of artists and musicians, some of whom decided to capitalize on the Reagan/Gor-

bachev summit that was held in Reykjavik that year.

Those artists included Björk Gudmundsdóttir (now known simply as Björk), Fridrik Erlingsson, Einar Örn Benediktson, and Bragi Olafsson. They printed up postcards featuring portraits of the two political leaders (drawn by Erlingsson) in order to raise funds to release recordings of their band, the Sugarcubes. The postcards duly became Smekkleysa's first "release."

Profits derived from the postcards (Continued on page 85)

## U.K.'s Silver Clef Honors Leiber & Stoller

LONDON—The U.K. music industry's 26th annual Silver Clef Luncheon to benefit the Nordoff-Robbins Music Therapy charity took place June 29 at the Inter-Continental Hotel. More than 800 industry figures saw songwriters Jerry Leiber and Mike Stoller presented with the Stuart McAllister Special Achievement Award, named after the late CEO of music retailer HMV. Also honored at the lunch were Tom Jones (Silver Clef award), Craig David (best new artist), and Kylie Minogue (best international artist). The dinner and its accompanying auction raised more than 400,000 pounds (\$560,000) for the charity, including a 250,000-pound (\$350,000) donation from Genie, a company that provides mobile Internet service.



Veteran songwriting partners Jerry Leiber, left, and Mike Stoller acknowledge their standing ovation from representatives of the U.K. music industry as they collect the Stuart McAllister Special Achievement Award.



Among the music-business notables attending the Silver Clef lunch was HMV Media Group COO Brian McLaughlin, who will be honored Oct. 18 at the 10th annual British Music Industry Trusts dinner. McLaughlin, left, shares a joke with fellow industry veterans Jimmy Devlin (chairman of music investment firm Crunchtime Entertainment), center, and former PolyGram Records chairman Maurice Oberstein, himself a British Music Industry Trusts honoree in 1993.

# newsline...

BRITISH  
MUSIC  
RIGHTS:

**BRITISH MUSIC RIGHTS** (BMR), the umbrella body consisting of the British Academy of Composers and Songwriters, the Music Publishers Assn. (MPA), the Performing Right Society, and the Mechanical Copyright Protection Society, is urging the U.K. government to set an early date for talks on the implementation of the European Copyright Directive. The Copyright Directive is due to be implemented in the U.K. in about 18 months. Speaking July 3 at the MPA annual general meeting in London, BMR director general Frances Lowe called for prompt consultation on "the mode of implementation of rights and new legal protections" and on "the detail of the draft Statutory Instrument."

TOM FERGUSON

**SAREGAMA, EMI'S FORMER LICENSEE** in India, has launched the first custom CD-ordering service in the country. Users of the company's hamarad.com Web site now have instant access to a catalog of Indian film soundtracks, classical, pop, devotional, folk, and other genres. Customers may select tracks to order a custom-made 60-minute CD for about 375 rupees (\$8), which will then be home-delivered. The service is initially only available in India, but Saregama plans to extend it to other territories. Retail CDs in India average between \$8 and \$10.

NYAY BHUSHAN

**MTV JAPAN** is to tape its first *MTV Unplugged* show in late July in Tokyo, with Japanese superstar Utada Hikaru. The 18-year-old Toshiba/EMI recording artist, who has sold close to 15 million records over the past two years, will perform her first-ever full-length acoustic performance on the show. The only other Japanese act to do an *Unplugged* show was male duo Chage and Aska, whose acoustic show was taped by MTV Asia in London in June 1996. MTV Japan will broadcast Utada's *Unplugged* show Aug. 10.

STEVE McCLURE

**BMG MUSIC PUBLISHING U.K.** is acquiring Fiction Songs, the British-based independent publisher that represents the Cure. Following the deal, Fiction founder Chris Parry and GM Ita Martin will concentrate on Parry's label, Fiction Records. Terms of the agreement were not disclosed. For the past six years, BMG Music Publishing has sub-published Fiction's catalog for the world, excluding the U.K. "There is plenty of activity planned with the Cure and [band-leader/writer] Robert Smith in the coming year," notes Paul Curran, managing director of BMG Music Publishing U.K.

LARS BRANDLE



**AUSTRALIAN TRADE BODY** the Assn. of Independent Record Labels (AIR) is launching two new monthly sales charts. Beginning this month, AIR will publish a jazz chart and a blues and roots chart featuring the top 10 Australian acts on indie labels hand-

dled by indie distributors; sales are compiled from both specialist and mainstream music retailers. AIR, which represents 98% of Australian independent labels, launched its own charts in 1998 to raise the profile of the local independent scene. They are published on the association's Web site ([air.org.au/charts.html](http://air.org.au/charts.html)) and in various music magazines.

CHRISTIE ELIEZER

**BOB GELDOLF'S** London-based TV/radio/events company, 10 Alps Broadcasting Ltd., is preparing a reverse takeover of Alternative Investment Market (AIM)-listed advertising agency Osprey Communications. The deal is subject to the approval of Osprey's shareholders July 27 at an extraordinary general meeting. "We believe that there is room to grow in the European events market—and we intend to be part of it," Geldof says. The enlarged group will be renamed Ten Alps Communications. Geldof will become a non-executive director, while 10 Alps founder Alex Connock will take the role of CEO. Admission to AIM is expected to take place July 30, with a market capitalization of 9 million pounds (\$12.65 million).

LARS BRANDLE

**HAMBURG-BASED** artist-management firm OK Visions Entertainment has launched a record label. Tru Note Records will be based at the headquarters of its Hamburg-based parent, while Jürgen Otterstein, president of OK Visions, will head the project. The first release will be an album by Dire Straits co-founder David Knopfler, due in October. Edel will handle distribution.

WOLFGANG SPAHR

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/11/01			GERMANY (Media Control) 07/11/01			U.K. (CIN) 07/08/01 Supported By worldjazz			FRANCE (SNEP/IFOP/Tite-Live) 07/11/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	JOHNNY THE SURFER KEISUKE KUWATA VICTOR	1	NEW	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	1	NEW	ANOTHER CHANCE ROGER SANCHEZ DEFECTED	1	1	HASTA LA VISTA MC SOLAAR EAST WEST
2	NEW	STAY TUNED GLAY UNLIMITED	2	1	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	2	2	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/POLYDOR	2	3	IT'S RAINING MEN GERI HALLIWELL EMI
3	3	LIFETIME RESPECT DOZAN MIKI TOKUMA	3	2	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST	3	2	A LITTLE RESPECT WHEATUS COLUMBIA	3	5	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS EAST WEST
4	2	AGEHACHOU PORN0 GRAFFITTI SONY	4	6	FOLLOW ME UNCLE KRACKER LAVAEAST WEST	4	NEW	HEAVEN IS A HALFPIPE OPM ATLANTIC	4	2	PRES DE MOI LORIE EGP/SONY
5	NEW	CHU! NATSU PARTY SANNIN MATSURI ZETIMA	5	NEW	ADRIANO (LETZTE WARNUNG) BROTHERS KEEPERS WEA	5	1	THE WAY TO YOUR LOVE HEAR'SAY POLYDOR	5	17	MY ONLY LOVE DISCONNECTION M6 INT/SONY
6	NEW	SUMMER REGGAE! RAINBOW NANANIN MATSURI ZETIMA	6	3	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC	6	3	U REMIND ME USHER LAFACE/ARISTA	6	9	TROP PEU DE TEMPS NUTTEA DELABEL/VIRGIN
7	NEW	DANCING! NATSUMATSURI JUNIN MATSURI ZETIMA	7	4	WHOLE AGAIN ATOMIC KITTEN VIRGIN	7	4	ANGEL SHAGGY FEATURING RAYVON MCA	7	7	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA
8	5	LOOK BACK AGAIN HITOMI YADA TOSHIBA/EMI	8	13	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA	8	5	THERE YOU'LL BE FAITH HILL WARNER BROS.	8	4	STARLIGHT SUPERMEN LOVERS VOGUE/BMG
9	NEW	FEEL THE FATE W-HINDS PONY CANYON	9	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	9	6	19-2000 GORILLAZ PARLOPHONE	9	6	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA
10	4	POINT OF NO RETURN CHEMISTRY DEFSTAR	10	NEW	PRETENDING HIM RCA	10	7	ALL I WANT MIS-TEEQ TELSTAR	10	13	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
11	6	FUKAI MORI DO AS INFINITY AVEX TRAX	11	10	COUNTRY ROADS HERMES HOUSE BAND POLYDOR/UNIVERSAL	11	NEW	IRRESISTIBLE JESSICA SIMPSON COLUMBIA	11	8	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
12	7	MESSAGE TOKIO UNIVERSAL	12	7	CLINT EASTWOOD GORILLAZ EMI	12	NEW	SO WHAT IF I DAMAGE COOLTEMPO	12	12	THE GIRL IN RED DADDY DJ M6 INT/SONY
13	NEW	MOERU KEMURU MON AMOUR TUBE SONY	13	8	FIESTA R. KELLY JIVE/ZOMBA	13	13	ALL RISE BLUE INNOCENT/VIRGIN	13	10	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
14	8	BEST FRIEND KIRORO VICTOR	14	NEW	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	14	NEW	THE ROCK SHOW BLINK-182 MCA	14	20	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA
15	12	PIECES OF A DREAM CHEMISTRY DEFSTAR	15	7	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	15	8	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	15	11	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL
16	15	WAY TO LOVE MIHO KARASAWA PONY CANYON	16	11	LET U GO ATB KONTOR	16	10	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	16	16	HERE WITH ME DIDO ARISTA/ARIELA
17	17	KIMI NO KOE NI KOISHIERU TATSURO YAMASHITA WARNER MUSIC JAPAN	17	15	POSSE (I NEED YOU ON THE FLOOR) SCOOTER CLUB TOOLS/DEFL	17	11	UNTIL THE END OF TIME 2PAC INTERSCOPE/POLYDOR	17	18	BOB & VANESSA LE WAKA UNE MUSIQUE/SONY
18	1	KISEKI NO HAJIMARI V6 AVEX TRAX	18	12	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	18	NEW	PERFECT BLISS BELLEFIRE VIRGIN	18	14	CAN'T FIGHT THE MOONLIGHT LEANN RIMES LONDON/WEA
19	NEW	BEHAVE IF FAYRAY ANTINOS	19	18	CAMBODIA PULSEDRIIVER POLYDOR/UNIVERSAL	19	14	DON'T STOP MOVIN' S CLUB 7 POLYDOR	19	15	J'VOULAIS SULLY SEFIL V2
20	NEW	BELIEVE THE LIGHT TRICERATOPS EPIC	20	17	THERE YOU'LL BE FAITH HILL WARNER BROS./WEA	20	9	ANOTHER LOVER DANE ARISTA	20	NEW	LA LA LA JEAN-MARIE BIGARD EMI
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	MAI KURAKI PERFECT CRIME GIZA STUDIO	1	2	SHAGGY HOTSHOT MCA/UNIVERSAL	1	1	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	1	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
2	NEW	KEN HIRAI GAINING THROUGH LOSING DEFSTAR	2	1	BAP AFF UND ZO ELECTROLA/EMI	2	4	DIDO NO ANGEL CHEEKY/ARISTA	2	2	DIDO NO ANGEL ARISTA/ARIELA
3	1	AIKO NATSU FUKU PONY CANYON	3	4	FAITHLESS OUTROSPPECTIVE ARIOLA	3	2	D12 DEVIL'S NIGHT SHADY/INTERSCOPE/POLYDOR	3	5	MC SOLAAR CINQUIEME AS EAST WEST
4	4	THE GOSPELERS LOVE NOTES KI/OON	4	9	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	4	3	SHAGGY HOTSHOT MCA	4	3	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
5	2	MASAYOSEI YAMAZAKI TRANSITION UNIVERSAL	5	3	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	5	6	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	5	6	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
6	3	MASAHARU FUKUYAMA ACOUSTIC LIVE BEST "LIVE FUKUYAMANIA" FUN HOUSE	6	6	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	6	9	DESTINY'S CHILD SURVIVOR COLUMBIA	6	NEW	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
7	8	VARIOUS ARTISTS SUPER STARS—SIMPLY THE BEST WARNER MUSIC JAPAN	7	10	D12 DEVIL'S NIGHT INTERSCOPE/UNIVERSAL	7	12	GORILLAZ GORILLAZ PARLOPHONE	7	12	DAFT PUNK DISCOVERY LABELS/VIRGIN
8	5	TSUYOSHI NAGABUCHI SORA FOR LIFE	8	8	TRAVIS THE INVISIBLE BAND EPIC	8	10	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA	8	7	GORILLAZ GORILLAZ EMI
9	6	BRAHMAN A FORLORN HOPE TOY'S FACTORY	9	NEW	BLACKMORE'S NIGHT FIRES AT MIDNIGHT EDEL	9	7	MARTI PELLOW SMILE MERCURY	9	9	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
10	7	THE YELLOW MONKEY GOLDEN YEARS SINGLES 1996-2001 FUN HOUSE	10	5	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL	10	8	FAITHLESS OUTROSPPECTIVE CHEEKY/ARISTA	10	4	MUSE ORIGIN OF SYMMETRY NAIVE
11	10	HITOMI SHIMATANI PAPIILLON AVEX TRAX	11	11	DESTINY'S CHILD SURVIVOR COLUMBIA	11	NEW	JAMES PLEASANT TO MEET YOU MERCURY	11	14	ALIZEE PARLE TOUT BAS POLYDOR/UNIVERSAL
12	11	KAZUMASA ODA LOOKING BACK 2 FUN HOUSE	12	12	DIDO NO ANGEL ARISTA/ARIELA	12	5	BASEMENT JAXX ROOXY XL	12	10	GAROU SEUL COLUMBIA
13	9	YOSUI INOUE UNITED COVER FOR LIFE	13	7	R.E.M. REVEAL WARNER BROS./WEA	13	11	MUSE ORIGIN OF SYMMETRY MUSHROOM	13	15	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
14	16	VARIOUS ARTISTS IMAGE 2 SONY	14	17	GORILLAZ GORILLAZ PARLOPHONE	14	17	LINKIN PARK [HYBRID THEORY] MAVERICK/WARNER BROS.	14	18	M LE TOUR DE -M- (LIVE) DELABEL/VIRGIN
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18	NEW	KINYA KOTANI WHAT? XX PHYSICAL XX ANTINOS	18	14	DEPECHE MODE EXCITER VIRGIN	18	NEW	BONNIE TYLER GREATEST HITS SONY MUSIC TV	18	13	CERRONE CERRONE (MIXED BY BOB SINCLAR) BARCLAY/UNIVERSAL
19	14	JUDY AND MARY THE GREAT ESCAPE EPIC	19	NEW	ROXY MUSIC THE BEST OF VIRGIN	19	19	EMINEM THE SLIM SHADY LP INTERSCOPE/POLYDOR	19	19	MADONNA MUSIC MAVERICK/WEA
20	17	LUV TINA RESPETO UNIVERSAL	20	20	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOTDOG FLAVORED WATER UNIVERSAL	20	RE	DAVID GRAY WHITE LADDER IHT/EAST WEST	20	RE	ST. GERMAIN TOURIST BLUE NOTE/EMI
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20	17	LUV TINA RESPETO UNIVERSAL	20	20	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOTDOG FLAVORED WATER UNIVERSAL	20	RE	DAVID GRAY WHITE LADDER IHT/EAST WEST	20	RE	ST. GERMAIN TOURIST BLUE NOTE/EMI
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	MAI KURAKI PERFECT CRIME GIZA STUDIO	1	2	SHAGGY HOTSHOT MCA/UNIVERSAL	1	1	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	1	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
2	NEW	KEN HIRAI GAINING THROUGH LOSING DEFSTAR	2	1	BAP AFF UND ZO ELECTROLA/EMI	2	4	DIDO NO ANGEL CHEEKY/ARISTA	2	2	DIDO NO ANGEL ARISTA/ARIELA
3	1	AIKO NATSU FUKU PONY CANYON	3	4	FAITHLESS OUTROSPPECTIVE ARIOLA	3	2	D12 DEVIL'S NIGHT SHADY/INTERSCOPE/POLYDOR	3	5	MC SOLAAR CINQUIEME AS EAST WEST
4	4	THE GOSPELERS LOVE NOTES KI/OON	4	9	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	4	3	SHAGGY HOTSHOT MCA	4	3	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
5	2	MASAYOSEI YAMAZAKI TRANSITION UNIVERSAL	5	3	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	5	6	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	5	6	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
6	3	MASAHARU FUKUYAMA ACOUSTIC LIVE BEST "LIVE FUKUYAMANIA" FUN HOUSE	6	6	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	6	9	DESTINY'S CHILD SURVIVOR COLUMBIA	6	NEW	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
7	8	VARIOUS ARTISTS SUPER STARS—SIMPLY THE BEST WARNER MUSIC JAPAN	7	10	D12 DEVIL'S NIGHT INTERSCOPE/UNIVERSAL	7	12	GORILLAZ GORILLAZ PARLOPHONE	7	12	DAFT PUNK DISCOVERY LABELS/VIRGIN
8	5	TSUYOSHI NAGABUCHI SORA FOR LIFE	8	8	TRAVIS THE INVISIBLE BAND EPIC	8	10	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA	8	7	GORILLAZ GORILLAZ EMI
9	6	BRAHMAN A FORLORN HOPE TOY'S FACTORY	9	NEW	BLACKMORE'S NIGHT FIRES AT MIDNIGHT EDEL	9	7	MARTI PELLOW SMILE MERCURY	9	9	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
10	7	THE YELLOW MONKEY GOLDEN YEARS SINGLES 1996-2001 FUN HOUSE	10	5	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL	10	8	FAITHLESS OUTROSPPECTIVE CHEEKY/ARISTA	10	4	MUSE ORIGIN OF SYMMETRY NAIVE
11	10	HITOMI SHIMATANI PAPIILLON AVEX TRAX	11	11	DESTINY'S CHILD SURVIVOR COLUMBIA	11	NEW	JAMES PLEASANT TO MEET YOU MERCURY	11	14	ALIZEE PARLE TOUT BAS POLYDOR/UNIVERSAL
12	11	KAZUMASA ODA LOOKING BACK 2 FUN HOUSE	12	12	DIDO NO ANGEL ARISTA/ARIELA	12	5	BASEMENT JAXX ROOXY XL	12	10	GAROU SEUL COLUMBIA
13	9	YOSUI INOUE UNITED COVER FOR LIFE	13	7	R.E.M. REVEAL WARNER BROS./WEA	13	11	MUSE ORIGIN OF SYMMETRY MUSHROOM	13	15	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
14	16	VARIOUS ARTISTS IMAGE 2 SONY	14	17	GORILLAZ GORILLAZ PARLOPHONE	14	17	LINKIN PARK [HYBRID THEORY] MAVERICK/WARNER BROS.	14	18	M LE TOUR DE -M- (LIVE) DELABEL/VIRGIN
15	NEW	PUSHIM COLORS (LTD. EDITION) KUOON	15	13	SAFRI DUO EPISODE II UNIVERSAL	15	16	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA	15	16	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
16	13	KIYOSHI HIKAWA ENKA MEIKYOKU COLLECTION "OHIOKKAKE" COLUMBIA	16	18	KASTELRUTHER SPATZEN JEDES ABENROT IST EIN GEBET KOCH	16	14	EDDY GRANT THE GREATEST HITS EAST WEST	16	11	RADIOHEAD AMNESIAC EMI
17	18	YO YO MA YO YO MA THE BEST COLLECTION SONY	17	16	SOUNDTRACK PEARL HARBOR WARNER BROS./WEA	17	15	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOTDOG FLAVORED WATER INTERSCOPE/POLYDOR	17	RE	DESTINY'S CHILD SURVIVOR COLUMBIA
18	NEW	KINYA KOTANI WHAT? XX PHYSICAL XX ANTINOS	18	14	DEPECHE MODE EXCITER VIRGIN	18	NEW	BONNIE TYLER GREATEST HITS SONY MUSIC TV	18	13	CERRONE CERRONE (MIXED BY BOB SINCLAR) BARCLAY/UNIVERSAL
19	14	JUDY AND MARY THE GREAT ESCAPE EPIC	19	NEW	ROXY MUSIC THE BEST OF VIRGIN	19	19	EMINEM THE SLIM SHADY LP INTERSCOPE/POLYDOR	19	19	MADONNA MUSIC MAVERICK/WEA
20	17	LUV TINA RESPETO UNIVERSAL	20	20	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOTDOG FLAVORED WATER UNIVERSAL	20	RE	DAVID GRAY WHITE LADDER IHT/EAST WEST	20	RE	ST. GERMAIN TOURIST BLUE NOTE/EMI
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	MAI KURAKI PERFECT CRIME GIZA STUDIO	1	2	SHAGGY HOTSHOT MCA						

# HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		SPAIN	
07/21/01				(AFYVE/ALEF MB) 07/06/01	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE		1	1
2	2	ANGEL SHAGGY FEATURING RAYVON MCA		2	2
3	3	IT'S RAINING MEN GERI HALLIWELL EMI		3	3
4	4	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA		4	NEW
5	NEW	ANOTHER CHANCE ROGER SANCHEZ DEFECTED/SONY		5	NEW
6	10	HASTA LA VISTA MC SOLAAR EAST WEST		6	5
7	NEW	A LITTLE RESPECT WHEATUS COLUMBIA		7	4
8	NEW	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER BROS.		8	8
9	RE	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA		9	9
10	6	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA		10	NEW
		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	2	SHAGGY HOT SHOT MCA		1	2
2	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN		2	1
3	4	DIDO NO ANGEL CHEEKY/ARISTA		3	3
4	3	TRAVIS THE INVISIBLE BAND INDEPENDIENTE		4	9
5	6	D12 DEVIL'S NIGHT SHADY/INTERSCOPE		5	4
6	5	FAITHLESS OUTROSPLECTIVE CHEEKY/ARISTA		6	5
7	8	DESTINY'S CHILD SURVIVOR COLUMBIA		7	6
8	9	BOB MARLEY & THE WAILERS ONE LOVE—VERY THE BEST OF BOB MARLEY ISLAND		8	7
9	RE	GORILLAZ GORILLAZ PARLOPHONE		9	NEW
10	RE	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA		10	RE

MALAYSIA		(RIM) 07/10/01		GREECE	
				(PricewaterhouseCoopers) 07/06/01	
THIS WEEK	LAST WEEK	ALBUMS		THIS WEEK	LAST WEEK
1	1	WESTLIFE COAST TO COAST BMG		1	1
2	3	DINAMIK & FEBIAN THE GREATEST HITS NSR		2	2
3	2	JACKY CHEUNG TIAN XIA DI YI LIU UNIVERSAL		3	NEW
4	4	S.M. SALIM KONSERT BERSAMA MPO WARNER		4	3
5	5	SCORPIONS ACOUSTICA WARNER		5	4
6	7	LINKIN PARK [HYBRID THEORY] MAVERICK/WARNER		6	5
7	NEW	YUKI FIRST TIME WARNER		7	7
8	6	VARIOUS ARTISTS MAX 8 SONY		8	RE
9	8	NASH, SALEEM, RAMLI SARIP 3 DIMENSI POP ROCK LELAKI WARNER		9	NEW
10	10	SOUNDTRACK TOMB RAIDER WARNER		10	9

IRELAND		(IRMA/Chart Track) 07/06/01		BELGIUM/FLANDERS	
				(Promuvi) 07/11/01	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE		1	1
2	2	ANGEL SHAGGY FEATURING RAYVON MCA		2	2
3	3	PERFECT BLISS BELLEFIRE VIRGIN		3	3
4	4	THERE YOU'LL BE FAITH HILL WARNER BROS./WEA		4	4
5	NEW	A LITTLE RESPECT WHEATUS COLUMBIA		5	5
6	5	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA		6	6
7	6	IT'S RAINING MEN GERI HALLIWELL EMI		7	7
8	8	UNTIL THE END OF TIME 2PAC INTERSCOPE/POLYDOR		8	8
9	7	DON'T STOP MOVIN' S CLUB 7 POLYDOR		9	NEW
10	9	WE COME 1 FAITHLESS CHEEKY/ARISTA		10	9
		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	3	DESTINY'S CHILD SURVIVOR COLUMBIA		1	1
2	5	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA		2	3
3	1	TRAVIS THE INVISIBLE BAND INDEPENDIENTE		3	6
4	2	CHRISTY MOORE THIS IS THE DAY COLUMBIA		4	2
5	4	D12 DEVIL'S NIGHT SHADY/INTERSCOPE/POLYDOR		5	4
6	6	DIDO NO ANGEL CHEEKY/ARISTA		6	5
7	9	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA		7	7
8	7	SHAGGY HOTSHOT UNIVERSAL		8	NEW
9	RE	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2		9	10
10	RE	GABRIELLE RISE GO! BEAT/POLYDOR		10	RE

AUSTRIA		(Austrian IFPI/Austria Top 40) 07/10/01		SWITZERLAND	
				(Media Control Switzerland) 07/10/01	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL		1	2
2	3	FOLLOW ME UNCLE KRACKER WARNER		2	1
3	4	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL		3	7
4	2	CLINT EASTWOOD GORILLAZ EMI		4	4
5	6	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ SONY		5	3
6	5	CAMBODIA PULSEDRIIVER UNIVERSAL		6	5
7	7	WHOLE AGAIN ATOMIC KITTEN VIRGIN		7	8
8	9	IT'S RAINING MEN GERI HALLIWELL EMI		8	6
9	NEW	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS WARNER		9	9
10	8	YOU'RE MY MATE RIGHT SAID FRED BMG		10	10
		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	RAINHARD FENDRICH MANNERSACHE HMG		1	1
2	3	SHAGGY HOTSHOT MCA/UNIVERSAL		2	2
3	2	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL		3	6
4	5	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN		4	5
5	NEW	TRICKY BLOWBACK EDEL		5	3
6	7	KASTELRUTHER SPATZEN JEDES ABENROT IST EIN GEBET KOCH		6	4
7	4	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL		7	8
8	NEW	SOUNDTRACK PEARL HARBOR HOLLYWOOD/WARNER		8	10
9	NEW	SOUNDTRACK TOMB RAIDER ELEKTRA/WARNER		9	7
10	6	TRAVIS THE INVISIBLE BAND SONY		10	9

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**FORGET THE THREE-MINUTE POP-SINGLE VIDEO.** Here comes the full-length DVD album. In what the group claims to be a first, the **Super Furry Animals** will release their new album July 23 in two different for-



SUPER FURRY ANIMALS

mat. *Rings Around the World*, the Welsh group's fifth recording and its first on Epic, comes as both a standard audio CD and an enhanced DVD, with a short film made by a different director to accompany each of the album's dozen tracks. "DVD is the fastest-growing piece of technology ever," says the band's singer, **Gruff Rhys**. "I think in the future, people will demand more from their records, and we'll definitely make more albums like this. But I still think there'll be room for good songs, and this record would have sounded good in mono." Even without the accompanying films, the album is the most ambitious and big-budget recording the group has undertaken. It was a year in the making, and guest musicians include **Paul McCartney** and **John Cale**. "Whether or not it's successful, we would regret not trying it out," Rhys says. "We always go for excess rather than sensible coolness."

NIGEL WILLIAMSON

**URBAN XCHANGE** has become the first domestic act signed by Universal Singapore. "We were waiting for the right act, as our market is too small, but we feel that in **Urban Xchange** we've found a group with a lot going for it," says Universal Music Singapore managing director **Gary See**. "The music is a fusion of R&B, hip-hop, and garage. It's very accessible, and we are targeting a gold album [7,500 copies]." The band is by no means another production-line outfit. Writer/arranger/producer **Terence Leong** describes the group as "chameleonic" and says it is a "constantly evolving entity" focused on taking hip-hop into a new groove. Universal has signed the eight-member group to a two-year contract and will develop it for the local and regional markets. The four-male, four-female outfit, whose members have an average age of 23, is also currently featured in a new Coca-Cola TV campaign. The debut album will be released in August and promoted through radio and street marketing, followed by an Internet and print campaign and TV and live shows. **Urban Xchange** will perform Aug. 1 at Singapore's Post National Day Celebration Party Show. **STEVEN PATRICK**

**AUSTRALIAN TRIO** *Something for Kate* named its new album *Echologia* (Columbia) after an idiomatic term for "meaningless repetition of other people's words." It's a tongue-in-cheek title for a marvelously original and beautifully recorded pop record, which was co-produced by **Trina Shoemaker** (*Sheryl Crow*). It debuted July 7 at No. 2 on the official Australian Record Industry Assn. chart. The album ranges from pop anthems "Stunt Show" and "Three Dimensions" to ethereal, brooding outings like "Old Pictures" and "You Only Hide." Most ambitious is "White," on which a solo voice and a guitar denoting a cry in the wilderness move into a crescendo with organs, flutes, and strings, evoking images of heaven. The lyrical theme of overcoming obstacles is somewhat autobiographical. In the wake of 1999's gold-certified *Beautiful Sharks*, guitarist **Paul Dempsey** suffered a yearlong writer's block that saw him contemplating giving up music and going to university to learn astrophysics. A week-long scuba-diving holiday in Thailand with bassist **Stephanie Ashworth** and drummer **Clint Hyndman** got the songs flowing within days, he happily reports. **CHRISTIE ELIEZER**

**AT A TIME WHEN NAPSTER** is preparing to charge its Net users, one group has already been paid by its Net community. Former A&M-signed U.K. rock act **Dodgy**, whose successes include the 1994 Top 30 hit *Homegrown*, released its fourth album, *Real Estate*, July 23 on its own Bostin label after asking fans and visitors to its Web site ([dodgy.co.uk](http://dodgy.co.uk)) to fund its recording. The bigger investors will share in any profits made from the album's sales. Healthy e-sales are expected through Bostin's partnership with U.K. online search engine Just35.com. "Dodgy were one of the first-ever bands to perform live online, and Dodgy and Just35.com's maverick partnership will hopefully inspire others to break the barriers of normality and explore alternative avenues," says Just35.com founder **Roger Fenton**. The album features the group's new vocalist, **David Bassey**. **KWAKU**

**SECURING THE USUAL** major-label contract isn't the holy grail for all ambitious recording artists. After abandoning relations with BMG Norway and concentrating on touring, Norwegian six-piece rock band **Oil** turned to Swedish producer **Adam Kviman** (whose credits include **Eagle-Eye Cherry**) for production of its debut single, "Color Me Beautiful," which was recently released on its own Oil Music imprint. "We haven't been pursuing a record contract just for the sake of having one," Oil lead vocalist **Lenny Kittilsen** says. "We wanted to tour for some time and develop ourselves. We didn't think [four years ago] that we could just release a single and expect it to sell just like that." The group has its eyes on the U.S. market and performed a Las Vegas gig last summer during the Emerging Talents in Music conference. **KAI R. LOFTHUS**

# Nettwerk Places Its Bets On The Be Good Tanyas' 'Blue Horse'

BY LARRY LeBLANC

TORONTO—It took only one person hearing one song from the Be Good Tanyas' debut album, *Blue Horse*, to set in motion a train of events that led to the signing last month by Canada's Nettwerk Productions of the roots-based trio from Vancouver.

Nettwerk's signing was prompted by the label's director of strategic marketing, Cathy Barrett, catching a track on national network CBC-Radio. She swiftly purchased the album and introduced it to her husband, Nettwerk CEO Terry McBride. "There is just something about the music, the vocals, and the harmonies that grabs your ear," Barrett says.

McBride adds, "Cathy played the album around the house, and I fell in love with it. Since then our entire company has fallen in love with it."

*Blue Horse* was first released independently in Canada last November. It was distributed nationally by Festival Distribution. Nettwerk will issue the album in the U.S. Sept. 25, followed by a Canadian reissue Oct. 2.

According to the band's manager, Mandy Wheelwright of Vancouver-based Blister Management, the album has sold 3,000 copies in Canada to date via Festival, in addition to 1,500 units from sales at gigs. "People reacted to the album the moment they heard it."

Nettwerk, home to both singer/songwriter Sarah McLachlan and electronica duo Delerium, might seem an unlikely match for a trio that plays music rooted in old-time Americana—blues, jazz, and Appalachian-based country and folk.

However, the combination of delicacy and fire in the act's three-part vocal harmonies—added to the conviction of its performances—means that it only takes a few seconds of listening to the album to understand why Nettwerk signed the trio.

Backed by drums and upright bass on the record, 28-year-old

Frazey Ford (guitar), 29-year-old Samantha Parton (guitar, mandolin, and banjo), and 25-year-old Trish Klein (guitar and banjo) offer a mix of Parton and Ford originals with traditional folk tunes, including a loving rendition of Stephen Foster's "Oh Susanna."

Prior to signing with Nettwerk, the trio had been talking with several other labels and exploring how to continue being an independent-spirited act while taking its music to a wider audience. "With Nettwerk," Klein says, "we figure we'll be able to get the music out and to tour everywhere."

Vancouver-based Festival Distribution president Jack Schuller laments, "We should have signed them to a record deal." He adds that the album took off when some indie stores in town started playing the album in-store.

On the live front, booking offers poured in for the trio following a showcase Feb. 15-18 at the 13th Annual International Folk Alliance Conference in Vancouver. The trio was subsequently booked into all of this year's leading Canadian folk festivals, and in the fall it will tour the eastern U.S. "We're pretty amazed," Parton says. "It is tough getting into the Canadian folk festivals. This year it was easy because of our Folk Alliance showcase."

Ford says, "I'm completely shocked by reactions, because the music we do is what we've always done. This music is so natural and effortless."

Kevin Finseth, partner at Vancouver single-store indie retailer Highlife, notes, "The album is one of our [current] best sellers. We play it all the time in the store. People hear it, and they just grab it."

Stewart Duncan, director of music for the national Chapters and Indigo Books Music & Cafe chains, agrees. "The album is an in-store hit. You play it, and people buy it. It's a real gem."

While the popularity last year of the Coen Brothers' film *O Brother, Where Art Thou?* brought folk/coun-



THE BE GOOD TANYAS

try roots music into the mainstream once more, Klein points out that the genre has always been strong in rural Canada. "A lot of country folk in Canada live in towns where all they can get is CBC-Radio, so they hear a lot of folk music," she says. "There's also a strong folk scene in rural British Columbia."

Klein adds, "Folk music changed my life. As a teenager, I went through some dark times. I ran away and went through a phase of being a punk. The [annual] Winnipeg Folk Festival was a big influence on me."

## Europe Warms To Motown's India.Arie

International Campaign To Be Boosted By Touring, Release Of New Single

BY ADAM HOWORTH

LONDON—"I give thanks to the universe for my many, many, many lessons and blessings."

So read the credits on Atlanta-based India.Arie's debut album, *Acoustic Soul*. But they could, with hindsight, read, "I give thanks to Universal..." if the company's faith in the singer's international potential continues to be rewarded.

In the U.S. (*Billboard*, Feb. 24), the Motown album's lead single, "Video," debuted at the end of March at No. 80 on The Billboard Hot 100, while the album itself—released stateside March 28—entered The Billboard 200 at No. 10 (*Billboard*, April 14). Outside the U.S., a speedy start to the label's activities was crucial, says Andrew Kronfeld, London-based senior VP of international for Universal Motown.

"The focus of the international campaign was not waiting six months—we wanted to be involved early," Kronfeld explains. "From the beginning of the year, we were working on it. [India] did a promo/showcase tour of Europe and Canada before the album came out, and the territories got to talk to her and meet her—[we didn't] just give them her video."

UMI Island/Def Jam & Universal Motown's VP of marketing, Lars Grewe, who is also London-based, adds, "We're waiting for the impact of the biggest [European] market—the U.K.—[but we've] already sold a lot due to her promotion over here."

In the U.K., the single broke into the Chart Information Network-compiled Top 40 at No. 32 one week after its June 18 release. The album was released a week later: European radio has been quick to react to "Video," playlisting it at 14 key stations, includ-

Ford says her interest in roots music began with her mother's love of Emmylou Harris. "Mom was always singing Emmylou Harris songs when I was little. I'd sing lead, and she'd sing harmony."

Parton names U.S. traditional acts the Carter Family and Hazel & Alice as significant influences. "We've also found [traditional] songs by meeting other musicians."

Before the Be Good Tanyas, Parton had toured in the U.S. with eclectic spoken-word folkie Chris Chandler. When she returned to Canada four years ago, she worked as a tree planter, a job she had been doing off and on for a decade.

The trio came together two years ago in the bohemian town of Nelson, British Columbia, where back-to-the-land supporters and neo-hippie artists thrive. Klein and Ford were playing in soul/folk band Saltwater June, and Ford also played with Parton in an early version of the Be Good Tanyas. Eventually, Saltwater June broke up, and Klein joined the Be Good Tanyas.

*Blue Horse* began life as a school project. Record producer Garth Futcher was working as an instructor at the Columbia Academy in Vancouver when he saw the group perform locally last year. He asked them to record with his production class of students in their late teens and mid-20s.

"We recorded for a year with the class without thinking of an album," Parton says. "Then Festival heard our demos and were keen to distribute an album. So we gave ourselves a deadline."

To complete the album last summer, the Be Good Tanyas holed up in Futcher's home studio on the outskirts of Vancouver. While the band had worked hard at the Columbia Academy, recording had been laid-back. At Futcher's home studio, the relaxed atmosphere continued—although, Parton says, "We had a very clear vision of what we were doing."

Ford concludes, "A lot of what we do is fairly natural. We sing and the harmonies sort of appear. I'm always surprised when that happens so quickly."

ing stations in Germany, Italy, the Netherlands, Sweden, and the U.K. The next step internationally is the release of a second single, "Brown Skin," due at the end of July.

Arie's manager, Jack Ponti of New Jersey-based Kazy Dog Management, says that potentially, the biggest initial difficulty faced by label and management alike was devising a marketing strategy for an artist who proves difficult to pigeonhole. "Music without a moniker" is how Ponti describes his charge.

A by-product of Arie's idiosyncratic approach is an occasional reluctance to take the easy route. "We decline 90% of the things put her way," Ponti says. "She would be just as happy in a coffee shop with her acoustic guitar—most artists don't think that way. [They ask,] 'When am I going to get paid?'"

Colin Martin, executive producer at U.K. public AOR broadcaster BBC Radio 2, says, "That comes across in the music. It's, 'This is what I want to record.' 'Video' is different and stands out with good lyrics [and a] lovely, gentle rhythm. It's great to see something good come out of Motown after all these years."

On the subject of her illustrious musical home, the artist tells *Billboard* that "it means a lot to be part of their legacy." But, she says, the most attractive aspect of Motown was it "allowed me to make the album I wanted."

Kronfeld confirms the album has already gone gold (50,000 units) in Canada, "and many markets have yet to release the record. We are

expecting more than a million sales internationally—she's a real breakthrough artist."

Pete Selby, chart product manager for Virgin Entertainment Group's V.Shop/Our Price chain in the U.K., makes a comparison with another U.S. artist to make waves outside her home territory by maintaining a high profile. "You sense she needs one or two more singles, much like Macy Gray did. She just needs one radio hit."

Jeff Smith, program controller at London's Capital Radio, is less sure. "We are considering ['Video'] for possible rotation, but this more sophisticated R&B sound can leave our audience cold. It's got pop crossover potential, but she'll need to be in Europe and the U.K. to support it."

Kronfeld agrees there is a need to physically bring an artist into international territories. He says Arie has "already been to the U.K. twice, [as well as the] whole of Europe" and that a further European tour will take place this fall, as will trips to Asia and Australia later in the year.

The album was released in Germany—Europe's second-biggest music market—June 25, and Grewe says expectations there are high. "In Holland, it's in the top 50, and Sweden feels good. Promo was very helpful. Touring and presence in marketplaces is so important."

Back in the U.S., Arie's career has received another encouraging push, with an invitation to support Sade. "She's doing a two-month North American tour through September," Ponti confirms, adding, "We may be going out with John Mellencamp in November."

## JACK BRUCE CREATES 'SHADOWS IN THE AIR'

(Continued from page 61)

thought it was a great piece of work, stunningly original.

"I don't think Jack sent it to many people," Wall adds. "We got it through Gary Moore—he gave us a tape, a wonky old cassette like in the old days, and it was a case of 'What do we need to do to get this record?' The deal was done very quickly."

"Jack's come into Sanctuary at a very exciting time," Wall continues, "and this record is perfect for where we're at." Among the company's known strengths is as a reissue power base, especially with its Castle label. Sanctuary's other contemporary acts include John Hiatt, Dolly Parton, and reformed U.K. rockers the Quireboys.

Bruce has already embarked on promotional trips to the U.S. and around Europe with the record, and after a one-off London show June

18 at the Jazz Café featuring many of the album's players, a major tour is planned for September to take in the U.K., Europe, the U.S., and, Bruce hopes, Australia.

"The plan extends much further than just this month," Wall says. "Wherever music gets listened to, this music stands a shot."

Of his continually distinguished solo endeavors, Bruce says, "I've had this long quest to find my own writing and playing style, which I wouldn't say is jazz or anything really—it's 'Jack.' I wanted to find my own way, and I've been very lucky, because if I'd done the things they'd asked me to do immediately after Cream, or if I'd joined Led Zeppelin when they asked me, I'd either be dead or I certainly wouldn't be doing what I'm doing now."

# World Music

A BILLBOARD EXPANDED INTERNATIONAL SECTION

## World Fusion: Is Musical Cross-Pollination Strengthening Or Endangering The Genre?

BY RICHARD HENDERSON

"The human race listened, ruminating, not sure whether there should be a universal cosmopolitan musical language or whether we should go back to the ways of our ancestors, with a different music in every village." In a 1960 issue of *HiFi/Stereo Review*, folklorist Alan Lomax articulated an ongoing quandary for world-music aficionados and marketing teams alike.

In a world where all influences are equally accessible and the history of recorded music is available to be sampled and recycled within new, ever-evolving musical hybrids, when does world music cease being world music? When stylistic fusion occurs between the traditions of an ancient culture and the efforts of a dance remixer, is the result further evidence of mass media's ability to swallow and nullify a venerable folk heritage? Or does musical cross-pollination strengthen and extend the character of world music?

"If Alan Lomax travelled today in the countries where he recorded local-music traditions decades ago," notes Scott Billington, VP of A&R for Rounder Records, which is reissuing the Alan Lomax Collection, "he wouldn't find the isolated music forms that existed outside the influence of media. That era is gone. If you traveled up the Amazon or went to the top of the Himalayas, someone living there would have a boom box with a Madonna tape." Billington adds, however, that American pop music evolved from the forced coexistence of musical traditions brought by immigrants to the New World.

Miles Copeland, chairman of the Ark 21 label group, concurs. "Look what's happened in the development of rock over five decades. If it froze at the stage of 12-bar blues or Elvis' music, we'd all be bored to death," he says.

### MIXING AND MATCHING SOUNDS

Copeland's Mondo Melodia imprint has released Rachid Taha's *Made in Medina*, a blend of Algerian *rai* and techno. Defending such hybrids he adds, "There are those who try to box world music into a single genre. The purists' view is that new technological advances in music, in the hands of Third World musicians, are perverting and diluting grand traditions; they have to stay stuck in ancient music. It's almost racist thinking. It's as if they were to tell black musicians in America, 'You got to play the blues, otherwise you ain't real.'" He pointed to the difficulty experienced by Sting in attempting to get airplay for

his single "Desert Rose," which featured Algerian star Cheb Mami. Ultimately, Copeland says fusion is a must. Of efforts to "preserve" world music, he says, "If we keep it in a box, it will stay in a box."

Bob Dusky, co-founder of San Francisco-based Six Degrees Records, weighs in on the side of evolution. "I'm often amused by people who feel that thousands of years of culture are so fragile that they're potentially endangered by these



Kaiser



hybrids," he says. "All the things that we hold dear and supposedly want to protect from hybridization—from rock to blues to reggae—are the result of cultures mixing and matching sounds from different time periods and different places around the world. You're also seeing the masters of the purer forms of world music enthusiastically taking part in collaborations with the people making [world fusion]. Are you going to tell them that they're polluting the wonderful tradition from which they've emerged? It seems sort of absurd."

Having collaborated with musicians in Madagascar—on the Shanachie series *A World Out of Time*—and Scandinavia, guitarist and producer Henry Kaiser has formulated a rule of thumb for assessing the worth of world-fusion music. "If the musicians are in control of the hybridization and have the final say about the music, it's a pretty good thing," he says. "If a record

company or producer or somebody is appropriating Third World music without permission—à la Deep Forest—more than 90% of the time, the results are bad." Citing *Dreams & Secrets*, his recent collaboration with Zimbabwe's Thomas Mapfumo on Anonym, he notes, "It's all about people playing music and communicating with each other. If that's what's going on, that's good. If it's about marketing and packaging and theft and dishonesty, that's bad."

Echoing this opinion, Tom Frouge, a partner in Triloka Records, offers, "[With fusion] overall, world music's character is enhanced, but the secret of that enhancement is good, tasteful musicianship. I think there's straight world-roots music that's both awful and wonderful, and there's world fusion that's completely awful and some that just soars."

Frouge adds, "The definition of world fusion is somewhat skewed. Take somebody like Baaba Maal, who's fused other elements into Senegalese music from day one; it's just called world music. But if somebody like Krishna Das, a white guy from Long Island who's lived in India, takes traditional Indian music and fuses it with Western melodies, all of a sudden he's open to criticism. That, to me, represents an interesting dichotomy. It depends from whence it comes as to whether it's acceptable or unacceptable world fusion. [That attitude] is divisive for the world-music community, but it's also a challenge. Some people might get to experience a greater variety of interesting music, were the pundits not so quick to determine what is fusion and what represents roots."

### WORLD GOES POP

As senior VP of Nonesuch Records, whose licensing of the Buena Vista Social Club from England's World Circuit label has proven an enduring world-music success, David Bither is well apprised of the mutable nature of world music in the current climate. A recent Buena Vista solo release on Nonesuch, *Cachaito* by Orlando Cachaito Lopez, incorporates aspects of dub reggae and DJ turntablism. "Because Cachaito's from Cuba doesn't mean that he's immune to other influences; he's been listening with big ears for a long time. There are no barriers at this point. You hear everything, and it's got to influence you. All musicians are saying the same thing right now. It's the way forward; it is the future."

As to whether world music is enhanced or degraded by contemporary influences, Ken Braun of (Continued on page 68)

## Celtic Rock Kicks Out The Jams And Jigs

Artists Are Playing A Brash Brand Of Music Inspired By, And Often Incorporating, Ancient Traditions.

BY EARLE HITCHNER

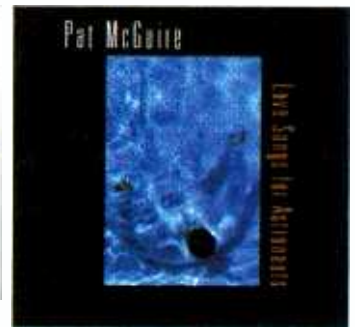
Seven Nations is a band that bucks the mainstream. Literally. A major print-ad campaign last winter for Dewar's scotch whiskey showed the Florida-based quintet standing with its instruments—bagpipes, electric guitars, drums, fiddles—in a swift-flowing river. The text underneath the photo read: "Rock music fused with Celtic tradition...No

135,000, including 12,000 for the latest release, *Seven Nations*, on Philadelphia's Q Records. "Only a very small portion of our record sales have been SoundScanned," adds McLeod. "The rest come at gigs."

Touring heavily and selling CDs "out of the box" at concerts also keeps Tempest thriving. This rock-and-reel group from Oakland, Calif., has issued nine albums on indie



Seven Nations



compromises. No regrets."

That fairly sums up the growing culture of Celtic rock in North America: defiant, daring, fun-loving and, yes, loud. Unlike U2, the Cranberries and the Corrs, these bands are mostly on independent labels and tour long and hard to succeed. "We're on the road for over 300 days a year," says Kirk McLeod of Seven Nations, which he founded in 1993. Total sales for its eight albums have surpassed

labels—its latest, *Balance*, is on New York's Magna Carta—and can "easily shift 15,000 records on our own," says Lief Sorbye, who started the band in 1988, when the term Celtic rock often drew a dumbfounded reaction. "Now, you don't have to explain it. The music of Horslips, the Pogues and Moving Hearts helped pave the way for bands like us, and, since then, I've seen an enormous change for the (Continued on page 68)

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## Notable New Releases

**Nigel Williamson, the London-based editor of Billboard's Global Music Pulse column, offers snapshots of recent world and Celtic albums from around the globe.**

### BILL JONES

#### *Panchpuran*

(Brick Wall Music)

There were puzzled looks when Bill Jones won best newcomer at the annual BBC Folk Awards this year. In fact, the gender-confusing name conceals Belinda Jones, a 24-year-old traditional singer and pianist who follows in the footsteps of Eliza Carthy and Kate Rusby to form an exciting trinity of young female British folk singers who have reinvigorated the traditional-music scene in recent years. All three come from families steeped in the English folk tradition; Jones learned to play in her father's *ceibidh* band. Her second album, *Panchpuran*, released, like her first, on her own label, reveals a voice similar in both tone and phrasing to Rusby's. But Jones studied jazz piano and ethnic music at London's City University, so her training allows her to utilize a broader musical palette. Instead of the limitations of the customary acoustic guitar, her arrangements of traditional material, such as "Tam Linn," and a brace of her own contemporary compositions use keyboards and even strings and brass to striking effect. "I like the drama and intrigue and the descriptive style of traditional music," Jones says. "Folk music actually means something; it

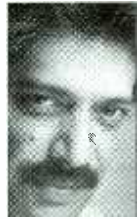
has real stories that move you, and most other music doesn't."

### TRILOK GURTU

#### *The Beat of Love*

(Blue Thumb)

The master Indian percussionist Trilok Gurtu, born in Bombay, but has become one of the world's great musical adventurers. Over the past 30 years, he has played with jazz giants such as John McLaughlin, Don Cherry, Jan Garbarek and Joe Zawinul, using his unique self-invented hybrid drum set-up, which combines traditional Asian percussion such as tablas with a conventional Western kit. On his last album, *African Fantasy*, Gurtu featured West African singers Angelique Kidjo and Oumou Sangare as guest vocalists and began to weave African and Asian influences together, flavored with the subtlest touches of electronica. He continues in that direction on *The Beat of Love*, helmed by in-demand Paris-based world-music producer Wally Badarou. Gurtu made the album by traveling to many of the main musical cities of India and Africa, where he collected



different rhythms and street songs and recorded local musicians. Guest singers on the new record include Senegal's Wasis Diop and South Africa's Jabu Khanyile. "There's a sense of both Africa and India running through the album," Gurtu says. "Some tracks have Africa taking the lead with Asian accompaniment, and on others it's reversed. We tried to achieve a synthesis of both. My music has, in the past, been very concerned with technique. This album is more about feeling."

### MOUTH MUSIC

#### *Seafaring Man*

(Skiteesh)

In the early '90s, Mouth Music made a series of pioneering albums that blazed a trail in fusing traditional Gaelic and Celtic influences, scuffed-up dance beats and global rhythms. *Seafaring Man*, the fourth album and first since '94, finds founder Martin Swan as the sole remaining group member. It also represents something of a departure in that the sampled beats and sound loops have been relegated to a subservient role. "I think that whole scene has run its course,"



Swan says. "I like to think what we did was novel at the time, but past Mouth Music albums juxtaposed sounds in a very conceptual way. On this album, it flows more naturally. I regard myself as making traditional, vernacular music, but you can have a very narrow, revisionist view of being a traditional musician. I'm trying to adopt a broader take on it." *Seafaring Man* finds Swan playing not only guitar, keyboards and bass, but hammered dulcimer, a bowed psaltery, berimbau, auto-harp, a junk-shop accordion and a huge assortment of African and Arabic percussion. Guest vocalists include Gaelic singers Michaela Rowan and Ishbel McCaskill and Ireland's Martin Furey, son of the great Finbar. "I always wanted the freedom to have more than one singer," Swan says. "Now, I've discovered the voices I always dreamed about but had despaired of finding."

### SANSCAPES

#### *Voices of the Bushmen*

(Melt)

Six years ago, the South African roots musician Pops Mohamed traveled to the Kalahari desert in Namibia and recorded the music of the bushmen known as the San or Khoisan and who are reputedly the world's oldest surviving race. Some of the recordings he made on that trip were sampled on his 1996 album *How Far We Have Come* (Melt). Last year, the same label put out Mohamed's original field recordings on the album *Bushmen of the Kalahari*. Now, Melt has taken the idea a step further with an entire dance remix album, the idea of music journalist Phil Meadley. He's recruited some top names, including Youth (who has produced the likes of The Verve), Simon Emmerson of Afro-Celt Sound System, Melt recording artist Smadji and master percussionist Pete Lockett, and the result is an album on which the oldest culture on earth meets the most cutting-edge digital technology. The Khoisan's timeless chants, mouth bows and rattles are given the jazz-funk treatment, the hip-hop makeover, the drum'n'bass reinvention, the dub version, the ambient angle, the techno take and much else besides. "There was a real sense of enthusiasm on the part of everybody we invited to participate and a real sense of empathy with the Khoisan," Meadley says.

### DJELIMADY TOUNKARA

#### *Sigui*

(Indigo)

For more than 30 years, no visit to Bamako, the dry and dusty capital of Mali in West Africa, has been complete without dropping by the Buffet Hotel de la Gare. For it is there that the finest musicians in this most musical of cities have learned their trade playing music in the Rail Band (later known as the Super Rail Band). Among those who passed through its ranks on the way to becoming world-music superstars were Salif Keita and Mory Kante. Djelimady Tounkara, a member

almost since the outset, is the one who stayed. With the Rail Band, Tounkara has become an electric-guitar hero in Mali, inspiring a generation of players. But, for his debut solo outing on the French label Indigo/Label Bleu, Tounkara has made an acoustic album of deep guitar magic which, if Mali had its own equivalent of MTV, would no doubt be titled *The Super Rail Band—Unplugged!* He's a sumptuous acoustic picker, creating intricately meshing patterns with the gentle African percussion accompaniment. Guest vocalists include Samba Sissoko, Lafia Diabate, Mamany Keita and Tounkara's daughter Fatoumata. The Manding tradition from which Tounkara comes is rich in melody, and his own compositions, which address such typical African subjects as the importance of tradition, courage, honesty and caring for the land, are mellifluous and inventive. "I've always enjoyed the sound of the acoustic guitar, and I've always wanted to make an album like this," Tounkara says.

### AFRO-CELT SOUND SYSTEM

#### *Volume Three: Further in Time*

(Real World)

The first Afro-Celt album, *Sound Magic* in 1996, was a landmark in global-fusion music. Commercially, the second volume, 1999's *Release*, was even more successful. Supported by endless festival appearances, the record sold 500,000 albums worldwide and was nominated for a Grammy. The third volume, *Further in Time*, arrives ready for this summer's festival season in Europe. The basic elements remain the same with the West African talking drums and koras and the Celtic bodhran, pipes and whistles, all seamlessly tied together by Simon Emmerson's programmed dance beats and clever, sophisticated production. The main innovation this time around lies in the addition of guest vocalists Peter Gabriel, who sings on the mandolin-stomp "When You're Falling," and Robert Plant, who turns in a magnificently powerful performance on "Life Begin Again," which sounds more Arabic than either Afro or Celt. "If someone had told me we'd have been working with two of the biggest icons of '70s rock, I'd have laughed," Emmerson says. "But we're a maverick band, and it seemed like a maverick thing to do. We're very honored that they collaborated with us." Also outstanding are the vocals of the group's longtime Irish singer Iarla O'Lionáird, who sings in the ancient and haunting Gaelic vocal style known as *sean-nós*.



### SHEILA CHANDRA WITH THE GANGES ORCHESTRA

#### *This Sentence Is True (The Previous Sentence Is False)*

(Shakti)

It's been five years since we last heard from the British-born Indian (Continued on page 70)

## Reggae/Caribbean Music

### A Look At Upcoming Albums For The Summer Of 2001

#### BY RICHARD HENDERSON

Two full decades have elapsed since the passing of reggae's most potent voice, Bob Marley. In the period immediately following his death, many feared for the future of Jamaican music. The coming of dancehall in the '80s, with its mechanistic rhythms and overall tone of "slackness," seemed to indicate the decline of quality music on the world's loudest island. The plethora of reggae and related genre releases in 2001 sends a contrary message, however: Jamaican music is here to stay.

Reggae has spawned subgenres such as ragga, which has itself inspired others (the jungle and drum'n'bass subsets of electronica) and is performed by musicians around the world. The ocean liner Queen Mary, permanently moored in Long Beach, Calif., has been converted into a reggae museum for summer 2001, while reggae festivals are a summertime component in every corner of the U.S.

If these cultural signposts, and the brace of new Jamaican CD titles planned for the next few months, are anything to go by, the impact of Bob



Marley's message remains evergreen.

#### REISSUES AND COMPILATIONS

That message is neatly summarized by the Island Def Jam compilation, *One Love: The Very Best of Bob Marley & the Wailers*. Containing 20 tracks by one of the 20th century's greatest street poets (including "I Shot the Sheriff," "Stir it Up" and "No Woman, No Cry"), the anthology arrives on the heels of the deluxe repackaging of the Wailers' 1972 Island Records debut, *Catch a Fire*, now including an extra disc containing the original, heretofore unreleased Jamaican mixes. Sony Music also has a Bob Mar-

ley release, *Trenchtown Days: Birth of a Legend*, slated for summer 2001, along with a concert disc from fellow Wailer, the late Peter Tosh's *Live in Boston 1976*. Other reggae releases from the label include a ska compilation, *Real Jamaican Ska* and *The Best of Shabba Ranks*, anthologizing the '80s dancehall king.

Leading U.K. reggae reissue imprint Blood & Fire planned a June release of its compilation of vintage American R&B cover versions by reggae artists, *Darker Than Blue: Soul From Jamdown 1973-1980*. Also coming from the label in September is *Microphone Attack*, which collects tracks by Jamaican toaster DJs such as Big Youth, I-Roy, U-Roy, Dillinger and others, as produced by Niney the Observer.

Pressure Sounds, another specialist reggae label from England, issued *Divine Madness* in May, a two-CD collection of '70s tracks helmed by iconoclast producer Lee "Scratch" Perry. Planned for June from the label was *Spear Burnin'* from the great reggae vocalist Burning Spear, collecting his late '70s singles.

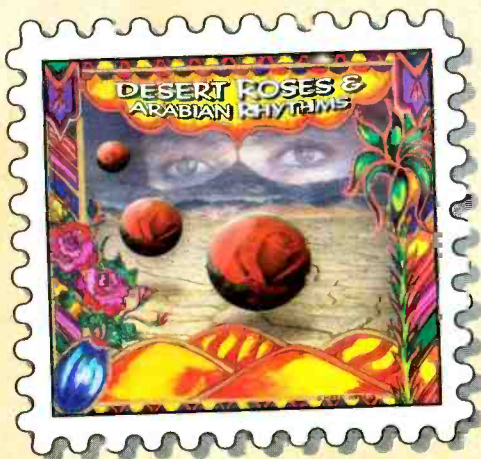
In other U.K. developments, long-

(Continued on page 70)



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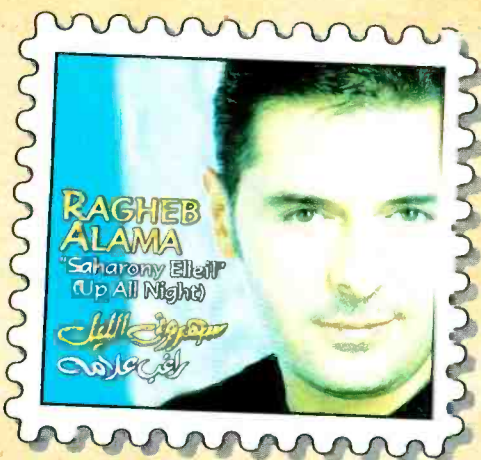
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## WORLD FUSION

(Continued from page 65)

Stern's Music, a longtime purveyor of African sounds new and old, states, "There's a potential for both, but I think it's more likely to enhance than to endanger. The cautionary approach that record companies should take is to not forget about traditional music." He commends the efforts of Peter Gabriel's Real World label, itself noted for introducing Third World musicians to advanced music technology, for maintaining the WOMAD Select imprint devoted to traditional acoustic music. *A Spear to the Soul*, from Tanzanian thumb-piano virtuoso Hukwe Zawose, is a recent WOMAD Select release.

Another U.K. imprint, Music Club, has been offering mid-priced primers of works by Cuban greats such as Beny More, Ray Barretto and Celia Cruz. Tony Rounce, the label's head of operations, North America, opines, "There comes a point in time with every musical genre where it conjoins with something else. People come into a musical genre via the hybrids. They'll listen to a more commercial-sounding

piece because it's blended with a house rhythm or presented in a commercial package, à la Ricky Martin or Gloria Estefan. If they get into it because they like the sound, they're going to find their way to more traditional styles anyway."

"I came out of the ethnomusicology field," comments Jacob Edgar, VP of product development for Putumayo World Music, "where

particular kind of music. Hopefully, this gets them to dig a little deeper and discover the roots of that music. That's what happened to me. It's hard to start into African music by dealing with unadulterated field recordings; there's a lot of stuff out there that's rough and raw and different from what we're used to hearing."

"The current trend is that you can't make successful world music unless it has some electronic component," remarks Harold Hagopian, founder of Traditional Crossroads, a label specializing in Turkish and Armenian music.

"When I was at WOMEX in Germany listening to everyone shopping their albums, I realized that world music has simply become pop music, just from other countries. Of course, the opposite happens as well. When Eleftheria Arvanitaki, a platinum-selling pop star on Universal in Greece, wants to do a concert in America, she has to bill herself as a *rembetika* singer [an older, traditional form resembling the blues] in order to get an audience here."



Lr: Ark 21's Copeland, Rounder's Billington, Triloka's Frouge, Six Degrees' Dusks

[world fusion] is a big issue of debate. It's less of an issue in the record industry, where people aren't so concerned [about world music becoming corrupted], they're just concerned about what will sell. The reality of it is that there are a number of positive yields from world fusion, one of them being that music that would otherwise be inaccessible becomes more accessible to a greater number of people, providing a means of understanding about a

## CELTIC ROCK

(Continued from page 65)

better in Celtic rock. It's just scratching the surface of its potential."

The Young Dubliners is another road-tested rock band from California whose high-energy sound combines electric guitars, a Hammond organ and drums with flute, fiddle, tin whistle and mandolin. *Red*, the band's fourth recording overall and first for Virgin-owned Higher Octave Music in Malibu, has sold nearly 30,000 copies in the U.S. "If they do a traditional Irish song in concert," says Brett Merritt, product manager for Higher Octave Music, "it's going to be slamming."

### ORIGINALITY COUNTS

No matter how "slamming," Celtic-rock covers of Irish and Scottish ballads have yielded in recent years to original music tinged with tradition. *Red*, for example, mostly offers songs from the pen of Young Dubliners lead vocalist Keith Roberts, and it's this trend that distinguishes one band from another. "The better Celtic-rock groups now do a lot of original material," says John Imhoff, manager for New York's Dara Records, a wholesaler of Celtic music. Dara's biggest sellers include albums by Seven Nations, the Saw Doctors, the Prodi-

gals, Hair of the Dog, Blackthorn, the Pogues and Black 47.

Stretch limousines of celebrities may not be pulling up to their Manhattan pub gigs as they did a decade ago, but Black 47 (named after the darkest year of the Irish famine, 1847) still soldiers on with its own spit-and-snarl style of music, a blend of Irish, rock, reggae and ska with a focus on the modern Irish immigrant experience. "They've managed to retain an infusion of young fans, who keep discovering the band," says Cindy Byram, VP of publicity at Shanachie Records,



Tempest

which issued Black 47's *Trouble in the Land* last year. John Graham, record sales manager at Tower Records in Manhattan's Lincoln Center, agrees. "Black 47 sells well here year-round, not just on St. Patrick's Day," he says.

### SINGULAR SINGER/SONGWRITERS

One of the brightest talents in Irish rock and pop is Paul Brady, whose songs have been covered by Tina Turner, Santana, Bonnie Raitt and Phil Collins. Born in County Tyrone, Brady was a gifted traditional performer for a decade before

(Continued on page 70)

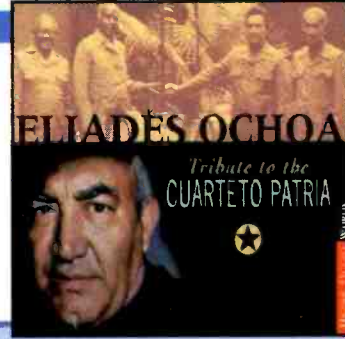
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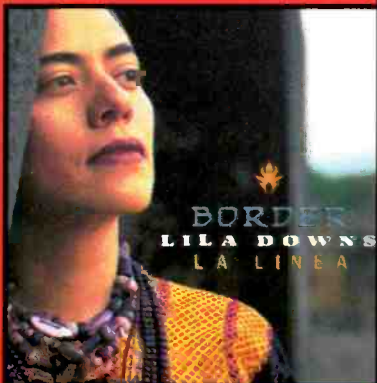
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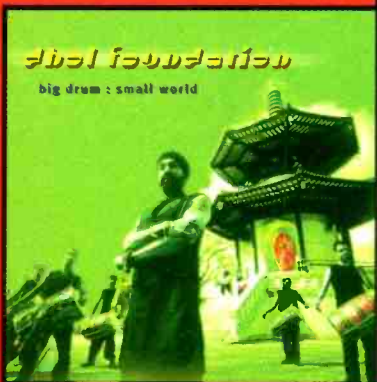
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**REALWORLD**



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## CELTIC ROCK

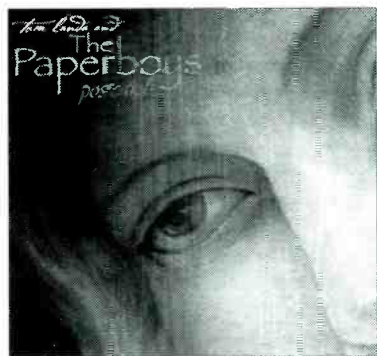
(Continued from page 68)

switching to rock in 1981 with his brilliant *Hard Station* album.

Brady's latest recording, *Oh What a World* (Compass), testifies to his enduring compositional and vocal strengths, though it arrives five years after his previous studio album, *Spirits Colliding* (Mercury). "We're putting a lot of effort into recapturing the audience he had back then and to also build a new one," says Garry West, co-founder of Nashville's Compass Records, which has released five Brady albums in recent months and will be reissuing the rest of his post-1981 catalog. "His earlier records are hard to obtain in America, and we feel his fans will welcome their domestic release."

Though Pat McGuire is not nearly as well-known as Brady, stints

with Speir Mor (Gaelic for "big sky"), Paddy-A-Go-Go and the Eileen Ivers Band have earned him a loyal following in New York. On



*Love Songs for Astronauts*, his new solo album for New Jersey's Inverin

label, he mixes rock, pop, funk, Irish folk and electronica in songs ranging from the angry social indictment of "I Hate the Lies" to the brooding beauty of "Inverin," inspired by a town in County Galway. "The songs I write and sing are very personal," McGuire says. "I'm Irish American, but I don't do anything consciously Irish, even if it comes out that way."

### GLOBAL VILLAGE

The Paperboys, a Vancouver band formed in 1992 by Tom Landa, perform music that's Scottish, Irish, Galician, Mexican, rock, pop, bluegrass and zydeco in flavor. "We call it 'stomp,' because most of the time you're stomping your feet to it," explains Landa. The group's latest serving of stomp is *Postcards* on

Red House Records in St. Paul.

Among the most successful of all Celtic-fusion bands is Afro-Celt Sound System, whose global village of music for Real World Records comprises Gaelic, African and English vocals in a pulsating mix of rock, pop, Irish traditional, dance club, trip-hop, tribal and techno. The group's Grammy-nominated 1999 album, *Release*, sold more than 150,000 copies in the U.S., and its new recording, *Further in Time*, could easily eclipse that figure as guest tracks by rock legends Peter Gabriel and Robert Plant penetrate the market.

"Afro Celt represents a whole new dimension in Celtic music," says Wesley Van Linda, president of Milwaukee's Narada Records, a Virgin label distributing Real World in North America. "A lot of Celtic music that's selling right now is not 'pure' but a blended sound with strong rhythm and percussion."

Afro-Celt vocalist Larla Ó'Lionáird, who still sings *sean-nós* (old-style) songs in his native County Cork, expresses a sentiment shared by many Celtic-rock and fusion performers today: "I wasn't put on this earth to support somebody else's notion of what Celtic music should be, nor have I traded in my ancestry. If anything, I'm extending it—and having a blast."

Earle Hitchner writes on Celtic music for *The Wall Street Journal* and *Irish Echo* newspapers.

## NEW RELEASES

(Continued from page 66)

singer Sheila Chandra, during which time a new round of second-generation British-Asian musicians has emerged. From Cornershop and Talvin Singh to the Asian Dub Foundation and Badmarsh & Shri, all owe a debt to the 36-year-old singer's pioneering work, first with Monsoon and then on her impressive series of solo albums for Real World. But, while they were coming to the fore, Chandra was frustratingly sidelined, losing her voice so badly that she thought she would never sing again. Now she's back with a new album licensed to Shakti, a new imprint from the Virgin-affiliated Narada label. Her new album, *This Sentence Is True (The Previous Sentence Is False)*, is the 10th of her career and finds her moving into uncharted territory with an experimental and often thrilling collection of pieces based on drones rather than conventional songs; it draws on different vocal styles, from Indian and Arabic to Gregorian plainsong. "I wanted to push myself and my audience," she says. On some tracks, she uses multi-tracking to layer up to nine different vocal textures on top of each other. The result is a genuinely innovative album that does not really belong to any conventionally recognized genre of music.

## UPCOMING REGGAE/CARIBBEAN ALBUMS

(Continued from page 66)

standing reggae purveyor Trojan Records is due to release *Love of the Common People—Anthology 1967–1979*, collecting tracks from producer Joe Gibbs, as well as *Tribute to the Beatles: Reggae Style*.

London's Greensleeves Records celebrates its 25th year in business with an extensive reissue campaign, covering titles in every realm of reggae from each year of the company's existence. The series begins with the amazing *Best Dressed Chicken*

### DANCEHALL GALORE

In a related Caribbean vein, Rounder's ongoing reissue of the Alan Lomax Collection continues with the 1962 recordings that comprise *Caribbean Voyage: Grenada, Creole and Yoruba Voices*. Staying in the dancehall, Queens, N.Y.-based VP Records offers its latest *Reggae Gold*, compiling Beres Hammond & Buju Banton, Lady Saw, Sizzla and others. Also in VP's Gold series is *Soca Gold 2001*, celebrating the carnival sounds of Trinidad, Barbados, Antigua and Grenada.

Venerable U.S. reggae aficionados at RAS Records reissued the classic *Check It* from reggae poet Mutabaruka in May. Dr. Dread's label had slated a June street date for a new dub album from respected vocal group Israel Vibration, *DUB Combo*, drawing from master tapes for the group's previous outings *Jericho* and *Pay the Piper*.

Also on the American roots-music front, Buju Banton's *The Ultimate Collection* sees release through Hip-O Records; the anthology of Banton's cultural spin on dancehall music is the latest in a series of *Ultimate Collections* that have provided a career overview for Jamaican greats such as Dennis Brown, Jimmy Cliff and vocal trio Black Uhuru, as well as its once and future rhythm section, ubiquitous session talents Sly & Robbie, U.K. reggae legends Steel Pulse and producer Lee Perry.

album by rapper Dr. Alimantado, with which the label debuted, and continues on through artists such as Gregory Isaacs (*Red Rose for Gregory*), King Tubby (*Dangerous Dub*) and Eek A Mouse (*Wa Do Dem*).

The World Music Network offers the latest *Rough Guide*, in the form of *The Rough Guide to Jamaica*, linking well-chosen chestnuts on the order of Lord Creator's "Such Is Life" with newer work by Shabba Ranks and Luciano.

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**'Stick to the rellab e Rough Guide series'**  
— *The Guardian* (UK)

2001 World Music Network Rough Guide releases

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RNCN1082 CD • WANNW1082CD (USA)

Now launched: the new Rough Guide artist series featuring *The Rough Guide to Franco* and *The Rough Guide to Lucky Dube*, with further releases to follow

Also available in the Rough Guide music series: *Cajun & Zydeco*, *Cape Verde*, *Greece*, *Jamaica*, *Marrabenta Mozambique*, *Merengue & Bachata*, *Native American Music*, *Odrawa*, *Salsa Dance*, *Samba*, *Sufi Music*, and *Tex Mex*

2001 World Music Network Riverboat Record releases

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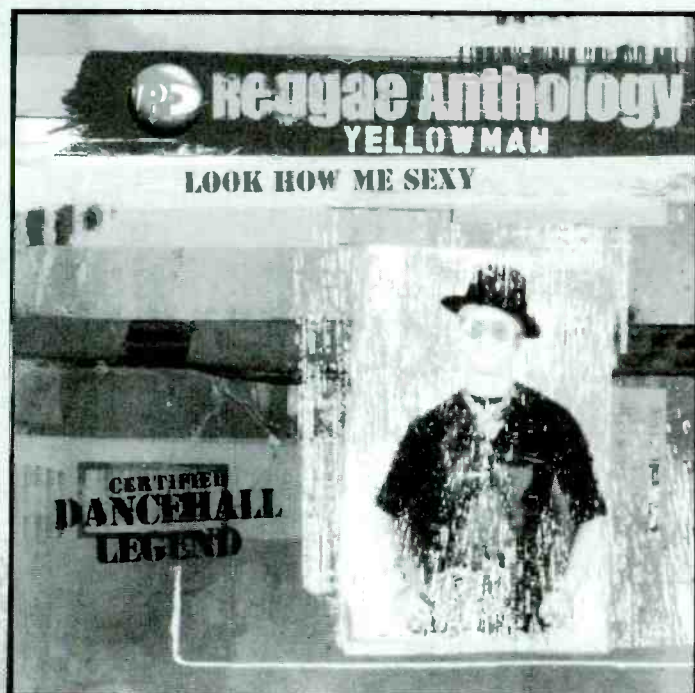
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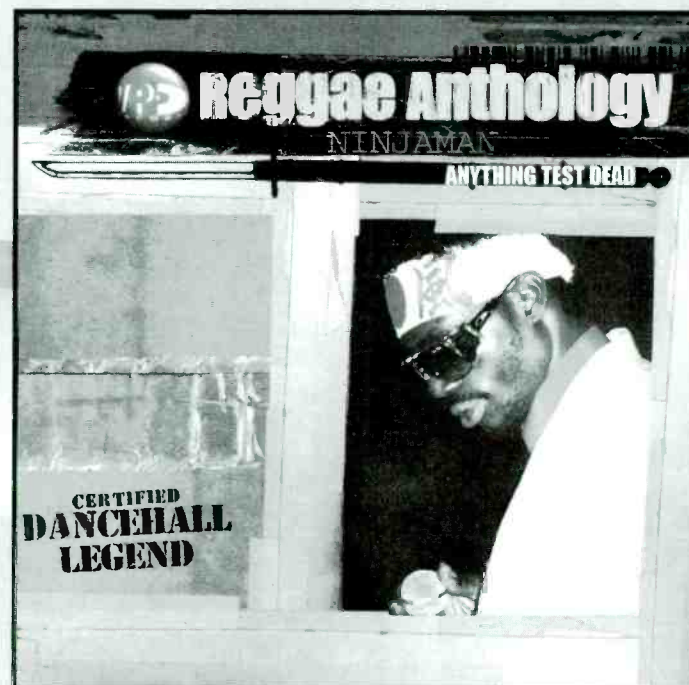
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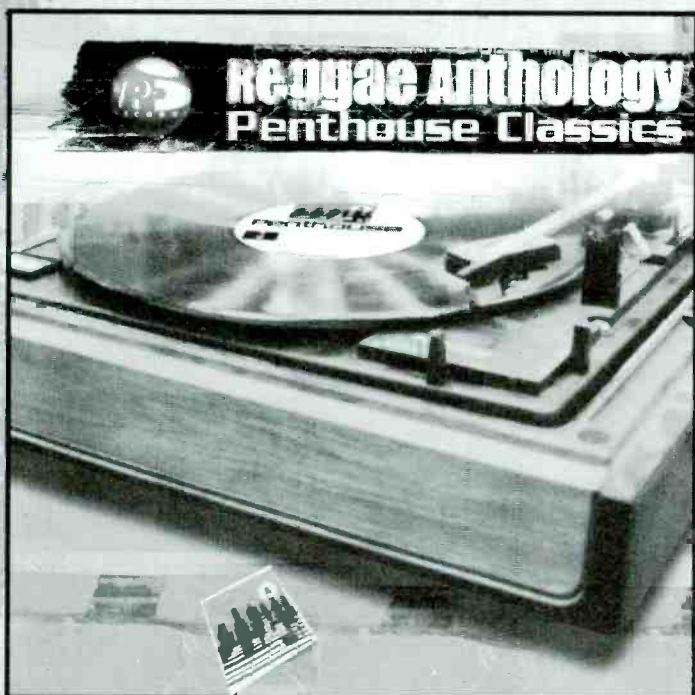
# Reggae Anthology SERIES



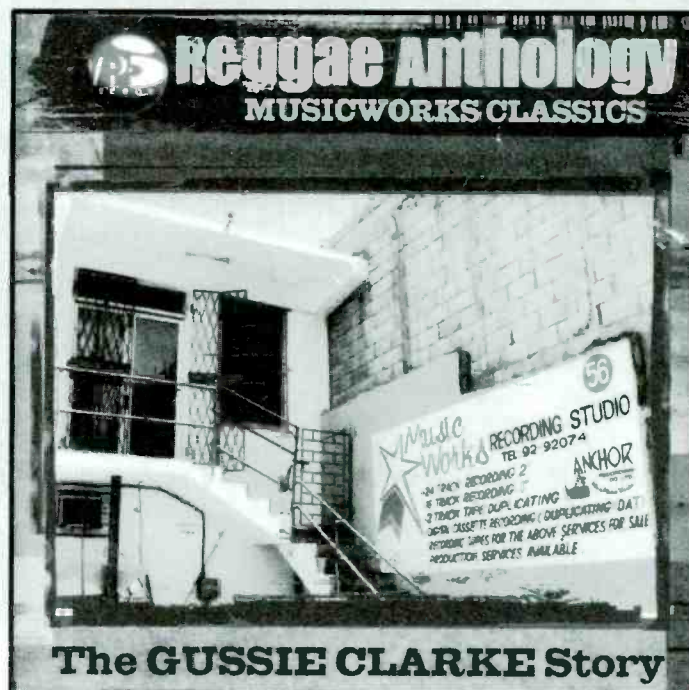
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# Merchants & Marketing

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## UMVD Stays Up, BMG Hits Bump In Market-Share Rankings

### Independents Rise In SoundScan Tally For First-Half 2000

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution (UMVD) held on to the lead spots in both total and current-album market share in the U.S. in the first six months of 2001. Meanwhile, BMG, the No. 2 distributor in both categories for the same period last year, suffered the largest market-share erosion, falling to fourth and fifth, respectively, in the rankings.

Still, BMG managed to retain its lead as the No. 1 singles distributor, while WEA kept its grip as the No. 1 country album distributor. UMVD scooped up that honor for R&B albums.

The market-share rankings, based on the period Jan. 1-July 1, were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; SoundScan estimates totals for the entire U.S. market.

Market-share tallies for albums and singles include all for-

mats and genres available in the respective configuration. The shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile the *Billboard* album charts for those genres.

In calculating current market share, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

As the No. 1 distributor in total U.S. albums, UMVD's 26.5% market share for the first six months of 2001 was a slight decline from the 26.7% it had in the first three months of 2001 and the 26.8% it had in the first half of 2000.

UMVD's dominance of the industry is apparent from the number of genres in which it ranks No. 1. The company is the top distributor for albums that appeared on *The Billboard 200*, as well as in the following categories: rock, jazz, rap, soundtracks, catalog (which consists of sales generated by titles after the first 18 months of their availability), and deep catalog (a subset of catalog that tracks sales of those albums that have been available for more than 36 months). UMVD was the No. 2 distributor in classical and hard rock.

Collectively, the independent labels placed second in total market-share rankings, garnering a 17.3% slice of the pie. That percentage was up one percentage point from the 16.3% indies achieved in the first six months of last year, when they ranked third. Independent distributors ranked No. 1 in the gospel and classical genres and were in first place for albums on the *Heatseekers* chart. Also, independent distributors ranked second in the Latin and rap genres and held down that spot for catalog albums.

After finishing fifth in the rankings in the first half of 2000 with a 15.5% share, Sony Music Entertainment jumped to No. 3 for the first six months of this year, with a 16.3% market share. In placing third, Sony displayed strength in jazz and Latin—it was the No. 1 distributor in both genres. It ranked second in soundtracks and placing albums on *The Billboard 200*.

After consistently suffering from market-share erosion over the past few years, WEA regained its footing in the first six months of 2001 and increased

market share for the first time in years, finishing with 16.2%, up from the 15.6% it had in the same period last year, as well as the 14.8% the company garnered in the first three months of this year.

In looking at genre distribution, WEA was the No. 1 distributor in hard rock and new age

**While EMI Music Distribution may have finished last in overall market-share rankings, it had the largest increase in the current-albums category, gaining more than three percentage points.**

and the No. 2 distributor in deep catalog and alternative rock.

BMG finished fifth with 13.1% in market share, down from the No. 2 ranking it held in the first half of last year, when it had 17% in market share, and down from the 13.8% it garnered in the first three months of 2001. Coming in fifth, BMG displayed

strength in gospel, where it is the No. 2 distributor.

Although EMI Music Distribution (EMD) finished last, it showed considerable improvement in market share, jumping almost two percentage points to 10.6% in the first half of 2001, up from the 8.8% it had in the same time period last year. EMD's strongest genre was new age, for which it ranked second.

As the No. 1 distributor in current albums for the first half of 2001, UMVD achieved a 27.8% market share, just under the industry-leading 28% pace it achieved in the first six months of 2000. Its top-selling titles so far this year include Shaggy's *Hotshot*, the No. 1 title, which has moved 4 million units; Limp Bizkit's *Chocolate Starfish and the Hot Dog Flavored Water*; Nelly's *Country Grammar*; 2Pac's *Until the End of Time*; Ja Rule's *Rule 3:36*; Ludacris' *Back for the First Time*; the soundtrack to *Save the Last Dance*; Lifehouse's *No Name Face*; the soundtrack to *O Brother, Where Art Thou?*; Eve's *Scorpion*; U2's *All That You Can't Leave Behind*; and the soundtrack to *Moulin Rouge*.

Sony Music was second in currents, with a 17.2% piece of the pie—an improvement on the 15.6% it had last year in the first half and up a notch from the 17% the company achieved in the first three months of 2001. Sony's best-selling titles include the *Now That's What I Call Music! 6* compilation, Destiny's Child's *Survivor*, Jennifer Lopez's *J.Lo*, Sade's *Lovers Rock*, *Now That's What I Call Music! 5*, Crazy Town's *Gift of Game*, and Jill Scott's *Who Is Jill Scott?*

Collectively, the independent sector ranked third in currents, finishing the six-month period with a total market share of 15.5%, up from the 14.8% it had last year, when it ranked fourth.

The biggest-selling independent titles in the first half of 2001 were Jim Johnston's *World Wrestling Federation: The Music Vol. 5* and Baha Men's *Who Let the Dogs Out*.

BMG Distribution placed fourth with a 14.6% share, down a whopping six-plus percentage points from the 20.9% it had in the first half of last year, when it ranked second. BMG also slowed down from the 15.5% it had in the first three months of 2001. Its best-selling titles include Dave Matthews Band's *Everyday*, Dido's *No Angel*, Creed's

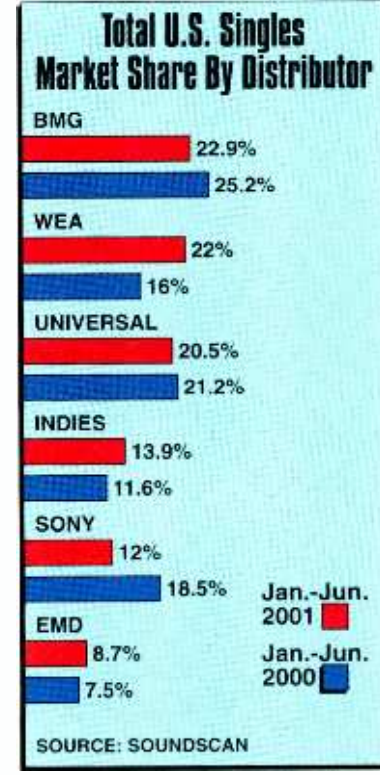
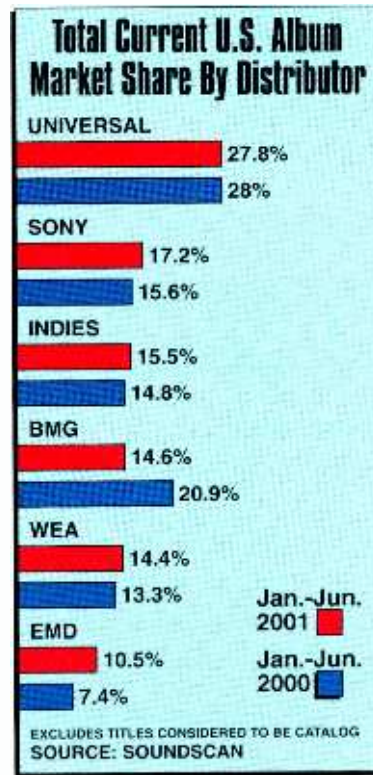
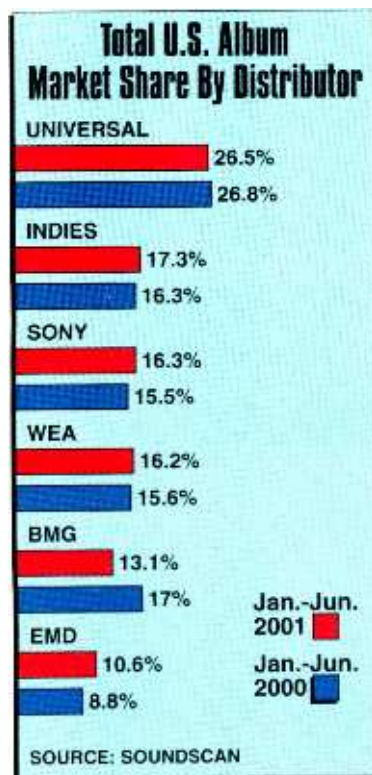
*Human Clay*, OutKast's *Stankonia*, Dream's *It Was All a Dream*, Tool's *Lateralus*, R. Kelly's *TP-2.com*, 112's *Part III*, and Aaron Carter's *Aaron's Party (Come Get It)*.

WEA's upturn in market share also extended to currents. The company finished the first half with 14.4%, up from the 13.3% it had in the same time period last year, as well as from the 12.2% the company mustered in this year's first quarter. Its best-selling titles include Staind's *Break the Cycle*, Linkin Park's *Hybrid Theory*, Enya's *Day Without Rain*, and Uncle Kracker's *Double Wide*.

While EMD may have finished last in the rankings, it had the largest market-share increase in the currents category, gaining more than three percentage points to finish the first half with 10.5% in market share, up from the 7.4% it had in the same time frame last year. Among EMD's best-selling titles were the Beatles' *1*, Janet Jackson's *All for You*, Lenny Kravitz's *Greatest Hits*, and Snoop Dogg's *Tha Last Meal*.

In singles, No. 1-ranked BMG held a slim lead over WEA, 22.9% vs. 22%. BMG's market share was down from the 25.2% it had in the first six months of last year. Placing second in singles distribution, WEA accumulated a 22% market share. a

(Continued on next page)



## newsline...

**MUSIC RETAILERS** remain cautiously optimistic that stronger numbers will return in the next six months, despite first-half 2001 sales that at times mirrored the sluggish U.S. economy. "Year to date, it has certainly been a difficult music market," says Dave Alder, senior VP of product and merchandising for the Virgin Entertainment Group (VEG), North America. "We expected a much bigger performance across the industry on certain titles." According to SoundScan, year-to-date unit sales are down 5.5% from '00. By this time last year, the business had seen three of the four biggest debuts of all time, with albums by 'N Sync (first-week sales of 2.4 million units), Eminem (1.8 million), and Britney Spears (1.3 million). While hopeful, not all retailers are confident that anticipated releases from 'N Sync and Mariah Carey, among others, will replicate those numbers. Eminem, in particular, had a street buzz last year that will be hard to reproduce. "There [was] definitely something unique about a white rapper who's dissing everybody from God to his wife," says Scott Levin, director of marketing for Musicland. Apart from 'N Sync and Carey, Alder says, there's not a great deal coming through until August, with the exception of Björk, Faithless, and Macy Gray. "We can depend on those acts," he says. Potential mega-volume releases from Michael Jackson and Guns N' Roses continue to tease retailers, although repeated delays have made some skeptical. "We've been assured we'll have both of them for about the past six years," Alder says. Numerous retailers report strong growth in rock albums, though a number of recent releases in the genre have opened big but dropped off quickly. Blink-182's *Take Off Your Pants and Jacket* (MCA), for example, debuted at No. 1 but saw sales slip 53% in its second week. Still, one retailer says, growth for rock acts is "healthy" for the business because "there's an opportunity with those kind of artists to develop catalog." With the popularity of file-sharing on the Internet, some retailers think today's youth market is buying songs instead of artists. "Kids are more in tune to a particular song they hear on the radio," says Jerry Kamiler, divisional merchandise manager of music for Trans World Entertainment. "They have an allegiance to the last song. As a result, when that sophomore release comes out, it's harder to project how well it's going to do." One surprise this year is steady sales for movie soundtracks, including *Tomb Raider*, *The Fast and the Furious*, and *Shrek*. Levin says, "Producers and film companies have taken a little more time to get a marquee artist or two on the [soundtrack]."

**AMAZON.COM** has ended a two-week free-shipping promotion for purchases of two or more CDs, books, or DVDs/videos. The offer came under criticism, as the e-tailer raised the prices of many of its items at the same time. In response, rival Barnesandnoble.com began offering free shipping with purchases of two or more items, but it did not raise product prices (*Billboard Bulletin*, July 3). Amazon described the promotion as "an experiment" and is said to have lowered prices that were raised in association with the offer, analysts say. The company anticipated that the promotion would give a last-minute push to second-quarter sales in its core business area of books, music, and video. Amazon is expected to announce first-half results July 23.

**LAUNCH MEDIA** is teaming with Miller Brewing's Genuine Draft brand to promote a Miller-sponsored concert event known as MGD Blind Date. As part of the promotion, visitors to MGD.com entering to win tickets to the show will also be entered to win one of 750,000 units of a special Launch-branded CD-ROM featuring Blues Traveler. Consumers can also go to Launch.com to enter to win a trip for two to the show. Now in its fifth year, MGD Blind Date is an annual concert in which the show's artist and venue remain a secret until the night of the event.

**MICROSOFT'S** Internet service provider (ISP) MSN is the exclusive online sponsor of Janet Jackson's 2001 *All for You* world tour. As part of the promotion, MSN will host online chats with Jackson, create a special Internet radio station featuring her favorite songs, and provide interviews and behind-the-scenes video footage of the artist's rehearsals. Fans can also enter to win a chance to meet Jackson and attend her concert in Paris. In addition, MSN is launching a new co-branded ISP service, Janet on MSN, that will feature exclusive Jackson content.

## UMVD STAYS UP, BMG HITS BUMP IN MARKET-SHARE RANKINGS

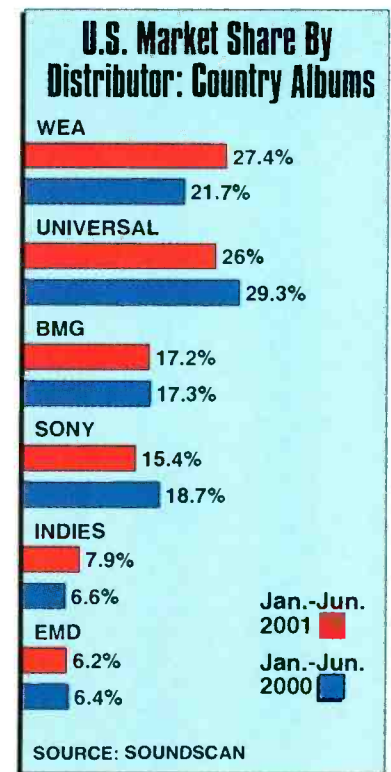
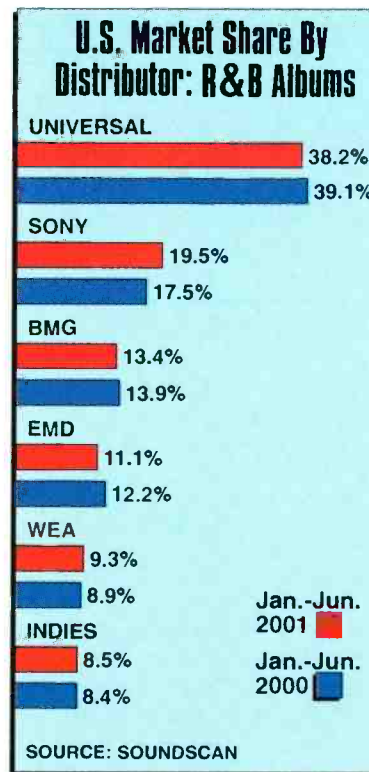
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big jump from the 16% it had last year, when it ranked fourth. UMVD, meanwhile, fell to third place, with a 20.5% share, down from its second-place finish with 21.2% in the first half of 2000.

With the majors abandoning the singles market, the independent sector continues to gain market share, finishing fourth with a 13.9%, up from the 11.6% it achieved in last year's first half. Meanwhile, Sony placed fifth with a 12% share, and EMD was a distant last with 8.7%.

In R&B albums, UMVD has an iron grip on first place with a 38.2% share—almost twice the size of No. 2 R&B distributor Sony's 19.5% share. BMG finished third at 13.4%, with EMD at 11.1%, WEA at 9.3%, and the independent sector collectively at 8.5%.

In country albums, WEA finished as the No. 1 distributor with 27.4%, up from the 21% the company had in the first half of 2000. UMVD placed second with 26%, almost nine percentage points



ahead of BMG's 17.2%. Sony had the No. 4 ranking with 15.4%, while the independent

sector finished in fifth with 7.9%, and EMD came in last with 6.2%.

## EXECUTIVE TURNTABLE

**DISTRIBUTION.** WEA Corp. promotes **Joe Barsuglia** to VP of operations/distribution in Burbank, Calif. WEA Corp. also names **Rick Rieger** VP of adult music in Burbank, Calif. They were, respectively, director of operations systems and VP of music content for IJAM Entertainment.

**Joe Marziotto** is promoted to VP of catalog sales for Sony Music Distribution in New York. He was senior director of catalog sales.

Provident Music Distribution names **Natalie Gilbert** senior staff accountant and **Kim Roye** national accounts data entry asso-



BARSUGLIA



RIEGER



MARZIOTTO

ciate. **Jason Harrell** and **Lesley Caraway** are named telephone sales representatives for the Christian Booksellers Assn. market, **Jaime Matlock** is named collection associate, and **Collie Strain** is named programmer/analyst in Franklin, Tenn. They were, respectively, staff auditor

for Deloitte & Touche, temporary receptionist/office assistant for the Provident Music Group, temporary telephone representative for Provident Music Distribution, executive assistant to chamber director/festival president for the Humboldt Chamber of Commerce, a legal and collections administrator for Ingram Book Company, and IT programmer for Client Distribution Services.

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IBC/SHELL

## Koch Names Scarcello Sales VP As Toney Exits; Manifesto Resurrects Dead Kennedys' Catalog

**SALES SHUFFLE AT KOCH:** Koch International in Port Washington, N.Y., has named **Rob Scarcello** its VP of sales and marketing.

Scarcello will report directly to Koch president **Michael Rosenberg**. He will be in charge of Koch's regional and national sales directors (including East Coast sales director **Gerald Moss** and West Coast sales director **Vernon McNemar**), marketing director **Brenda Dunlap**, and the firm's sales and marketing staffs.

He most recently was VP of sales and distribution for New York-based TWT Records and previously spent 13 years at Sony Music as director of marketing and information development.

Scarcello took the reins at the indie distributor just in time for Koch's 2001 sales meeting, which convened July 12 at the Harrison Conference Center in Glen Cove, N.Y.

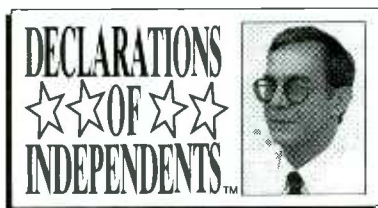
Just before the official announcement of Scarcello's appointment, Koch laid off director of national account sales **John Toney**. The company has eliminated his position. Toney is seeking other opportunities and can be contacted at 516-674-4423.

Rosenberg says that "no other change [in the sales staff] is expected, foreseen, [or] planned." He adds, "We're very excited about having somebody like Rob. We wanted somebody who had experience working bigger records, because we're getting bigger records. And we wanted somebody who had experience at a major and at the same time had experience at an indie. He'll be able to bring a new perspective to our company."

**DEAD KENNEDYS REDUX:** After a protracted period out of print—owing to an equally protracted legal tussle among ex-bandmates—most of the **Dead Kennedys'** back catalog will be brought back into print Sept. 11 through Los Angeles-based Manifesto Records.

The albums in question are *Plastic Surgery Disasters*, the San Francisco punk unit's 1982 sophomore album (which will be combined on CD with the 1981 EP *In God We Trust, Inc.*); *Frankenchrist*, the 1985 album that sparked a high-profile Los Angeles obscenity trial involving its graphic **H.R. Giger** cover; *Bedtime for Democracy*, the group's final studio album, from 1986; and the 1987 greatest-hits collection *Give Me Convenience or Give Me Death*.

Manifesto will also issue a hitherto unreleased DKs set: *Mutiny on the Bay*, the first-ever authorized live album by the band. The set contains such tart Kennedys concert staples as "Kill the Poor," "Holiday in Cambodia," "California Uber Alles," and "MTV Get



by Chris Morris

Off the Air."

The forthcoming reissue will leave *Fresh Fruit for Rotting Vegetables*, the band's 1980 IRS Records debut, as the sole DKs title currently out of U.S. release.

The Manifesto program is the end product of a rancorous lawsuit that pitted singer **Jello Biafra** against bassist **Klaus Fluoride**, guitarist **East Bay Ray**, and drummer **D.H. Peligro**, who maintained they had been dramatically shortchanged on their royalties by their one-time partner. In May 2000, a jury in San Francisco Superior Court found in favor of Fluoride, Ray, and Peligro and their Decay Music partnership.

With majority control of the band's masters in their hands, the three musicians moved the DKs catalog from Alternative Tentacles, the San Francisco label that originally issued the albums (and

*After a protracted period out of print—owing to an equally protracted legal tussle among ex-bandmates—most of the Dead Kennedys' back catalog will be reissued.*

which Biafra still operates) to Manifesto, which is operated by L.A. attorney **Evan Cohen**.

Manifesto is distributed in the U.S. and Canada by Navarre in New Hope, Minn.

**FLAG WAVING:** Lovers of old-fashioned rock and pop concept albums will get their fill, and then some, from **Of Montreal's** devilishly complicated and (literally) sprightly Kindercore album *Coquelicot Asleep in the Poppies: A Variety of Whimsical Verse*.

"It's a pretty convoluted story," admits **Kevin Barnes**, the multi-instrumentalist vocalist and mastermind behind the Athens, Ga.-based band, which is part of the loosely knit, like-minded Elephant 6 Collective of contempo-

rary pop-rock bands.

As Barnes explains the story, "[The character] Coquelicot is an 'efebulum'—that's something I created. They're fairy-like creatures who place bells inside people's hearts. She decides to cast her bells aside and see what life is like as a human."

The narrative of *Coquelicot Asleep in the Poppies*, as its title suggests, involves the dreams that come to Barnes' elfin heroine as she



OF MONTREAL

slumbers; the characters who people the album's 22 songs, Barnes says, "live inside of her mind."

It's an inventive, if sometimes dizzyingly dense, album, which climaxes with a primarily instrumental 18-minute track that features Barnes on piano. The bandleader, who also contributes electric and lap steel guitar, autoharp, bass, and percussion, gets richly colored support from accordionist **Julian Koster**, reed and keyboard player **Dotie Alexander**, cellist **Heather McIntosh**, trumpeter **Scott Spillane**, and multi-instrumentalists **Andy Gonzales** and **Derek Almstead**.

Barnes acknowledges the influence of some well-known concept albums from the past. "I really love the **Pretty Things'** *SF Sorrow*," he says, adding that the **Beatles'** *Sgt. Pepper's Lonely Hearts Club Band* and the **Mothers of Invention's** *We're Only in It for the Money* (itself a spoof of the Fab Four's '67 album) also left their mark.

Of Montreal has already toured *Coquelicot* extensively this year; the West Coast leg of the journey featured elaborate props, sculptures, and backdrops created by Barnes' brother **Dave**, who functions as an additional member of the band (and creates the brightly colored, cartoonish artwork that graces the band's record covers).

Barnes says he imagines an even more elaborate approach to the theatrical elements of the group's presentation: "Me and Dave are always talking about how great it would be to have an animated feature to go with the songs."

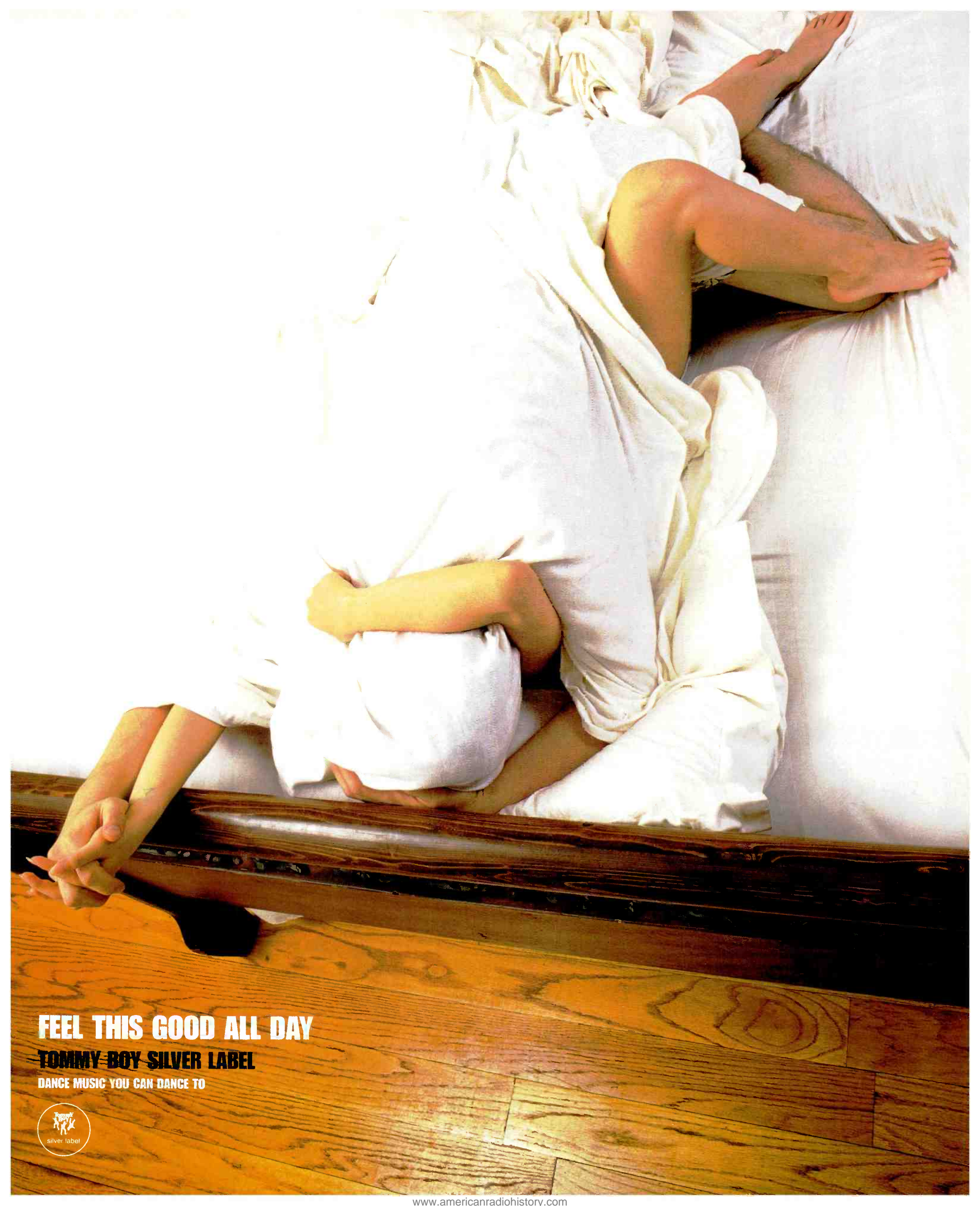
While Barnes says that more touring in the fall is a possibility, Of Montreal wants to focus on making a new record—one that will be, in his words, "more easily digestible, more of a pop record... just kind of more fun."

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	LIL JON & THE EAST SIDE BOYZ BME 2220/TVT (10.98/16.98)	<b>No. 1</b> PUT YO HOOD UP 7 weeks at No. 1
2	2	3	PENNYWISE EPITAPH 86600* (16.98 CD)	LAND OF THE FREE?
3	3	5	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6
4	31	11	EVA CASSIDY BLIX STREET 10073 (16.98 CD)	TIME AFTER TIME
5	6	27	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
6	4	2	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD) HS	ROOTY
7	7	6	MARCO ANTONIO SOLIS FONOVI 0527 (10.98/16.98) HS	MAS DE MI ALMA
8	15	3	VARIOUS ARTISTS SIDE ONE DUMMY 71227 (9.98 CD)	WARPED: 2001 TOUR COMPILATION
9	5	7	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD) HS	COME DREAM WITH ME
10	9	50	BAHA MEN ▲ <sup>3</sup> S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
11	NEW		CRADLE OF FILTH SPITFIRE 15207 (16.98 CD) HS	BITTER SUITES TO SUCCUBI
12	17	4	THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98) HS	DOCTOR OF LOVE
13	12	9	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI
14	13	7	VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001
15	8	2	SCREWBALL HYDRA 9201*/LANDSPEED (17.98 CD) HS	LOYALTY
16	10	7	STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD
17	NEW		PFR SQUINT 6156 (13.98 CD) HS	DISAPPEAR
18	19	9	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
19	18	18	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
20	25	13	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001
21	30	33	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
22	20	10	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE
23	14	6	AIR SOURCE 10332*/ASTRALWERKS (16.98 CD)	10 000HZ LEGEND
24	21	9	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN
25	23	20	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
26	16	3	ESHAM OVERCORE 2260/TVT (10.98/16.98) HS	TONGUES
27	24	11	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL
28	28	13	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING
29	NEW		BROTHA LYNCH HUNG BLACK MARKET 5221 (11.98/16.98)	THE BEST OF BROTHA LYNCH HUNG
30	NEW		RICHARD "HUMPTY" VISSION TOMMY BOY SILVER LABEL 1484/TOMMY BOY (17.98 CD) HS	DAMN THAT DJ MADE MY DAY
31	RE-ENTRY		EVA CASSIDY RENATA 70001 (16.98 CD)	NO BOUNDARIES
32	37	3	VARIOUS ARTISTS NARM 50006/RVYO (1.99 CD)	BET ON JAZZ PRESENTS: JAZZ NOW
33	26	57	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
34	27	3	MARCUS MILLER 3 DEUCES 83534/TELARC (16.98 CD) HS	M SQUARED
35	22	5	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98) HS	SPANKMASTER
36	43	2	PEPE AGUILAR ○ MUSART 2503/BALBOA (8.98/12.98)	LO MEJOR DE NOSOTROS
37	NEW		BY THE TREE FERVENT 018 (17.98 CD)	INVADE MY SOUL
38	29	3	OUTSIDAZ RUFFLIFE 61201* (12.98/17.98) HS	THE BRICKS
39	39	13	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND
40	50	10	REV. CLAY EVANS AND THE AACR MASS CHOIR MEEK 4014 (11.98/16.98)	CONSTANTLY
41	34	8	CHUCK BROWN RAW VENTURE 9/LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.
42	41	6	EVERYTHING BUT THE GIRL ULTRA 1082 (16.98 CD)	BACK TO MINE
43	36	2	SPYRO GYRA HEADS UP 3061 (16.98 CD)	IN MODERN TIMES
44	11	2	ICED EARTH CENTURY MEDIA 8005 (16.98 CD) HS	HORROR SHOW
45	47	6	JEFFREY GAINES ARTEMIS 751071 (17.98 CD)	ALWAYS BE
46	44	8	JAMES HALL & WORSHIP AND PRAISE DESTINY 7701 (10.98/16.98) HS	WE ARE AT WAR
47	33	11	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK
48	40	3	J.A.G. BLAKCITY 1004 (11.98/17.98)	STRAIGHT TO THE POINT
49	NEW		MOOCHIE MACK CASINO/IN THE PAINT 8166/KOCH (11.98/17.98)	BROKE PIMPIN'
50	NEW		SOUNDTRACK VANGUARD 79586 (16.98 CD)	SONGCATCHER

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). \*Asterns 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.





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## Valley's 10-K Reveals Gross-Margin Problem; Pacific Coast Is Mum On Potential Investors

**COUNTING PENNIES:** Valley Media's problems and the solutions that the company's executives have implemented to solve them have been reported extensively in this space.

But the company's 10-K, which Valley has just filed with the Securities and Exchange Commission (SEC), shows clearly what its biggest problem appears to be: Valley had a gross margin of only 8.5% in the fiscal year that ended March 31. That percentage is far below the 12%-15% range that most one-stops reported in the early to mid-1990s.

It's clear that in the past, the company cut some pretty aggressive deals just to get business. But that tactic never works in the long run, although every three years or so it seems some music merchandiser or another has to be taught that lesson all over again.

**Peter Berger**, COO at the Woodland, Calif.-based company, reports that he is now focusing closely on gross margin and says he wants to get it back into the 12% range.

He adds that he will attempt to improve all margins and recently reduced the company's revolving credit facility, which is supplied by Congress Financial, from \$240 million to \$175 million. Berger emphasized that the reduction was his idea, not the bank's. "We don't need that much, and we can't afford to pay a huge interest bill."

By reducing the line, interest expenses will decrease, which should help profitability. Also, he points out that the company sold off its rental

video business and is reducing its inventory so the "\$175 million is a very workable level for us."

The 10-K also broke out sales by product line and showed that the company's 12% drop in sales to \$803.7 million in the fiscal year that ended March 31, from \$914.3 million in fiscal 2000, was due to an 8% drop in its full-line distribution business, from \$571.8 million to \$524.7 million,



**RETAIL TRACK**  
by Ed Christman

and a 26% drop in its online fulfillment business, from \$297.2 million to \$228.5 million.

I RECENTLY pored over some 10-Ks that I hadn't had a chance to read when they were first issued and found an interesting tidbit in Barnes & Noble's. It says that a "principal stockholder/director/executive officer of [Barnes & Noble] was a significant minority investor" in Alliance Entertainment, which it says is Barnes & Noble's sole supplier of music.

Although the name of that investor wasn't disclosed in that document, another Barnes & Noble filing with the SEC identifies the investor as Barnes & Noble chairman **Len Riggio**. Since the document only specifies that he is a "significant" minority

holder, I checked around with sources to try to determine how much he owns. Some sources suggest that his equity investment totals about 35%, while others close to the company suggest it is about 10%-20%.

**OUT OF HERE:** Music Merchandisers, the 4-year-old Los Angeles-based one-stop, has shuttered, according to sources. The wholesaler, which was a key supplier to the Los Angeles urban independent retail community, got into a cash-flow jam, apparently because of weak credit management. It has been winding down its operations since June. Owner **Al Kalnin** acknowledges that the company made some mistakes along the way.

**ON THE HEELS** of Tower Records/Video/Books' attempts to secure extended payment terms for slow-moving product, Borders Books & Music is sending a letter to suppliers asking for the same terms they provide Tower. In a copy of the letter obtained by *Billboard Bulletin*, Borders requests that one-year dating be extended in "various combinations" to Borders. For example, the letter says, "One-hundred and eighty days plus a 10% discount."

Some independent suppliers contacted by *Billboard* grouse that they have not made any concessions to Tower so they won't make any to Borders, while others say they will be happy to give the same terms to Borders. Borders executives were unavailable for comment.

**CHECKING ID:** Although Pacific Coast One-Stop owner **Ralph Johnson** claims he has two potential investors that can help save the financially troubled company, it appears that he did not file their names with Bankruptcy Court on June 29 as he previously indicated he would. He also refused to identify them publicly.

After filing for bankruptcy protection May 2 at the U.S. Bankruptcy Court in the Central District of California in Woodland Hills, Pacific Coast received approval May 25 for interim financing of \$537,000 from Coast Business Credit. In return for the funds, Pacific Coast agreed either to produce a letter of intent from a potential investor within 30 days or to liquidate the operation. On June 27, Johnson told me that the 30-day countdown was set to expire June 29 and that he would file the identities of the investors with the court on that day.

Nevertheless, he subsequently says that his lawyer advised him that he has to reveal the identity of the investor only to Coast Business Credit, which is owed some \$10 million as the supplier of Pacific Coast's revolving credit facility. Johnson says he is preparing documents for Coast Business Credit so it can verify that the potential investors have the necessary funds. If the court and the bank accept the legitimacy of the suitors, Johnson has another 60 days to close the deal or he must liquidate.

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The advertisement features a collage of music-related items. On the left, there's a CD cover for 'amped' by Christina Aguilera. In the center, there's a CD case for 'ambush!' and another for 'AMIGO!'. To the right, there are several screenshots of the AEC website, showing a search interface and a product listing for 'Herbie Hancock & B.B. King LP King Milestones 2000/04/27'. The AEC logo and 'ONE STOP GROUP' are prominently displayed at the bottom left.

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# Liquid Enters Subscription-Service Race; Microsoft Makes MP3 Move

**LIQUID SUB SERVICE:** Liquid Audio is developing a digital subscription service that aims to compete with offerings from the likes of MusicNet and Pressplay.

Liquid Audio senior VP **Dick Wingate** says the offering will be a "white-label service" licensed to third parties that will include retailers, Web portals, and consumer-electronics manufacturers. It is expected to launch this fall.

Liquid Audio is negotiating with major and independent labels to license tracks for the subscription service, which will offer downloads on a "rental" basis.

"It's a way for people to pay at a discounted rate for content that has limited capabilities—limited by time and by output," says CEO **Gerry Kearby** of the tethered subscription offering. "We didn't build anything new. We just added a different payment mechanism, and we added the ability to update licensing."

The company will continue to offer à la carte and promotional downloads, in addition to subscriptions.

A streaming function, however, will not be part of the Liquid feature set—a major difference from proposed offerings in the works from MusicNet and Pressplay. Executives associated with those services have indicated that on-demand streaming will be incorporated into versions of their subscription packages.

"I wouldn't pay anything per month to watch RealAudio streams re-buffer," Kearby quips. "The Internet is not a perfect real-time mechanism."

Liquid is also aiming to have some kind of transfer-to-device functionality, but specifics have not yet been worked out.

Then there's the issue of actually obtaining content from the majors—a factor for every would-be rival to MusicNet and Pressplay.

"All the majors have stood before Congress and said that they're going to license openly and on fair terms," Kearby says. "We're holding them to those statements."

**NAPSTER STILL DARK:** As of press time, file-sharing at Napster was still out of commission, while the swappery performed maintenance on its filtering technology.

The lights went out at the beginning of July. So far the company's only statement on the issue—in a message on its home page—is it needs to "upgrade the databases that support our new file-identification technology."

But no matter when Napster returns to functionality, the consumer momentum once enjoyed by the service is clearly gone. Whether it will return once a legitimate version of Napster emerges later this summer is in doubt. As traffic on the service has waned, usage numbers for such alternative services as Aimster, Gnutella applications Limewire and Bearshare, "satellite"-sharing service Audiogalaxy,

and competing peer-to-peer technology Fasttrack are all booming.

Meanwhile, Napster has initiated a filtering system that identifies files via a mix of text recognition and acoustic fingerprints and has disabled all previous incarnations of its software. Users who wish to use Napster when it returns must upgrade to the more secure version.



KEARBY

Sources say the decision to suspend service was voluntary. A time frame for the reinstatement of file-sharing has not yet been disclosed.

**MP3 COMPATIBLE:** In an effort to keep pace with media-player software from such competitors as RealNetworks and MusicMatch, Microsoft is stepping up the MP3-compatibility of its Windows Media Player. In a first for the company, its newest version of the player due this fall will allow users to plug in MP3-encoding software.

The player has always been able to play downloaded MP3s and MP3 files created through other software applications, but Windows Media users previously have been unable to directly rip tracks from CDs into MP3 files.

The updated player, to be bundled with Microsoft's new XP operating system, will still convert files into the company's proprietary WMA format on a default basis. But it also will be designed with an open architecture, enabling users to buy encoding software from third parties that can plug in to the application and convert files into the MP3 format. The player will direct users to the sites of companies that sell MP3-encoding plug-in software.

Current versions of players from RealNetworks and MusicMatch allow users to convert files into MP3 at no additional charge.

The feature is one of a handful of new functions of the Windows Media Player designed to appeal to MP3 loyalists. The player will also offer improved MP3 meta-data and file management.

"There are some people who think we are trying to disable MP3-encoding on the Windows XP operating system, and that is not even close to the truth," says **Geordie Wilson**, an executive with Microsoft's digital media division.

Analysts say the move allows Microsoft to add MP3-encoding functionality and market to MP3 fans,

## SITES + SOUNDS

by Brian Garrity

without the expense of licensing encoding software or appearing to get too cozy with the format.

**JAPAN EYES NAPSTER:** The Recording Industry Assn. of Japan (RIAJ) has asked Napster to remove from its service nearly 10,000 music files controlled by its member labels.

The RIAJ says it is sending a list of 4,179 songs to the International Federation of the Phonographic Industry (IFPI) on behalf of Japanese labels Victor Entertainment, For Life Records, Vap, Avex, and Tri-M. In addition, a list of 5,718 songs will be forwarded to the Recording Industry Assn. of America (RIAA) on behalf of Universal Music K.K., Sony Music Entertainment (Japan), and Warner Music Japan.

RIAJ members will use the IFPI's Songbird file-search software to find songs on Napster that belong to their catalogs. The body is reportedly prepared to pursue

legal action against individual Napster users and may pressure Internet service providers to disclose information about subscribers who are illegally sharing files.

**PUBLISHERS SUE AIMSTER:** A group of well-known songwriters and publishers has filed a copyright-infringement suit against Aimster; its CEO, **Johnny Deep**; and his companies AbovePeer and Buddy USA (*Billboard*, July 14).

The suit, filed recently in U.S. District Court for the Southern Dis-



trict of New York, contends that songs whose copyrights are controlled by the plaintiffs—songwriting team **Jerry Leiber** and **Mike Stoller** and publishing companies the Rodgers & Hammerstein Organization, Criterion Music, and Famous Music—are illegally available on Aimster. The plaintiffs seek \$150,000 for each infringement and an injunction to prevent Aimster from making the songs available.

Aimster is currently embroiled in suits with the RIAA and America Online. Deep says the publishers'

lawsuit is a violation of a June 22 order that enjoined the RIAA and its member labels from suing Aimster in other forms. "We've asked the court here in Albany [N.Y.] for a contempt order against the major record labels," Deep says. "We believe that the publishers and labels are all acting in collusion."

Aimster has also been sued by the Motion Picture Assn. of America, alleging that the service allows users to swap copyrighted films.

**LIVE365 LAYOFFS:** Streaming audio firm Live365 has laid off 22 employees, or 27% of its staff. The cuts—which include chief technology officer **Peter Rothman** and VP of strategic development **John Schenk**—reflect a desire to "stay as tight and lean as we possibly can," one official says. Despite reports to the contrary, officials insist that Foster City, Calif.-based Live365 is not closing. Schenk allegedly posted reports of its demise on the Internet, causing the confusion. One executive says, "We're hoping to hire most of [the fired staffers] back, maybe all—except for John."

Assistance in preparing this issue's column was provided by **Steve McClure** in Tokyo and **Erik Gruenwedel** and **Todd Martens** in Los Angeles.

## TRAFFIC TICKER

Top Online Retail Sites

### Traffic In May

#### TOTAL VISITORS (in 000s)

1. amazon.com	18,928
2. bmgmusicservice.com	5,956
3. columbiahouse.com	4,914
4. cdnow.com	4,473
5. barnesandnoble.com	4,223
6. walmart.com	3,119
7. bestbuy.com	2,906
8. bluelight.com	2,600
9. buy.com	2,241
10. circuitcity.com	1,283

#### PERCENTAGE OF MALES 18+

1. circuitcity.com	69.7
2. buy.com	64.0
3. bestbuy.com	63.7
4. emusic.com	58.3
5. columbiahouse.com	57.1
6. cdnow.com	48.5
7. amazon.com	47.6
8. towerrecords.com	45.7
9. samgoody.com	44.8
10. bmgmusicservice.com	42.5

#### PERCENTAGE OF FEMALES 18+

1. borders.com	63.3
2. walmart.com	56.2
3. bmgmusicservice.com	54.8
4. barnesandnoble.com	53.8
5. bluelight.com	52.7
6. amazon.com	45.1
7. towerrecords.com	40.6
8. columbiahouse.com	39.3
9. cdnow.com	36.5
10. buy.com	33.8

Source: Media Metrix  
May 2001. Sites categorized by Billboard  
Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.

## Billboard

JULY 21, 2001

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	6	18	<b>SONGBIRD</b> BLIX STREET 10045 3 weeks at No. 1	EVA CASSIDY	—
2	2	27	<b>O BROTHER, WHERE ART THOU? ▲</b> MERCURY (NASHVILLE) 170069	SOUNDTRACK	14
3	RE-ENTRY		<b>LIVE AT BLUES ALLEY</b> BLIX STREET 10046	EVA CASSIDY	—
4	1	2	<b>SONGS IN A MINOR</b> J 20002	ALICIA KEYS	2
5	3	9	<b>MOULIN ROUGE ▲</b> INTERSCOPE 493035	SOUNDTRACK	9
6	RE-ENTRY		<b>TIME AFTER TIME</b> BLIX STREET 10073	EVA CASSIDY	161
7	4	5	<b>ESSENCE</b> IDJMG 170197/LOST HIGHWAY	LUCINDA WILLIAMS	123
8	5	33	<b>A DAY WITHOUT RAIN ▲</b> REPRISE 47426/WARNER BROS.	ENYA	38
9	8	7	<b>BREAK THE CYCLE ▲</b> FLIP/ELEKTRA 62626/EEG	STAIN'D	3
10	9	16	<b>DROPS OF JUPITER ▲</b> AWARE/COLUMBIA 69888/CRG	TRAIN	18
11	14	6	<b>TIME* SEX* LOVE*</b> COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE)	MARY CHAPIN CARPENTER	128
12	RE-ENTRY		<b>EVA BY HEART</b> BLIX STREET 10047	EVA CASSIDY	—
13	7	5	<b>AMNESIAC ●</b> CAPITOL 32764	RADIOHEAD	58
14	10	5	<b>ACOUSTIC SOUL ●</b> MOTOWN 013770/UNIVERSAL	INDIA.ARIE	50
15	12	4	<b>TAKE OFF YOUR PANTS AND JACKET</b> MCA 112627	BLINK-182	8
16	15	13	<b>EVERYDAY ▲</b> RCA 67988	DAVE MATTHEWS BAND	24
17	RE-ENTRY		<b>THE OTHER SIDE</b> CBD 2263/LIAISON	CHUCK BROWN AND EVA CASSIDY	—
18	18	28	<b>ALL THAT YOU CAN'T LEAVE BEHIND ▲</b> INTERSCOPE 524653	U2	82
19	16	3	<b>SHANGRI-LA DEE DA</b> ATLANTIC B3449/AG	STONE TEMPLE PILOTS	48
20	17	8	<b>REVEAL ●</b> WARNER BROS. 47946*	R.E.M.	143

● 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

## Unlikely Couple Weaving Musical Magic Into Barker's Art

BY CHRISTA TITUS

At first glance, Clive Barker, Jonathan Davis, and Richard Gibbs are three people you wouldn't think shared a lot in common.



KORN

Horror writer/artist/director Barker created the *Hellraiser* saga that introduced Pinhead, one of film's most memorable monsters. Davis fronts the innovative Immortal/Epic hard-rock act Korn, and film composer Gibbs (*Dr. Dolittle*, *10 Things I Hate About You*) is a former member of pop outfit Oingo Boingo.

But despite their unlikely backgrounds, a love of art and mutual admiration for one another's work is spawning a unique medium that Barker calls "a theater of paint and sound": a DVD that will let viewers journey through the surreal landscapes of Barker's paintings, guided by eerie musical scores created by Gibbs and Davis.

Davis describes the concept as "a post-millennium coffee-table book" for DVD that can either be enjoyed as a piece of animated art or as an album. Besides taking interactive expeditions that com-

bine elements of horror and art with technology, viewers can watch Gibbs and Davis scoring some of the paintings and, conversely, Barker painting while listening to their compositions.

The yet-to-be-titled DVD will be mixed in surround sound. Barker intends to hand over at least 12 paintings to be scored (Davis says he and Gibbs plan on producing the music as well as writing it), and he may contribute lyrics, too. Commentary from the trio will also be included.

"I don't know what the capabilities of a DVD are," Gibbs says about the potential features of the disc. "This is something that we have to learn once we get deeper into it, and I'm sure creative possibilities will open up to us."

Gibbs and Davis are Barker fans—Davis calls himself "a fuckin' *Hellraiser* freak"—so, eager to engage him in some type of creative endeavor, they arranged an introduction last year. The idea of writing music to complement artwork struck Gibbs while visiting Barker's Los Angeles compound and touring a house that displays nothing but hundreds of canvases that Barker has painted.

"I said, 'It's kind of popped into my head, but it would be fun for Jon and I to write music for one of your paintings—to score a painting,'" Gibbs recalls. "I've never done that. I've done moving pictures—why couldn't I do a still one?"

Barker selected a painting that had graced a collection of his plays, *Incarnations*, for the pair to work with. Three days later, the result was a five-minute

soundscape of samplers, synthesizers, and an extremely altered take on Davis' vocals. Gibbs



GIBBS

describes it by saying, "Ever heard of 'Revolution 9' by the Beatles? Jonathan made that sound like the Osmonds."

Upon hearing the music, Barker says, "I was practically wetting myself. What got me was the depth of conviction between the music and the image. I don't like to use the word 'soundtrack' because I think that's a reduction in terms, but on one level, that's what they're doing. I think they're also providing a kind of explanation for the nature of the paintings."

Composing the rest of the music is on hold, since Davis is recording

a new Korn album (scheduled for release in November) and "doesn't want to screw over either project" by working on them simultaneously. He estimates the DVD will be released early next year.

The cost and running time of the DVD, as well as questions regarding whether it will be marketed as an audio or a visual product, are up in the air. Since the release is in its infancy, Epic executives were not able to comment on marketing plans.

But Borders VP of merchandising and multimedia Len Cosi (Continued on page 80)

## Underdog, Madeline, Felix Surface On DIC; Artisan Spruces Up 'Total Recall' For DVD

**DIC IS BACK:** Leading children's animation producer DIC Entertainment returns to the video business with a full slate of releases scheduled to roll out over the next few months.

DIC spent years languishing at Buena Vista Home Entertainment, but its owners have regained distribution control and recently inked a new deal with Lions Gate Home Entertainment. In addition, the company appointed **Don Gold** as executive VP of worldwide home entertainment. A longtime video executive in the kids' market, Gold was previously at Harvey Entertainment and has guided the retail launch of such kids' mainstays as *Thomas the Tank Engine and Friends*.

At DIC, Gold will oversee a stable of name properties, including *Madeline*, *Inspector Gadget*, *Sabrina: The Animated Series*, and *Carmen Sandiego*. DIC also controls the distribution of titles from Golden Books Family Entertainment, which include *Underdog* and *Felix the Cat*.

While the company will focus on the VHS market, DVD will also be part of the picture. "Retail accounts are looking for kids' DVD product," Gold says, "and even though they're not carrying a lot, they want to be in the game, and so do we."

On Sept. 25, DIC will release *Madeline's Manner* simultaneously on VHS and DVD. A *Felix the Cat* DVD collectors' edition is due July 31 from the Golden Book catalog, as is *The Underdog Chronicles*.

DVD pricing on the titles will be \$14.99, and extras will be limited. "When it comes to bells and whistles, kids don't need them," Gold says. "They don't have the attention to play around with the remote. They just want to watch the movie."

**THE TOTAL 'TOTAL RECALL':** Having put more than 24 hours of extras on the collectors' edition of *Terminator 2: Judgment Day*, Artisan Home Entertainment will give *Total Recall* the royal treatment.

Plain vanilla versions of the movie had been released in June 1997 and again in August 2000. On Sept. 18, *Total Recall: Special Limited Edition DVD* will be released, priced at \$26.98.

Bonus features include an interview with the movie's lead, **Arnold Schwarzenegger**—which is

only the third he's done for a DVD release. Previously, the actor provided commentary on the *Terminator 2* special edition and *Conan the Barbarian*, released by Universal Studios Home Video.

The behind-the-scenes documentary *Imagine Total Recall* examines the film's special effects, while a feature called "Rekall's Virtual Vacation" takes viewers on a visual vacation using relaxing images and music. The featurette *Visions to Mars* and director commentary by **Paul Verhoeven** are other bonus highlights.

But the most spectacular aspect of the release will be its packaging. Artisan is calling it a "metal Mars DVD case" that will have a round ball resembling the

red planet affixed to a square tin that holds the DVD. In the film, Schwarzenegger's character embarks on a trip to Mars after an attempt to take a virtual vacation goes awry.

Artisan has lined up three marketing partners for the release: *Esquire* magazine, JVC, and Langer Juices. *Total Re-*

*call* will also be supported by more than \$3 million in print and TV advertising.

Consumers who purchase a JVC DVD player, JVC car stereo DVD player, or JVC TV/DVD combination player can receive a free copy of the title via mail. *Esquire* will offer consumers a chance to win a Polarix watercraft, a vacation cruise from govacations.com, and a JVC DVD entertainment center. Langer Juices will advertise the title on more than 1 million bottles of its Red Cranberry Cocktail throughout the fall.

The *Total Recall* release will also kick off a fourth-quarter catalog promotion. Under the plan, Artisan will offer a free DVD of *The Blair Witch Project* when consumers purchase two Artisan special-edition DVD titles, including *Terminator 2*, *The Doors*, *Dirty Dancing*, *Drugstore Cowboy*, *Total Recall*, *Basic Instinct*, *Book of Shadows: Blair Witch 2*, and *Stargate*.

**NO FREE SHIPPING:** Amazon.com has stopped offering free shipping when consumers order two or more items from its book, music, or video stores. In addition to changing its shipping policy, Amazon recently increased the prices of some entertainment software items by about \$1.

PICTURE THIS

by Eileen Fitzpatrick



**Twenty Years and Counting.** Jeff Jenest, treasurer of the Video Industry AIDS Action Committee (VIAAC), presents a check for \$5,000 to Dr. Judith Currier of the UCLA AIDS Institute, as part of the group's ongoing commitment to support the AIDS Eradication Project at UCLA. The presentation took place at the new UCLA AIDS Care Facility on the university campus June 6 in Los Angeles. This June marked the 20th anniversary of the first reported AIDS case in the U.S. Formed in 1989, VIAAC is a nonprofit group of home entertainment volunteers that has raised and donated more than \$2 million to AIDS health-care facilities around the U.S. and Canada. Jenest is also senior VP of new business development for Playboy Entertainment.

# Top VHS Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				Year of Release	Rating	Suggested List Price
			TITLE	Label Distributing Label, Catalog Number	Principal Performers				
1	<b>NEW</b>		<b>BRING IT ON</b>	Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98	
2	1	3	COYOTE UGLY	Touchstone Home Video Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99	
3	2	10	THE EMPEROR'S NEW GROOVE	Walt Disney Home Video Buena Vista Home Entertainment 21638	Animated	2000	G	26.99	
4	<b>NEW</b>		CHARLIE'S ANGELS	Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore	2000	PG-13	19.96	
5	5	2	DISNEY'S THE KID	Walt Disney Home Video Buena Vista Home Entertainment 23057	Bruce Willis	2000	PG	19.99	
6	4	9	MISS CONGENIALITY	Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98	
7	3	4	ME, MYSELF & IRENE	FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98	
8	14	25	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	9.98	
9	6	6	GONE IN 60 SECONDS	Touchstone Home Video Buena Vista Home Entertainment 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99	
10	7	4	THE ORIGINAL KINGS OF COMEDY	Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95	
11	11	4	THE QUEENS OF COMEDY	Paramount Home Video 860483	Miss Laura Hayes Adele Givens	2000	R	14.95	
12	13	14	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99	
13	RE-ENTRY		*BATTERIES NOT INCLUDED	Universal Studios Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	7.50	
14	8	4	THE CELL	New Line Home Video Warner Home Video 5185	Jennifer Lopez	2000	R	14.95	
15	15	8	MISSION: IMPOSSIBLE 2	Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.95	
16	16	13	BIG MOMMA'S HOUSE	FoxVideo 2001291	Martin Lawrence	2000	PG-13	14.98	
17	9	4	SHAFT	Paramount Home Video 156283	Samuel L. Jackson	2000	R	14.95	
18	<b>NEW</b>		BEST LITTLE WHOREHOUSE IN TEXAS	Universal Studios Home Video 77014	Burt Reynolds Dolly Parton	1982	R	7.50	
19	<b>NEW</b>		HIGH PLAINS DRIFTER	Universal Studios Home Video 66038	Clint Eastwood	1973	R	7.50	
20	RE-ENTRY		HOUSESITTER	Universal Studios Home Video 81280	Steve Martin Goldie Hawn	1992	PG	7.50	
21	RE-ENTRY		THE LAST STARFIGHTER	Universal Studios Home Video 80078	Lance Guest Robert Preston	1984	PG	7.50	
22	10	6	TORA! TORA! TORA!	FoxVideo 2001292	Jason Robards Martin Balsam	1970	G	14.98	
23	RE-ENTRY		THE RIVER	Universal Studios Home Video 80160	Sissy Spacek Mel Gibson	1984	PG-13	7.50	
24	RE-ENTRY		HOWARD THE DUCK	Universal Studios Home Video 80511	Lea Thompson Jeffrey Jones	1986	PG	7.50	
25	27	18	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5063	Omar Epps Sanaa Lathan	2000	PG-13	14.95	
26	18	26	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	14.98	
27	22	6	ROAD TRIP	DreamWorks Home Entertainment 86392	Tom Green	2000	NR	14.99	
28	<b>NEW</b>		DEATH BECOMES HER	Universal Studios Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13	7.50	
29	12	15	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington	2000	PG	22.99	
30	33	5	STEPHEN KING'S IT	Warner Home Video 3293	Richard Thomas John Ritter	1990	NR	24.95	
31	34	40	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98	
32	32	6	STEPMOM	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95	
33	38	38	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95	
34	26	4	DORA THE EXPLORER: WISH ON A STAR	Nickelodeon Video Paramount Home Video 874673	Animated	2001	NR	12.95	
35	17	16	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.99	
36	20	4	THE ART OF WAR	Warner Home Video 18871	Wesley Snipes	2000	R	14.95	
37	<b>NEW</b>		BLESS THE CHILD	Paramount Home Video 156293	Kim Basinger	2000	R	14.95	
38	31	4	DORA THE EXPLORER: SWING INTO ACTION!	Nickelodeon Video Paramount Home Video 874433	Animated	2001	NR	12.95	
39	21	21	THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98	
40	28	15	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	22.95	

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications and VideoScan, Inc.

# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS			
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
1	4	3	<b>CAST AWAY (PG)</b>	FoxVideo 2001751	Tom Hanks Helen Hunt	<b>No. 1</b>
2	1	5	TRAFFIC (R)	USA Home Entertainment 601813	Michael Douglas Benicio Del Toro	
3	3	3	O BROTHER, WHERE ART THOU? (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21654	George Clooney	
4	2	4	CROUCHING TIGER, HIDDEN DRAGON (PG-13)	Columbia TriStar Home Video 06888	Chow Yun-Fat Michelle Yeoh	
5	<b>NEW</b>		UNBREAKABLE (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 42930	Bruce Willis Samuel L. Jackson	
6	5	9	MISS CONGENIALITY (PG-13)	Warner Home Video 18976	Sandra Bullock	
7	7	8	WHAT WOMEN WANT (PG-13)	Paramount Home Video 338383	Mel Gibson Helen Hunt	
8	10	12	BILLY ELLIOT (R)	Universal Studios Home Video 87112	Jamie Bell Julie Walters	
9	<b>NEW</b>		STATE AND MAIN (R)	New Line Home Video Warner Home Video 5210	William H. Macy Sarah Jessica Parker	
10	<b>NEW</b>		SAVE THE LAST DANCE (PG-13)	Paramount Home Video 334553	Julia Stiles	
11	6	7	BEST IN SHOW (PG-13)	Warner Home Video 18951	Eugene Levy Catherine O'Hara	
12	8	5	SHADOW OF THE VAMPIRE (R)	Universal Studios Home Video 86309	John Malkovich Willem Dafoe	
13	12	6	REQUIEM FOR A DREAM (R)	Artisan Home Entertainment 11556	Ellen Burstyn	
14	13	2	PROOF OF LIFE (R)	Warner Home Video 19045	Meg Ryan Russell Crowe	
15	11	2	THE PLEDGE (R)	Warner Home Video 19053	Jack Nicholson	
16	<b>NEW</b>		DUDE, WHERE'S MY CAR? (PG-13)	FoxVideo 2001758	Ashton Kutcher Seann William Scott	
17	<b>NEW</b>		YOU CAN COUNT ON ME (R)	Paramount Home Video 334555	Laura Linney	
18	9	8	QUILLS (R)	FoxVideo 2001765	Geoffrey Rush Kate Winslet	
19	16	6	BEFORE NIGHT FALLS (R)	New Line Home Video Warner Home Video 5250	Javier Bardem Johnny Depp	
20	15	6	VERTICAL LIMIT (PG-13)	Columbia TriStar Home Video 04944	Chris O'Donnell Robin Tunney	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

# Top DVD Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY			
			TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers	
1	<b>NEW</b>		<b>UNBREAKABLE (PG-13) (29.99)</b>	Touchstone Home Video Buena Vista Home Entertainment 21655	Bruce Willis Samuel L. Jackson	<b>No. 1</b>
2	1	3	CAST AWAY (PG) (29.98)	FoxVideo 2001790	Tom Hanks Helen Hunt	
3	3	4	CROUCHING TIGER, HIDDEN DRAGON (PG-13) (27.96)	Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	
4	<b>NEW</b>		DUDE, WHERE'S MY CAR? (PG-13) (26.98)	FoxVideo 2001793	Ashton Kutcher Seann William Scott	
5	2	2	SAVE THE LAST DANCE (PG-13) (29.99)	Paramount Home Video 334554	Julia Stiles	
6	5	3	O BROTHER, WHERE ART THOU? (PG-13) (29.99)	Touchstone Home Video Buena Vista Home Entertainment 21654	George Clooney	
7	6	5	TRAFFIC (R) (26.98)	USA Home Entertainment 60181	Michael Douglas Benicio Del Toro	
8	4	2	PROOF OF LIFE (R) (24.98)	Warner Home Video 19052	Meg Ryan Russell Crowe	
9	<b>NEW</b>		DOGMA (SPECIAL EDITION) (R) (29.95)	Columbia TriStar Home Video 5614	Matt Damon Ben Affleck	
10	17	20	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson	
11	7	2	THE PLEDGE (R) (24.98)	Warner Home Video 19053	Jack Nicholson	
12	8	6	VERTICAL LIMIT (PG-13) (27.96)	Columbia TriStar Home Video 05066	Chris O'Donnell Robin Tunney	
13	10	8	WHAT WOMEN WANT (PG-13) (29.99)	Paramount Home Video 338384	Mel Gibson Helen Hunt	
14	13	9	THE EMPEROR'S NEW GROOVE (G) (29.99)	Walt Disney Home Video Buena Vista Home Entertainment 21617	Animated	
15	11	9	MISS CONGENIALITY (PG 13) (26.98)	Warner Home Video 18976	Sandra Bullock	
16	9	32	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe	
17	12	21	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie	
18	16	91	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	
19	<b>NEW</b>		BAD BOYS (SPECIAL EDITION) (R) (19.95)	Columbia TriStar Home Video 10712	Will Smith Martin Lawrence	
20	14	5	CLOSE ENCOUNTERS OF THE THIRD KIND (PG) (27.95)	Columbia TriStar Home Video 12649	Richard Dreyfuss Teri Garr	

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# Two Tomatoes' Berkner Mixes Live Footage With Animation

**BERKNERVISION:** Independent singer/songwriter **Laurie Berkner** has been generating a lot of excitement in the kids' area this year. Now, she's about to make a leap into video.

Filmed at one of Berkner's standing-room-only New York concerts in 2000, *Laurie Berkner's Video Songbook* is a 38-minute video that utilizes animation along with live concert footage. It contains 11 songs, including three unreleased tunes. Berkner's CD catalog comprises *Choc-o-lot in My Pock-o-lot*, *This Hat*, and *Song in My Tummy*.

The \$12.98 video will be released on Berkner's New York-based Two Tomatoes label, which is distributed by Rounder Kids. The street date is Sept. 4.

Berkner began her recording career when the parents of her preschool students insisted that she record some of her original songs for posterity. Now, she says, "they've requested a video." Berkner was more than happy to take on the challenge: "After three CDs, I thought it was time to try something new."

Not content simply to tape a concert, Berkner came up with the idea of the songbook device and decided to incorporate animation and sound effects.

"Laurie truly excels in her live performances," says Rounder Kids marketing coordinator **Patti Casey**. "We're hoping this video will con-

tinue to help spread the word."

Rounder Kids will promote the video release in the first online edition of its monthly newsletter, starting in September. "We'll run an editorial on Laurie in the newsletter," Casey says. "And we'll work with retailers as far as co-op ads."

Berkner's been on tour since May and recently appeared at Chicago's prestigious Old Town School of Folk Music. She's scheduled to make her network debut July 24 on the *Today* show.

**COUNT TO THREE:** *Pokémon 3: The Movie* hits stores Aug. 21 via Warner Home Video, with a suggested retail price of \$22.96 on VHS and \$24.98 on DVD; both versions have a minimum advertised price of \$14.95.

Promotional partners for the title are trading-card company Wizards of the Coast, Sundown Vitamins, and Nintendo.

Wizards of the Coast will offer an exclusive Pokémon trading card, available inside specially marked videocassettes and DVDs. In addition, there's also a free giveaway for the Pokémon lenticular Unown decode device.

Sundown Vitamins will kick in a \$3 coupon good toward purchase of the video. The coupon will be packaged in more than 300,000 bottles of its Pokémon Children's Vitamins.

Another \$3 rebate will be in-



by *Moira McCormick*

serted in nearly 2 million copies of Nintendo's Pokémon Crystal Gameboy game. In addition, Nintendo is running a sweepstakes called Unlock the Mystery of Pokémon Crystal, which will offer the video as a prize.

Warner sister company Kids' WB! will offer the video as a prize during the August sweeps, with a full week of dedicated exposure.

Warner Home Video's advertising campaign is designed to reach kids ages 6-11 and their parents through TV ads on ABC, NBC, CBS, Fox, Kids' WB!, Nickelodeon, Cartoon Network, Fox Family Channel, TBS, and TNT; print ads in *People*, *Disney Adventures*, *Nickelodeon*, and *DC Comics*; and online promotions through AOL Kids, America Online, and CartoonNetwork.com, as well as ads on such broadcasters as Radio Disney.

**DOGGIN' IT:** Two new *Clifford the Big Red Dog* videos from Scholastic will bound into stores July 24 under Artisan Home Entertainment's Family Home Entertainment imprint.

The new titles, *Clifford's Schoolhouse* and *Clifford Tries His Best*, are each priced at \$12.98.

A \$2 coupon toward purchase of the video will be offered inside the *Clifford the Big Red Dog* CD-ROM, as well as through Scholastic's Clifford & Company Continuity Club. Plus, from July 24 to Dec. 31, Radisson Hotels will offer a rebate coupon entitling consumers who stay one night to a second night free. The rebate will be packed inside each of the Clifford videos.

**TREADING THE NEEDLE:** *Things That Go Puff in the Dark* is the latest in the "Threads" video series from Everland Entertainment.

According to **Deonne Beron**, promotions and Internet marketing manager for Nashville-based Everland, the company has mailed a videoclip highlight reel it dubs "a V-lite" to 20,000 consumers as part of the advertising campaign for *Puff*. The V-lite includes a \$2 coupon toward the purchase of the video, which is currently distributed to the Christian market. Approximately 200,000 instant-win cards are being given away at retail, awarding video discounts, plush toys, videos, books, and more.

The first installment in the "Threads" line, *A Pond Full of Pigs*, charted for 28 weeks in the

top 20 of the Christian children's video chart published by ChristianScan, a division of SoundScan.

**ON YOUR TOES:** Kultur Video has released what might be the first instructional ballet video not aimed at females.

*Ballet for Boys* is taught by instructor **Richard Gladstone**, formerly of the U.K.'s Royal Ballet School, and is priced at \$19.95 on VHS.

While targeting ballet specifically to boys may seem like too much of a niche market, a Kultur spokeswoman says the art is gaining popularity among males:

"There are approximately 450 ballet schools specifically for boys, where they're trained separately from girls. Kultur is doing a direct mailing to these schools."

In addition, the popularity of the Universal Pictures film *Billy Elliott* may also stir up young male interest in the dance. The spokeswoman says, "We're hoping that *Billy Elliott* fans might be influenced enough to want to pick up this video."

Assistance in preparing this column was provided by *Emily Meyer* in Chicago.

Billboard®

JULY 21, 2001

## Top Kid Video™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
			<b>No. 1</b>			
1	1	4	<b>DORA THE EXPLORER: WISH ON A STAR</b>	Nickelodeon Video/Paramount Home Video 874673	2001	12.95
2	2	4	<b>DORA THE EXPLORER: SWING INTO ACTION!</b>	Nickelodeon Video/Paramount Home Video 874433	2001	12.95
3	4	6	<b>BLUE'S CLUES: PLAYTIME WITH PERIWINKLE</b>	Nickelodeon Video/Paramount Home Video 839943	2001	9.95
4	7	4	<b>DENNIS THE MENACE STRIKES AGAIN</b>	Warner Home Video 15623	1998	14.95
5	5	12	<b>LADY AND THE TRAMP II: SCAMP'S ADVENTURE</b>	Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
6	3	6	<b>POWER RANGERS: TIME FORCE-FORCE FROM THE FUTURE</b>	FoxVideo 2001287	2001	14.98
7	8	10	<b>MARY-KATE &amp; ASHLEY: WINNING LONDON</b>	Dualstar Video/Warner Home Video 37332	2001	19.96
8	10	6	<b>BOB THE BUILDER TO THE RESCUE!</b>	Lyrick Studios 24100	2001	14.99
9	6	6	<b>BOB THE BUILDER: CAN WE FIX IT?</b>	Lyrick Studios 24101	2001	14.99
10	9	49	<b>BLUE'S CLUES: ABC'S AND 123'S</b>	Nickelodeon Video/Paramount Home Video 835743	1998	9.95
11	12	10	<b>SCOOBY-DOO AND THE GHOUL SCHOOL</b>	Warner Home Video 1700	2001	14.95
12	11	10	<b>SCOOBY-DOO'S CREEPIEST CAPERS</b>	Warner Family Entertainment/Warner Home Video 18180	2000	19.96
13	14	23	<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b>	Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
14	23	6	<b>BEETHOVEN'S 3RD</b>	Universal Studios Home Video 87321	2000	14.98
15	13	5	<b>ELMO'S WORLD: BIRTHDAYS, GAMES, &amp; MORE</b>	Sony Wonder 54057	2000	9.98
16	16	6	<b>POKEMON: BRAND NEW WORLD</b>	Viz Video/Pioneer Entertainment 71619	2001	14.95
17	25	14	<b>BLUE'S CLUES: MAGENTA COMES OVER</b>	Nickelodeon Video/Paramount Home Video 05645	2000	9.95
18	15	19	<b>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALED</b>	Dualstar Video/Warner Home Video 37236	2000	19.96
19	19	6	<b>A TO Z WITH BARNEY</b>	Barney Home Video/Lyrick Studios 2070	2000	14.95
20	17	3	<b>DIGIMON 6: A NEW DIGITUDE</b>	FoxVideo 2001481	2001	14.98
21	20	31	<b>SCOOBY DOO'S GREATEST MYSTERIES</b>	Cartoon Network Video/Warner Home Video H3867	1999	14.95
22	18	10	<b>VEGGIE TALES: LYLE, THE KINDLY VIKING</b>	Big Idea/Lyrick Studios 2137	2001	12.99
23	22	3	<b>POKEMON: VOL. 42-JOHTO JOURNEYS/SNOW RESCUE</b>	Viz Video/Pioneer Entertainment 71838	1998	14.98
24	RE-ENTRY		<b>POWER RANGERS: THE QUEEN'S WRATH</b>	FoxVideo 2001369	2001	14.98
25	24	6	<b>BLUE'S CLUES: ALL KINDS OF SIGNS</b>	Nickelodeon Video/Paramount Home Video 839933	2000	9.95

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications and VideoScan, Inc.

## UNLIKELY COUPLE WEAVING MUSICAL MAGIC

(Continued from page 78)

mano says it "piqued his interest" when he heard Barker was working with Davis. Given the limited information available, he speculates that such an item would fit in with Borders' inventory and would most likely be positioned as a nontheatrical product in the DVD section.

"But how do you advertise it? Where do you advertise it?" he asks. "You've got to figure out who the customer is going to be for this. It could be a younger customer—not necessarily a customer who's not acquainted with Clive Barker, but probably a little younger than his core demographic [male, 25-plus], one that's very used to interactive works."

Epic has the opportunity to cater to three audiences: Korn's younger male fans (teens to those in their early 20s), the slightly older demographic of Barker's readers, and film-score lovers. But a triple-pronged attack could also backfire.

Sam Sutherland, Amazon.com's DVD/video managing editor, considers that the challenge may lie in how Epic is "going to harmonize these things to different customers. You could say there is kind of a triple-sell here," he says. But "the flip side is that it could also be like a split vote, where they're going to have to really appeal to

three different audiences at once." Sutherland also points out that DVD-ROM capabilities would be another selling point; how well the disc's features translate from DVD player to DVD-ROM is another aspect that bears consideration. (The trio plans to make the disc DVD-ROM compatible.)

But for Barker, Davis, and Gibbs, the DVD's commercial potential takes a back seat to the artistic accomplishment it represents. "I really don't care who it appeals to," Davis remarks. "It's a great idea. It's beautiful art. I don't know if my fans will be into it or the art community will get into it, but I really don't care, because we're doing something we love. I'm not trying to sell a product or anything, so for me, it's just the satisfaction of working with that guy and doing music. If it's good, people will buy it."

Barker says, "Here's two extremely smart, creative folks who want to do something which is completely off the wall, something which doesn't have a precedent. I would be an idiot not to want to do that. When they came to visit, I was like, 'Let's do it!' There's nothing about this that doesn't suit my sensibility, which is doing it without censorship from anybody. We're making something original and sharp."

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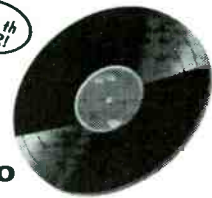
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## CELENTANO SCOOPS UP THIRD PLATINUM AWARD

(Continued from page 60)

*Dolce Vita*. Celentano developed his parallel interest in the cinema by starring in and directing his own films in the 1970s.

Universal releases accounted for all the other certifications. Shaggy's presence on the IFPI list was somewhat more expected, given his stellar year of worldwide success. After a fairly slow start, the first 1 million European sales of his MCA album, *Hot Shot*, were achieved partly as a result of the success of the Pan-European chart-topping singles "It Wasn't Me" and "Angel."

Sales of both the latter hit and the album have been good news not only for Chip Taylor—writer of the 1960s standard "Angel of the Morning," on which "Angel" is partly based—but also for another respected industry veteran. The song uses a guitar line from Steve Miller's "The Joker,"

which puts Miller on its publishing payroll. In turn, that hit borrowed lyrics from the Clovers' 1954 U.S. R&B smash, "Lovey Dovey." That was co-written by Eddie Curtis and Ahmet Ertegun, thereby winning the venerable co-founder of Atlantic Records a writing credit on "Angel" and a piece of the global action on

*Hot Shot*.

Four other very familiar names from the IFPI roll of honor made their latest appearance on the new list. Limp Bizkit's *Chocolate Starfish and the Hotdog Flavored Water* (Interscope) reached 2 million European sales six months after its first award, and girl power was much in evidence as both Anastacia's *Not*

*That Kind* (Epic) and Dido's *No Angel* (Cheeky/Arista) crested 3 million. There was even better news for Moby, whose still-successful *Play* album (Mute), recognized last October for sales of 3 million copies, advanced to 4 million.

It's uncommon for a various-artists hits package to make the IFPI Platinum certifications, but MCA's two-CD collection, *Bravo Hits 33*, reached the 1-million marker during June. Featuring both European and North American material, the collection has performed especially well in Germany, Switzerland, and Austria.

Mercury's accompanying album to the film of *Bridget Jones's Diary*, meanwhile, is proving remarkably successful—even in territories where the hit film has yet to open. Mercury director of international Sian Thomas says that the album's European scorecard is part of a current global sales total of 1.6 million copies, which she describes as "amazing, given that the film has so far only opened in the U.S. and Canada, the U.K. and Ireland, Spain, Holland, Poland, and Israel."

*Bridget* has topped the compilation or soundtrack charts in the U.K. and Poland and has gone top five in Holland and Spain. The film opens July 18-20 in its next set of territories, but its release will be "staggered until the end of October, with the album being aggressively marketed as it opens," Thomas says. "Expect to see many, many more sales."

**"The sheer enormity and consistency of his sales are testament to Adriano's unique talent."**

—ROBERTO MAGRINI, 54

## DUTCH FRANCHISES

(Continued from page 60)

emphasizing family home entertainment. Music Store will sell games, DVDs, videos, and mobile telephones, although Guurink stresses that music remains his core business. Rigu's sales were approximately 250 million guilders (\$97 million) in 2001.

Guurink confirms that the 100 other franchise holders and another 90 affiliated stores that participate in Rigu's automated RDS ordering system will be invited to join the new Music Store operation at a later date. The affiliated stores include smaller chains Ear & Eye—with about 30 shops—and Easy, which has 20 shops.

"It's important for their future to join," Guurink says. "These are difficult times, so it's good to attain a strong position in the marketplace, with a strong brand." He adds that he expects to incorporate commercial downloading within the new shops.

The stores will be revamped during the next seven weeks, and the re-openings in September will be accompanied by an extensive media campaign featuring TV and radio commercials, 1.6 million door-to-door brochures, and in-store promotions.

## DOPP NEW WARNER MUSIC GERMANY PRESIDENT

(Continued from page 60)

necessary step to strengthen the group's position in this market and build a stronger company."

According to Gebhardt, Dopp brings with him 15 years of experience at Warner and has proved his ability to deal with artistic and marketing issues during his tenure at WEA. Dopp joined Warner Music Germany in 1984 as a product manager. From 1993 to 1997, he was deputy managing director of Warner Music Germany.

Dopp will have direct control over

the WEA Records, East West Records and Warner Strategic Marketing divisions, the latter two headed by managing directors Hubert Wandjo and Thomas Schenk, respectively. Both now report to Dopp.

Dopp, who declined to be interviewed, is expected to roll out his plans for the company and the labels in the coming weeks. Gebhardt says one strength of Warner in Germany is artist development. "We have a very creative unit, and we have shown in the past two or

three years our capacity to develop both local and international acts," he claims, naming Sasha and Ayman—alongside established acts Westernhagen and Die Toten Hosen—as examples of Warner's success with domestic repertoire. Another recent achievement for the company, Gebhardt says, was the signature for the world of 1980s pop act A-ha. "Artist development has been our strength," he says, "and we will continue to develop along those lines."

# Update

## LIFELINES

### BIRTHS

Girl, Savannah Brooke, to **Patricia** and **John Sines Jr.**, June 29 in Lynchburg, Va. Father is a country recording artist.

Girl, Ava Paris, to **Victoria Shaw** and **Robert Locknar**, July 3 in Nashville. Mother is a songwriter and recording artist on Taffeta Records. Father is president of VLS Management.

### DEATHS

**Vince Charles**, 54, of heart failure, June 3 in Los Angeles. Charles was a member of Neil Diamond's band in 1976 and played steel drums and percussion. He also briefly played

in Herb Alpert's Tijuana Brass. Charles most recently worked as a TV composer for *The Chris Isaak Show* on Showtime.

**Bobby Johnson Jr.**, 85, after a lengthy illness, June 28 in Lake Katrine, N.Y. Johnson was a jazz trumpet player, vocalist, and bandleader. During his career, he played with such legends as Duke Ellington, Billie Holiday, Cab Calloway, Ella Fitzgerald, Benny Carter, and Erskine Hawkins. He later moved to the Catskills region of New York and became the first black musician to play in a Catskills show band, at the Granit Hotel. Johnson went on

to lead several hotel bands. He is survived by his wife, a daughter, and a grandson.

**Doug Williams**, 68, of heart disease, July 7 in Nashville. Williams was a solo classical marimba player who toured the world in the 1960s. He later taught music to high-schoolers in Hawaii and worked as an interior designer and artist. Williams is survived by his sister, Frances Williams Preston, the president/CEO of BMI. In lieu of flowers, the family requests that donations be made in Williams' name to the Frances Williams Preston Laboratories, Vanderbilt-Ingram Cancer Center Development Office, 898 Preston Building, Nashville, Tenn. 37232-6858.

**Roy Nichols**, 68, of a heart attack, July 3 in Bakersfield, Calif. Nichols was a legendary guitarist best known for a unique string-bending guitar technique. He worked with such artists as Merle Haggard, Lefty Frizzell, Johnny Cash, and the Maddox Brothers and Rose and recorded more than 100 songs as a session player. Nichols was also a songwriter. He wrote the song "Street Singer," for which Merle Haggard & the Stranger received a Grammy nomination in 1970 for best country instrumental performance. He is survived by his wife, a son, two daughters, three brothers, three sisters, nine grandchildren, and four great-grandchildren.

**Fred Neil**, 64, apparently of natural causes, July 7 in Summerland Key, Fla. Neil, who recorded as an urban folk singer/songwriter for Elektra and Capitol in the 1960s, was best known as the author of "Everybody's Talkin'." The song became the theme of the 1969 film *Midnight Cowboy* and was a top 10 hit for Harry Nilsson. He also penned such modern folk standards as "The Other Side of This Life" and "The Dolphins."

## CALENDAR

### JULY

July 13-14, **Grammy in the Streets**, presented by the Pacific Northwest branch of the National Academy of Recording Arts and Sciences, Paradise Garage/11th & Pine, Seattle. 206-633-7833.

July 16-19, **Songwriters Guild of America presents SGA Week Nashville**, Music Row locations, Nashville. 615-329-1782.

July 19, **13th Annual BMI/New York Jazz Orchestra Showcase**, Merkin Hall, New York. 914-667-2175.

July 23-24, **Plug.In: The Labels Strike Back**, presented by Jupiter Media Matrix, Sheraton Hotel & Towers, New York. 800-414-6627, ext. 6424.

July 23-26, **Songwriters Guild of America presents SGA Week Los Angeles**, SGA office, Los Angeles. 323-462-1108.

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

July 26, **Real Stories Panel—The Art of the Deal**, presented by ASCAP, ASCAP building, New York. 212-621-6243.

July 27-29, **World of Music, Arts, and Dance (WOMAD) USA Festival**, King County's Marymoor Park, Redmond, Wash. 206-628-0888.

### AUGUST

Aug. 2-4, **Fifth National Entertainment Industry Conference**, Superdome Grand Ballroom, Sydney. 61-2-9557-7766.

Aug. 4, **Third Annual Australian Online Music Awards**, Basement Nightclub, Sydney. 61-2-9557-7766.

Aug. 22-26, **Ninth Annual Cutting Edge Music Business Conference and Roots Music Gathering**, presented by the Music

Business Institute, W Hotel, New Orleans. 504-945-1800.

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

### SEPTEMBER

Sept. 7-9, **Street Scene 2001**, downtown San Diego. 619-557-8490.

Sept. 11, **Latin Grammy Awards**, American Airlines Arena, Miami. 310-392-3777.

Sept. 14-15, **Americana Music Assn. Membership Meeting and Conference**, Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 25, **39th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

## GOOD WORKS

**COLLEGE CONCERT:** On July 23, **Paul Simon** and **Brian Wilson** will take part in the All for the Sea concert at Southampton College, in Southampton, N.Y. The concert is the principal fund-raiser for the college, which is the only North American affiliate of the Cousteau Society. Funds will go toward the Marine Sciences Scholarship Fund. Contact: **Robert Sillerman** at 212-407-9101.

**FASH BASH:** **Brooke Shields** will host the Marshall Field's Fashion Bash, which benefits the Art Institute of Chicago, Aug. 17 at the Chicago Theatre. The event includes a fashion show and entertainment

from **Don McLean** and **Semisonic**. Contact: **Traci Chestnut** at 310-407-0120.

**LITERARY INSPIRATION:** Songs Inspired by Literature (SIBL) is promoting reading through its annual songwriting competition. SIBL is asking anyone who has written a song inspired by a book, poem, or play to submit it by Sept. 8. The 10 winning songs will be included on the SIBL album titled *Chapter One*, which will also feature five well-known songs inspired by literature. A prize of \$2,500 will also be awarded to one of the winners. Contact: **Deborah Pardes** at 415-553-3330.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## How To Land A Radio Job In Nashville

### Broadcasters From Around U.S. Face Challenges In Country Hub

BY ANGELA KING

Country Airplay Monitor

NASHVILLE—Nashville has long been considered the mecca of country music, as songwriters and artists flock to the city to pursue their craft. Nashville has also become a dream destination for many who work in country radio.

Last year, a number of country broadcasters bid farewell to their distant stations to make their Nashville hopes a reality—even without lining up new jobs first. A year later, only one of those people we interviewed continues to make her living in country radio, while the rest have found new careers in other areas of the music industry. Some encountered unexpected bumps along the road, but all profess to being pleased with how things have turned out.

WHSL (Whistle 100) Greensboro, N.C., music director/midday host Jayme Austin, who currently works nights at WSIX Nashville, considers herself lucky to have landed a coveted job in country radio in Music City. “Even though the market size is smaller [than Greensboro] and the daypart may not be as significant [as middays], for me, it’s a move up to pursue radio in the country mecca,” she says. “I

resigned myself to wait tables or whatever I needed to do to live here. The turnover in radio stations is so low here, lower than any other market. Most people want to work in this market, where the stations are great, the city is great. I didn’t have any idea I would be the one [to land an open job].”

Although it took her nearly eight months to land a full-time on-air position, Austin says, “In my case, it was easy, but I didn’t know it would be. The timing was just right.”



AUSTIN

coming from Long Island, thinking, ‘This is going to be a piece of cake getting on a country station here.’ That was a shocker. It’s not that it’s a tight radio market—there are jobs available—but you have to leave the format. If you want country radio, you’re going to be hard-pressed waiting for people who want to leave this market, because this is where it all happens.”

That’s a lesson learned for Alexander, who, after being in town for two weeks, accepted the music director/midday position at adult top 40 WRQQ (Star 97). “I thought, ‘If it took me two weeks to get this job, surely I can get another one.’ I spent 10 years in country radio, dreaming of coming to Nashville and working at a country station, so I quit. But they held me to a six-month noncompete for only working there 100 days.”

She signed on as Northeast regional for VFR Records in January. She continues to do part-time work at WSIX and has filled in for Dallas Turner on her syndicated Jones Radio Networks program, *Nashville Nights*.

Alexander says she’ll “always do broadcasting,” whatever her other occupation, and says Nashville is a particularly great place to be on the air. During her shift at WSIX, she says, “Tim McGraw is calling me for a request. When I filled in on middays for Dean [Warfield], I talked about one of the members of Lonestar having a new baby, and he called me and corrected me on the pronunciation of the baby’s name.”

Ironically, both WMJC and WHSL flipped format just months after Alexander and Austin departed. Both say that they had no inkling their former stations would abandon the country format and that it had nothing to do with their decision to move to Nashville.

Not all radio professionals make the move to Nashville to stay in radio. KZLA Los Angeles assistant PD/music director Mandy McCormack says she wanted to take her knowledge of radio and use it “within a management company or work with an artist.” She’s now working with new artist Rodney Redman, who is looking to obtain a label deal. And WWYZ Hartford, Conn., promotion director Stephanie Hogerman says her time in radio was “an investment. I wasn’t chucking jobs to come to Nashville—I had great platforms for the next step” as senior account manager at the Marketing Group.

“I’ve always wanted to move to Nashville,” McCormack says. “It’s always been in the back of my mind to do it. I didn’t want to sit back and have the ‘what if’ factor. I was starting to get real comfortable and wanted to put the fear back and the excitement back in my life. It was an easy and a tough decision all at once. I knew this was where I was supposed to be.”

Alexander had the same feeling. “I wanted to go to Nashville before I worked at WMJC. I thought, ‘If it doesn’t work out, I can always go home. I have nothing to lose but cash.’”

Austin says she had to first move to Nashville to get a job there. “Peo-



**Rave Reviews.** More than 45,000 fans attended rock WBCN Boston’s River Rave 2001 at Foxboro Stadium. Pictured left, Green Day’s Billie Joe Armstrong performs on the stadium stage. Pictured right, Marilyn Manson rips through his performance.



ple say, ‘Don’t move to Nashville unless you have a job,’ but it’s hard to get a job without being here.” Job seekers need “top-of-mind awareness. I interviewed at several different places before I moved, but I don’t know if anybody really believed I wanted to relocate. If you’re not here, it’s really tough.”

And once you’re in Nashville, McCormack says, don’t expect it to be easy. “I tried not to have any expectations. With labels closing, the doors weren’t flying open by any means. It was probably disappointing on some level, but it wasn’t a jump-off-the-cliff type of situation. I expected it to be tough. There’s not a whole lot of positions out there, and the doors that I thought would be open, there’s not as many open. It’s a little bit surprising.”

When Alexander was held to her noncompete, she says, she “thought about going back to New York. I knew a lot of people and thought, ‘Gee, if I



ALEXANDER

go up there, they would hire me.’ I have family and friends there.” Instead, she decided to do “any part-time gig that came my way. I had everybody and anybody I knew asking if there was anything I could do for anyone.” Before she signed with VFR, “it was a struggle,” she says. “I was talking about working with a neighbor who has a horse farm.”

Hogerman, who landed her position with the Marketing Group after being in town only six weeks, says, “I was very excited to be able to put all my passions and abilities together in the time frame I did.” She says, though, that “I would not assume it was an easy transition. Things you want to do aren’t necessarily easy.”

Hogerman points out that her work with a number of people in the industry did facilitate her move. “Before I left

[Hartford], I talked to some people in the business who said, ‘Why don’t you talk to so-and-so when you get in town?’ I had great people who facilitated career paths, people who came to the plate and said, ‘Here’s where to go.’”

McCormack says industry connections were important to her as well, but they don’t always work. “Obviously, working with people on the level I was working with at KZLA, I was in a position of doing things for people, and there are people in this town who look at that only.”

But there are also people who helped McCormack when she wasn’t in a power position any longer. “I wasn’t moving blind,” she says. “There’s just a few people in this town who have really impressed me with the strong relationships we’ve maintained.” Among them are DreamWorks’ Scott Borchetta, as well as Garth Brooks, who, she says, “has been a true friend to me, and he’s connected me with some people. I’m very fortunate. It’s not a traditional way of moving to this town, but it’s still tough even with that.”

McCormack says being away from radio and its “seven days a week, 10 hours a day” grind has actually been difficult. “Slowing down, that’s been something to get used to. There’s a lot of groundwork in artist management. It’s a matter of getting the labels to hear [Redman] and groundwork of getting him out there. That’s tough.”

Alexander says her job at VFR has been a wonderful change. “It wasn’t that record promotion was a stretch for me. I thought about it when I was in Long Island, but it just happened. It was a matter of perfect timing, and somebody introduced me to [VFR’s] Nancy Tunick. I said, ‘If you hate me, fire me. You’ve got nothing to lose.’”

The job segue out of radio has been equally beneficial for Hogerman. “I love this format, and I’m passionate about the future it has, the demographic it reaches, and everything about marketing it. Being able to do that on a larger

(Continued on page 86)

## NBG Obtains Radio Shows Via Fisher Deal

BY MATTHEW BENZ

NBG Radio Network has completed its acquisition of radio programming distributor Glenn Fisher Entertainment.

Portland, Ore.-based NBG, which currently produces, syndicates, or represents some 30 radio programs or products on 2,300 stations nationwide, says the deal furthers its “long-term strategic plan of expanding its programming and acquiring complementary companies,” according to company documents. Terms of the transaction were not disclosed.

The deal gives NBG a range of programs, including R&B-based *Al Bandiero’s Jammin’ Party*, country-based *The Bo Reynolds Show*, and talk programs *The John and Jeff Show*, *The Liz Wilde Show*, and *Beyond the Beltway*. NBG has been syndicating and representing certain Fisher shows for several years.

The acquisition was made through NBG’s purchase of the outstanding stock of Fisher Entertainment, which had been held by its sole shareholder, founder and president Glenn Fisher. Financing came through a credit facility with MCG Finance, an Arlington, Va.,

financial-services firm that focuses on the communications, media, and technology industries. The facility allows for additional funding for future acquisitions, as well.

Fisher will not be an executive of either company, but has instead signed a three-year exclusive consulting contract with Fisher, the company he originally founded in 1994 in New York to syndicate *Fox Kids Countdown*, a two-hour weekend show for Fox Kids’ Network. In 1995 he moved the company to Santa Cruz, Calif.

“As a fiercely competitive individualist, it was difficult to part with running my own company,” Fisher said in a statement. But, he added, in light of “deregulation of the American airwaves and the resulting consolidation,” giving up the company’s independence and joining with NBG “would allow us to achieve our creative goals while giving us bigger guns.”

Nick Krawczyk, a managing director of MCG Finance parent MCG Capital, added, “We believe network radio continues to be a growing market. NBG has the opportunity to be a significant player in network radio.”

It is fitting that the last-ever Modern Age column is looking ahead to a group poised for a long-term rock future. That act is Adema, whose first single, "Giving In," is currently No. 31 on the Modern Rock Tracks chart.

Adema's lead singer, Mark Chavez, who happens to be the half-brother of Korn front man Jonathan Davis, says that this song set the tone for the group's debut Arista album. "That was actually the first song that we wrote where we were like, 'Let's write the record now,'" Chavez says. "It's about giving in to personal demons or things that we don't want to do. I went through some things and let bad parts of my life get in the way with what needed to be going on."

The group isolated itself in a northern California cabin to write the album. "There were these huge windows, and the moon was beautiful," Chavez says. "Snow just started hammering



"We played ["Giving In"] maybe twice, and it was written."  
—Mark Chavez, Adema

down, and [guitarist] Mike [Ransom] picked up his guitar and started playing a riff. We played ["Giving In"] maybe twice, and it was written." Chavez believes that this song exemplifies why

Adema will appeal to both hard-rock lovers and more pop-leaning listeners: It blends melodies with edgy musical compositions. "You can hear influences from all kinds of stuff in our music," he says. "Stuff you'll find in my CD player is old Madonna stuff, Massive Attack, James Taylor. I like them because back then, the songs were meaningful."

Writing The Modern Age for the past 1 1/2 years has proved very meaningful to me. Thanks to all of the artists, publicists, and managers who made it possible for me to share the stories behind the top modern rock songs. I'm still covering rock for *Billboard*, so don't hesitate to e-mail me at [jpsesselnick@billboard.com](mailto:jpsesselnick@billboard.com).

Billboard®

JULY 21, 2001

# Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>No. 1</b>				
1	1	16	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
2	2	10	SCHISM LATERALUS	TOOL TOOL DISSECTIONAL/VOLCANO †
3	3	11	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC †
4	6	14	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
5	4	20	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
6	5	6	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC †
7	7	18	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
8	10	13	PAIN PERFECT SELF	STEREOMUD LOUD/COLUMBIA †
9	9	8	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
10	14	17	BE LIKE THAT THE BETTER LIFE & "AMERICAN PIE 2" SOUNDTRACK	3 DOORS DOWN REPUBLIC/UNIVERSAL †
11	11	10	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
12	18	30	CONTROL COME CLEAN	PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE
13	19	22	BODIES SINNER	DROWNING POOL WIND-UP †
14	16	20	DOWN WITH THE SICKNESS THE SICKNESS	DISTURBED GIANT/REPRISE †
<b>AIRPOWER</b>				
15	17	21	ASTOUNDED TANTRIC	TANTRIC MAVERICK
16	8	8	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH †
17	13	41	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
18	15	48	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
19	12	12	JUST PUSH PLAY JUST PUSH PLAY	AEROSMITH COLUMBIA
20	22	24	BAD DAY SOMETHING LIKE HUMAN	FUEL EPIC †
21	20	15	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
22	21	19	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
23	23	4	SOUL SINGING LIONS	THE BLACK CROWES V2 †
24	25	27	HASH PIPE WEEZER	WEEZER GEFFEN/INTERSCOPE †
25	26	29	SWEET DAZE PETE.	PETE. WARNER BROS.
26	30	34	END OF THE WORLD 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
27	27	31	CAFEBUS WITH THAT MIC... PURE ROCK FURY	CLUTCH ATLANTIC
28	28	8	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE
29	24	23	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT: TOMB RAIDER" SOUNDTRACK	U2 INTERSCOPE †
30	32	26	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
31	31	33	LINCHPIN DIGIMORTAL	FEAR FACTORY ROADRUNNER
32	34	37	YOU WOULDN'T BELIEVE FROM CHAOS	311 VOLCANO †
33	33	35	GREEN LIGHT GIRL WELCOME	DOYLE BRAMHALL II & SMOKESTACK RCA †
34	29	26	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
35	40	—	GIVING IN ADEMA	ADEMA ARISTA
36	36	—	BLISTER SHUT YOUR BREATH	SIMON SAYS HOLLYWOOD
37	NEW ▶	1	YOU DON'T KNOW WHAT IT'S LIKE BRAND NEW HISTORY	ECONOLINE CRUSH RESTLESS †
38	37	40	EDEN (TURN THE PAGE) SECOND SKIN	THE MAYFIELD FOUR EPIC
39	39	—	WHEREVER YOU WILL GO CAMINO PALMERO	THE CALLING RCA †
40	35	32	REVOLUTION MAN ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †

Billboard®

JULY 21, 2001

# Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>No. 1</b>				
1	1	16	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
2	2	3	THE ROCK SHOW TAKE OFF YOUR PANTS AND JACKET	BLINK-182 MCA †
3	3	2	HASH PIPE WEEZER	WEEZER GEFFEN/INTERSCOPE †
4	4	10	SCHISM LATERALUS	TOOL TOOL DISSECTIONAL/VOLCANO †
5	6	7	FAT LIP ALL KILLER, NO FILLER	SUM 41 ISLAND/IDJMG †
6	5	6	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC †
7	7	17	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
8	8	9	YOU WOULDN'T BELIEVE FROM CHAOS	311 VOLCANO †
9	10	13	SHORT SKIRT / LONG JACKET COMFORT EAGLE	CAKE COLUMBIA †
10	9	8	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
11	11	10	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
<b>AIRPOWER</b>				
12	17	22	SMOOTH CRIMINAL ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS †
13	13	18	BAD DAY SOMETHING LIKE HUMAN	FUEL EPIC †
14	12	16	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
15	14	12	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
16	15	14	THE SPACE BETWEEN EVERYDAY	DAVE MATTHEWS BAND RCA †
17	18	19	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
18	19	15	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
<b>AIRPOWER</b>				
19	26	34	CLINT EASTWOOD GORILLAZ	GORILLAZ VIRGIN †
20	27	40	CONTROL COME CLEAN	PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE
21	23	28	WHEREVER YOU WILL GO CAMINO PALMERO	THE CALLING RCA
22	21	21	SICK CYCLE CAROUSEL NO NAME FACE	LIFEHOUSE DREAMWORKS
23	16	11	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT: TOMB RAIDER" SOUNDTRACK	U2 INTERSCOPE †
24	20	20	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
25	24	29	BE LIKE THAT THE BETTER LIFE & "AMERICAN PIE 2" SOUNDTRACK	3 DOORS DOWN REPUBLIC/UNIVERSAL †
26	28	32	DOWN WITH THE SICKNESS THE SICKNESS	DISTURBED GIANT/REPRISE †
27	25	23	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/IDJMG †
28	29	31	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE
29	22	17	DREAM ON EXCITER	DEPECHE MODE MUTE/REPRISE †
30	30	33	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
31	37	—	GIVING IN ADEMA	ADEMA ARISTA
32	35	—	NAME OF THE GAME TWEAKEND	THE CRYSTAL METHOD OUTPOST/GEFFEN/INTERSCOPE †
33	33	27	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
34	38	39	PAIN PERFECT SELF	STEREOMUD LOUD/COLUMBIA †
35	36	38	EVOLUTION REVOLUTION LOVE BLOWBACK	TRICKY FEATURING ED KOWALCZYK & HAWKMAN HOLLYWOOD †
36	NEW ▶	1	EXTRA ORDINARY CLOSER	BETTER THAN EZRA EZRA DRY GOODS/BEYOND
37	40	—	BLEED AMERICAN BLEED AMERICAN	JIMMY EAT WORLD DREAMWORKS
38	NEW ▶	1	ISLAND IN THE SUN WEEZER	WEEZER GEFFEN/INTERSCOPE
39	31	24	DEEP "LARA CROFT: TOMB RAIDER" SOUNDTRACK	NINE INCH NAILS NOTHING/ELEKTRA/VEEG †
40	39	—	AISLE 10 KEEBLOW	SCAPEGOAT WAX GRAND ROYAL/VIRGIN †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

## BAD TASTE

(Continued from page 61)

enabled the Sugarcubes to issue their debut single, "Einn Moli á Mann" (One Cube per Head) in August that year as Smekkleysa's third release. In keeping with the collective's commitment to unorthodoxy, the second release was not a record, but a book of poetry self-funded by Olafsson.

Some 15 years later, the label—which recently launched the career of Sigur Rós (*Billboard*, Sept. 30, 2000)—continues to challenge the traditional way the music business is conducted: No acts are signed for more than one album, and all label profits are ploughed back into new projects. "We have never paid ourselves from the profits," Benediktson says. "Every króna has been spent to pay up for losses—or to take us into new debt."

The Bad Taste label and its other imprints—Bad Taste Classics (classical), Bad Taste Jazz, and Bad Taste Nature (natural sounds)—have issued 150 releases to date, mostly of albums but also of such non-music items as Olafsson's book. According to Smekkleysa, most of its releases have at least broken even financially. Current priorities include hardcore rock act Mínus and painter/musician Egill S. The label also distributes Björk's solo albums in Iceland.

Bad Taste Ltd.

Domestically, Smekkleysa is distributed through Reykjavík-based Japis. Internationally, Bad Taste releases are handled by a network of trading partners, including London-based label One Little Indian.

Although Smekkleysa remains operated as a collective by its founders, it is headed by Ásmundur Jónsson, who insists that

*'Sometimes I feel like it's not worth it, this sorrow that comes with trying to release other people's records. It should be simple, it should be fun.'*

—EINAR ÖRN BENEDIKTSON, SMEKKLEYSA

artistic rather than business priorities dominate the outfit's dealings. "Sometimes we have released things just because someone feels very strongly about it, even if not everyone agrees," Jónsson says. "But all big projects have to get the approval of everyone."

Benediktson adds, "Sometimes I feel like it's not worth it, this sorrow that comes with trying to release other people's records. It should be simple, it should be fun. But the music business is made to cause misunderstandings and disappointment."

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	2	1	8	<b>THERE YOU'LL BE</b> HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL 2 weeks at No. 1
2	3	2	35	<b>I HOPE YOU DANCE</b> MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
3	1	3	19	<b>THANK YOU</b> ARISTA 13922* †	DIDO
4	4	4	31	<b>IF YOU'RE GONE</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	5	5	23	<b>ONLY TIME</b> WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
6	6	6	21	<b>ANGEL</b> ISLAND 572831*/IDJMG	LIONEL RICHIE
7	8	8	12	<b>ONE MORE DAY</b> ARISTA NASHVILLE ALBUM CUT †	DIAMOND RIO
8	9	9	10	<b>MORE THAN THAT</b> JIVE ALBUM CUT †	BACKSTREET BOYS
9	7	7	42	<b>THIS I PROMISE YOU</b> JIVE 42746* †	'N SYNC
10	10	12	11	<b>GHOST OF YOU AND ME</b> HOLLYWOOD ALBUM CUT †	BBMAK
11	14	10	24	<b>NOBODY WANTS TO BE LONELY</b> COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
12	12	11	46	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818 †	FAITH HILL
13	18	21	9	<b>FOLLOW ME</b> TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
14	15	16	93	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
15	16	15	63	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
16	13	13	40	<b>SHAPE OF MY HEART</b> JIVE 42758* †	BACKSTREET BOYS
17	11	19	68	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
18	19	14	43	<b>CRUISIN'</b> HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
19	17	17	13	<b>EVERY DAY</b> REPRISE ALBUM CUT †	STEVIE NICKS
20	20	18	50	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
21	23	26	3	<b>BELIEVE IN LIFE</b> DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
22	21	22	14	<b>DIDN'T WE LOVE</b> CURB 73126 †	TAMARA WALKER
23	22	25	5	<b>BURN</b> CURB ALBUM CUT †	JO DEE MESSINA
24	24	23	6	<b>NEVER HAD A DREAM COME TRUE</b> A&M 587074/INTERSCOPE †	S CLUB 7
25	26	—	2	<b>ALL OR NOTHING</b> J 21039* †	O-TOWN

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	22	<b>HANGING BY A MOMENT</b> DREAMWORKS ALBUM CUT †	LIFEHOUSE 4 weeks at No. 1
2	2	2	22	<b>DROPS OF JUPITER (TELL ME)</b> COLUMBIA ALBUM CUT †	TRAIN
3	3	3	25	<b>FOLLOW ME</b> TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
4	4	4	8	<b>WHEN IT'S OVER</b> LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
5	5	5	20	<b>DRIVE</b> IMMORTAL ALBUM CUT/EPIC †	INCUBUS
6	6	8	13	<b>THE SPACE BETWEEN</b> RCA ALBUM CUT †	DAVE MATTHEWS BAND
7	7	6	14	<b>MAD SEASON</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
8	9	10	16	<b>HERE'S TO THE NIGHT</b> RCA ALBUM CUT †	EVE 6
9	8	7	35	<b>THANK YOU</b> ARISTA 13922* †	DIDO
10	11	11	42	<b>IF YOU'RE GONE</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
11	12	12	41	<b>AGAIN</b> VIRGIN ALBUM CUT †	LENNY KRAVITZ
12	10	9	37	<b>I'M LIKE A BIRD</b> DREAMWORKS ALBUM CUT †	NELLY FURTADO
13	17	26	3	<b>I'M A BELIEVER</b> DREAMWORKS/INTERSCOPE SOUNDTRACK CUT †	SMASH MOUTH
14	13	13	33	<b>SOUTH SIDE</b> V2 27676 †	MOBY FEATURING GWEN STEFANI
<b>AIRPOWER</b>					
15	16	21	9	<b>SUPERMAN (IT'S NOT EASY)</b> AWARE ALBUM CUT/COLUMBIA †	FIVE FOR FIGHTING
16	15	15	11	<b>DREAM ON</b> MUTE 44982*/REPRISE †	DEPECHE MODE
17	14	14	8	<b>THERE YOU'LL BE</b> HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
18	25	27	4	<b>EVERYWHERE</b> MAVERICK ALBUM CUT	MICHELLE BRANCH
19	18	16	31	<b>DON'T TELL ME</b> MAVERICK 16825/WARNER BROS. †	MADONNA
20	22	28	5	<b>IT'S BEEN AWHILE</b> FLIP/ELEKTRA ALBUM CUT/EEG †	STAIN'D
21	24	33	3	<b>HUNTER</b> ARISTA ALBUM CUT	DIDO
22	20	17	26	<b>BEST I EVER HAD (GREY SKY MORNING)</b> RCA ALBUM CUT	VERTICAL HORIZON
23	23	24	5	<b>BE LIKE THAT</b> REPUBLIC ALBUM & SOUNDTRACK CUT/UNIVERSAL †	3 DOORS DOWN
24	19	18	23	<b>YELLOW</b> CAPITOL ALBUM CUT †	COLDPLAY
25	29	—	2	<b>FALLING FOR THE FIRST TIME</b> REPRISE ALBUM CUT	BARENAKED LADIES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 81 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available © 2001, Billboard/BPI Communications.

# XM Launches Trial Run, Opens New York Studio

BY MATTHEW BENZ

XM Satellite Radio is undertaking a nationwide soft-launch trial of its service, involving teams of testers equipped with XM radios in more than 20 U.S. markets.

"The testers are providing feedback as we put our system through its paces, in preparation for a commercial launch later this summer," XM president/CEO Hugh Panero said in a prepared statement. Using its twin satellites, Rock and Roll, the company will broadcast up to 100 channels of digital-quality programming, charging users \$9.99 per month for a basic service.

In addition, Washington, D.C.-based XM has opened broadcast studios and offices in New York—where primary competitor Sirius Satellite is based. XM's West 57th Street facility in the old Steinway Building will serve the likes of Wynton Marsalis, who will host a series of hourlong specials to air on XM's jazz channel, and New York radio veteran Jonathan Schwartz, who will direct programming for the American-standards channel. The company has a similar facility at the Country Music Hall of Fame in Nashville.

## HOW TO LAND A RADIO JOB

(Continued from page 84)

level in Nashville is a plus."

Austin contends that the entire move has been a plus for her. "I still get so excited. When I'm driving down the interstate and one of the artist tour coaches is driving out of town, it's so cool for me to see that."

Radio people continue to make the pilgrimage to Nashville in hopes of getting work. Stephanie Crist stayed on as music director at WCAC Baton Rouge, La., when the station flipped to AC as WBBE last year. Wanting to return to country music, she left her position several weeks ago and moved to Nashville without a job. (Although staffers at her former station erroneously put out the word that Crist would be working for Lee Ann Womack in Nashville, that was not the case.) It has not been an easy transition so far.

Crist arrived during Fan Fair week, and her car was stolen. Despite the tough start, Crist says, "I feel great, because I know I'm going to be doing something I love. It's a big burden to not do something you love just to get a paycheck. Sometimes you have to make your own luck."

Crist purchased a house in Nashville several years ago, because "I always wanted to move here. I love the country music industry." And the industry has been kind, she says. "I have contacts, people I have worked with for 10 years in country music, and a lot of those people have given me leads. It's a good reason never to burn any bridges."

And being in Nashville has already improved Crist's chances of finding a job in town. "I still haven't found anything concrete yet, but I feel better about it. I can pick up the phone and run downtown to talk to someone about a job. If you want to win the game, you have to show up to play."

Angela King is a reporter for Country Airplay Monitor.

# Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	2	2	20	<b>HANGING BY A MOMENT</b> DREAMWORKS	LIFEHOUSE 1 week at No. 1
2	1	1	15	<b>LADY MARMALADE</b> INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
3	3	3	18	<b>DROPS OF JUPITER (TELL ME)</b> COLUMBIA	TRAIN
4	6	7	11	<b>WHAT WOULD YOU DO?</b> BOOGA BASEMENT/INTERSCOPE	CITY HIGH
5	8	9	10	<b>LET ME BLOW YA MIND</b> RUFF RYDERS/INTERSCOPE	EVE FEATURING GWEN STEFANI
6	9	8	8	<b>ALL OR NOTHING</b> J	O-TOWN
7	4	4	23	<b>RIDE WIT ME</b> FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
8	10	10	12	<b>DRIVE</b> IMMORTAL/EPIC	INCUBUS
9	5	6	12	<b>IRRESISTIBLE</b> COLUMBIA	JESSICA SIMPSON
10	12	15	8	<b>WHEN IT'S OVER</b> LAVA/ATLANTIC	SUGAR RAY
11	14	17	5	<b>SOMEONE TO CALL MY LOVER</b> VIRGIN	JANET
12	11	13	7	<b>BOOTYLICIOUS</b> COLUMBIA	DESTINY'S CHILD
13	7	5	21	<b>FOLLOW ME</b> TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
14	15	18	9	<b>HERE'S TO THE NIGHT</b> RCA	EVE 6
15	18	16	11	<b>GET UR FREAK ON</b> THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
16	20	21	9	<b>PEACHES &amp; CREAM</b> BAD BOY/ARISTA	112
17	13	11	22	<b>I'M LIKE A BIRD</b> DREAMWORKS	NELLY FURTADO
18	17	12	19	<b>ALL FOR YOU</b> VIRGIN	JANET
19	19	19	9	<b>MORE THAN THAT</b> JIVE	BACKSTREET BOYS
20	25	35	3	<b>HIT 'EM UP STYLE (OOPS!)</b> REDZONE/ARISTA	BLU CANTRELL
21	16	14	8	<b>POP</b> JIVE	'N SYNC
22	23	29	4	<b>IT'S BEEN AWHILE</b> FLIP/ELEKTRA/EEG	STAIN'D
23	21	23	6	<b>THE SPACE BETWEEN</b> RCA	DAVE MATTHEWS BAND
24	22	25	6	<b>FLAVOR OF THE WEAK</b> ISLAND/IDJMG	AMERICAN HI-FI
25	32	—	2	<b>I'M REAL</b> EPIC	JENNIFER LOPEZ
26	31	37	3	<b>U REMIND ME</b> ARISTA	USHER
27	24	22	16	<b>PLAY</b> EPIC	JENNIFER LOPEZ
28	26	26	20	<b>SOUTH SIDE</b> V2	MOBY FEATURING GWEN STEFANI
29	36	—	2	<b>I'M A BELIEVER</b> DREAMWORKS/INTERSCOPE	SMASH MOUTH
30	<b>NEW ▶</b>	1	1	<b>WHERE THE PARTY AT</b> SD SO DEF/COLUMBIA	JAGGED EDGE WITH NELLY
31	30	30	14	<b>MAD SEASON</b> LAVA/ATLANTIC	MATCHBOX TWENTY
32	27	27	16	<b>BABY, COME OVER (THIS IS OUR NIGHT)</b> WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
33	37	—	2	<b>I WANNA BE BAD</b> LAVA/ATLANTIC	WILLA FORD
34	38	—	3	<b>FLY AWAY FROM HERE</b> COLUMBIA	AEROSMITH
35	34	31	25	<b>PUT IT ON ME</b> MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
36	33	28	23	<b>STUTTER</b> JIVE	JOE FEATURING MYSTIKAL
37	28	33	10	<b>TAKE IT TO DA HOUSE</b> SLIP-N-SLIDE/ATLANTIC	TRICK DADDY FEATURING THE SNS EXPRESS
38	40	—	2	<b>FILL ME IN</b> WILDSTAR/ATLANTIC	CRAIG DAVID
39	<b>NEW ▶</b>	1	1	<b>PURPLE HILLS</b> SHADY/INTERSCOPE	D12
40	<b>RE-ENTRY</b>	4	4	<b>I LIKE THEM GIRLS</b> RCA	TYRESE

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. 248 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.

# 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

- D12, Purple Hills
- The Isley Brothers, Contagious
- Jahiem, Just In Case
- Lil Bow Wow, Ghetto Girls
- Alicia Keys, Fallin'
- St. Lunatics, Midwest Swing
- Jagged Edge, Where The Party At
- Redman, Let's Get Dirty
- Destiny's Child, Bootylicious
- Usher, U Remind Me
- Three The Hard Way, Let's Get It
- Missy Elliott, One Minute Man
- Jimmy Cozier, She's All I Got
- Trick Daddy, I'm A Thug
- Aaliyah, We Need A Resolution
- Erick Sermon, Music
- Missy Elliott, Get Ur Freak On
- MusiQ, Girl Next Door
- Craig David, Fill Me In
- Faith Evans, Can't Believe
- Blu Cantrell, Hit'em Up Style
- Eve, Let Me Blow Ya Mind
- Lil' Mo, Superwoman
- Luther Vandross, Take You Out
- Lil' Romeo, My Baby
- Lil Jon & East Side Boyz, Bia Bia
- Janet, Someone To Call My Lover
- 'N Sync, Pop
- Ja Rule, I Cry
- Case, Not Your Friend
- Beanie Sigel, Beanie (Mack B\*\*\*\*)
- R. Kelly, Fiesta
- 33 Babyface, There She Goes
- Ray J, Wait A Minute
- 112, Peaches & Cream
- Christina Aguilera, Li'l Kim, Mya & Pink, Lady Marmalade
- Snoop Dogg, Loosen' Control
- Foxy Brown, Oh Yeah
- Project Pat, Don't Save Her
- Mariah Carey, Loverboy
- MusiQ, Love
- Sunshine Anderson, Heard It All Before
- Bilal, Love It
- 2Pac, Brenda's Got A Baby
- Mary J. Blige, Not Gon' Cry
- Eve, Love Is Blind
- Lil Wayne, Everything
- Mystic, The Life
- Sisqo, Dance For Me
- Bone Thugs-N-Harmony, Tha Crossroads

**NEW ONS**

P. Diddy, Bad Boy For Life  
 Jennifer Lopez, I'm Real  
 Nelly, Battered Up  
 Lil' Wayne, Shine  
 Drunken Master, 50 Playaz Deep



**Continuous programming**  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- Toby Keith, I'm Just Talkin' About Tonight
- Faith Hill, There You'll Be
- Chely Wright, Never Love You Enough \*
- Gary Allan, Man Of Me
- Lonestar, I'm Already There
- Sara Evans, I Could Not Ask For More
- Lila McCann, Come A Little Closer
- Brad Paisley, Two People Fell In Love
- Montgomery Gentry, She Couldn't Change Me
- Martina McBride, When God-Fearin' Women Get The Blues
- Brooks & Dunn, Only In America \*
- Chris Cagle, Laredo
- Jamie O'Neal, When I Think About Angels
- Keith Urban, Where The Blacktop Ends
- Kenny Chesney, Don't Happen Twice
- Trisha Yearwood, I Would've Loved You Anyway
- Dolly Parton, Shine
- Billy Gilman, She's My Girl
- Brooks & Dunn, Ain't Nothing 'Bout You
- Mark McGuinn, That's A Plan
- Alan Jackson, When Somebody Loves You
- Darryl Worley, Second Wind
- Lee Ann Womack, I Hope You Dance
- Trick Pony, On A Night Like This
- Jessica Andrews, Who I Am
- Charlie Robison, I Want You Bad
- Carolyn Dawn Johnson, Complicated
- Cyndi Thomson, What I Really Meant To Say
- Tammy Cochran, Angels In Waiting
- Chet Atkins & Mark Knopfer, Poor Boy Blues
- Kenny Chesney, I Lost It
- Faith Hill, The Way You Love Me
- Travis Tritt, It's A Great Day To Be Alive
- LeAnn Rimes, I Need You
- Nickel Creek, When You Come Back Down
- Keith Urban, But For The Grace Of God
- Mark Wills, Loving Every Minute
- Jamie O'Neal, There Is No Arizona
- Sara Evans, Born To Fly
- Alan Jackson, www.Memory
- Dixie Chicks, Cowboy Take Me Away
- Toby Keith, How Do You Like Me Now
- Diamond Rio, One More Day
- Faith Hill, If My Heart Had Wings
- Kenny Rogers, There You Go Again
- Gary Allan, Right Where I Need To Be
- Toby Keith, You Shouldn't Kiss Me
- Lonestar, Amazed
- The Tractors, Can't Get Nowhere
- George Strait, Write This Down

\* Indicates Hot Shots

**NEW ONS**

Lee Ann Womack, Why They Call It Falling  
 Patty Loveless, The Boys Are Back In Town



**Continuous programming**  
 1515 Broadway, NY, NY 10036

- Blink-182, The Rockshow
- Destiny's Child, Bootylicious
- Jagged Edge, Where The Party At
- 112, Peaches & Cream
- Jennifer Lopez, I'm Real
- Sugar Ray, When It's Over
- 'N Sync, Pop
- Jessica Simpson, Irresistible
- City High, What Would You Do
- Sum 41, Fat Lip
- Janet, Someone To Call My Lover
- Eve, Let Me Blow Ya Mind
- Linkin Park, Crawling
- Usher, U Remind Me
- Eve 6, Here's To The Night
- Missy Elliott, One Minute Man
- Lil' Mo, Superwoman
- Staind, It's Been Awhile
- Backstreet Boys, More Than That
- Alien Ant Farm, Smooth Criminal
- Erick Sermon, Music
- Aaliyah, We Need A Resolution
- U2, Elevation
- Dave Matthews Band, The Space Between
- Weezer, Hash Pipe
- Lil' Romeo, My Baby
- Fuel, Bad Day
- Ja Rule, I Cry
- Redman, Let's Get Dirty
- Gorillaz, Clint Eastwood
- Alicia Keys, Fallin'
- Drowning Pool, Bodies
- Willia Ford, I Wanna Be Bad
- Mariah Carey, Loverboy
- Ludacris, Area Codes
- Craig David, Fill Me In
- Nikka Costa, Like A Feather
- Trayce, I Like Them Girls
- Aerosmith, Fly Away From Here
- Blu Cantrell, Hit'em Up Style
- D12, Purple Hills
- Ray J, Wait A Minute
- 702, Pootie Tangin
- Nine Inch Nails, Deep
- 45 311, You Wouldn't Believe
- 46 Disturbed, Down With The Sickness
- O-Town, All Or Nothing
- Kurupt, It's Over
- Train, Drops Of Jupiter
- Blink-182, Man Overboard

\*\* Indicates MTV Exclusive

**NEW ONS**

Cake, Short Skirt/Long Jacket  
 P. Diddy, Bad Boy For Life  
 Nelly, Battered Up  
 Lifehouse, Sick Cycle Carousel



**Continuous programming**  
 1515 Broadway, NY, NY 10036

- Train, Drops Of Jupiter
- Sugar Ray, When It's Over
- Lifehouse, Hanging By A Moment
- Janet, Someone To Call My Lover
- Incubus, Drive
- Staind, It's Been Awhile
- Mariah Carey, Loverboy
- Dave Matthews Band, The Space Between
- Aerosmith, Fly Away From Here
- U2, Elevation
- Stone Temple Pilots, Days Of The Week
- Matchbox Twenty, Mad Season
- Stevie Nicks, Every Day
- Destiny's Child, Bootylicious
- Fuel, Bad Day
- The Black Crowes, Soul Singing
- Smash Mouth, I'm A Believer
- Fatboy Slim, Weapon Of Choice
- Backstreet Boys, More Than That
- David Gray, Please Forgive Me
- Erick Sermon, Follow Me
- Moby, South Side
- Jennifer Lopez, I'm Real
- U2, Beautiful Day
- Janet, All For You
- Depeche Mode, Dream On
- Bon Jovi, One Wild Night (Live)
- Faith Hill, There You'll Be
- String, After The Rain Has Fallen
- Lenny Kravitz, Again
- Dido, Thank You
- Fuel, Hemorrhage (In My Hands)
- Five For Fighting, Superman
- R.E.M., Imitation Of Life
- Smash Mouth, All Star
- 3 Doors Down, Kryptonite
- No Doubt, Simple Kind Of Life
- Madonna, Don't Tell Me
- The Black Crowes, Hard To Handle
- B-52's, Love Shack
- Sugar Ray, Fly
- Melissa Etheridge, I'm The Only One
- Ricky Martin, Livin' La Vida Loca
- Sisqo, Thong Song
- Madonna, Music
- Sir Mix-A-Lot, Baby Got Back
- Vertical Horizon, Everything You Want
- Foo Fighters, Learn To Fly
- Sheryl Crow, Anything But Down
- Aerosmith, Jaded

**NEW ONS**

3 Doors Down, Be Like That

# Music Video PROGRAMMING

## Dyane Explodes Myths Of Casting For Music Videos At NY Lecture

**MUSIC-VIDEO CASTING:** The role of casting director is perhaps one of the most underrated behind-the-scenes jobs in music video. Who's in a clip (besides the artist) can often mean the difference between a video that's forgettable and one that truly has an impact.

Few people understand that crucial quality more than New York-based casting director **Mellicent Dyane** of Dyane Foster Film and Casting, who offered an inside view of music-video casting July 10 in New York as part of a lecture series presented by the Circle, a nonprofit networking organization for music-industry professionals.

*Billboard* spoke to Dyane before her address, when she revealed what it is really like casting for music videos. "The best way I can describe working on videos," she says with a hearty laugh, "is that everyone wants champagne on a beer budget."

Dyane, who has been casting music videos for a decade, boasts an impressive list of credits, including **David Bowie Featuring Trent Reznor**, "I'm Afraid of Americans"; **Whitney Houston and George Michael**, "If I Told You That"; **Wyclef Jean**, "Guantanamo"; and **Houston and Enrique Iglesias**, "Can I Have This Kiss Forever."

While many may think that the final cut of the video is ultimately the artist's decision, Dyane says her experience has been different: "The record company decides how the video looks 85%-90% of the time. Sometimes the artist's management gets involved, and sometimes there are artists, like **P. Diddy**, who have the final say on everything. Other times, it's up to the director." But ultimately, the director works for the record company, which is why record companies have so much control over what you see in videos.

The way in which women are depicted in many videos is a continuing source of debate. Dyane says that the reality is that "sex sells, and most artists want attractive people in their videos."

She also notes that music videos have become more

risqué over the past 10 years. "But that's because what you can see on TV has become more risqué."

Dyane says that the biggest trend in casting music videos is that "ethnic minorities have become more in demand. A person's race is usually less important than the person's physical attractiveness."

Dyane adds that you don't always have to look like a model to be cast in a music video. "Many times, the videos call for 'real' people, or people who look like unique characters. For example, I once cast a video that needed people who were gothics."

So how does Dyane select the people who appear in music videos? Primarily through her own casting files or by choosing people she sees on the street. "I have about five file cabinets full of more than 5,000 photos. Every time I go out, I'm always studying people and wondering if they would be great in a video."

Dyane says that casting a video typically takes "one day to get head shots together, a day of preparation, and a day or two of casting."

She adds that when she meets with people for casting, what often makes the most difference is an individual's "professional demeanor. If they're problematic during the casting session, they're probably going to be problematic on the video shoot, so I don't hire them." Dyane notes that candidates with an advantage are those who come to a casting session as a character that's right for the video.


Dyane says that an unknown cast as an extra in a music video typically gets a minimum of \$100 per day. "But on some videos, like **the Fugees** video for 'Killing Me Softly,' which I cast, none of the extras were paid. That usually happens when the artist is so hot that there are more than enough people who want to be in the video for free."

She concludes, "Music videos are like three-minute feature films. People think it's glamorous to make videos, but they have no idea how much hard work it is."




by Carla Hay

## THE CLIP LIST




**Continuous programming**  
 200 Jericho Quadrangle  
 Jericho, NY 11753

Jennifer Lopez, I'm Real (NEW)  
 Badly Drawn Boy, Spitting In The Wind (NEW)  
 Drowning Pool, Bodies  
 Scapegat Wax, Aisle 10  
 Missy Elliott, One Minute Man  
 Stone Temple Pilots, Days Of The Week  
 Janet, Someone To Call My Lover  
 Jagged Edge, Where The Party At  
 311, You Wouldn't Believe  
 D12, Purple Hills  
 Fuel, Bad Day  
 Dave Matthews Band, The Space Between  
 Mariah Carey, Loverboy  
 Destiny's Child, Bootylicious  
 Lil' Mo, Superwoman Pt. II  
 Blink-182, The Rock Show  
 City High, What Would You Do?  
 Sugar Ray, When It's Over  
 Weezer, Hash Pipe  
 Eve 6, Here's To The Night



**Continuous programming**  
 404 Washington Ave.  
 Miami Beach, FL 33139


Cristian, Azul  
 Manu Chao, Me Gustas Tu  
 Ricardo Montaner, Besame  
 Alejandro Sanz, Una Noche  
 Maria Bestar, Pensando En Ti  
 Paulina Rubio, Yo No Soy Esa Mujer  
 Christina Aguilera, Falsas Esperanzas  
 Christina Aguilera, Li'l Kim, Mya & Pink, Lady Marmalade  
 Ricky Martin, Loaded  
 Carolina Lao, Dulce Veneno



**Continuous programming**  
 1515 Broadway  
 New York, NY 10036

**NEW**

Kenna, Hell Bent  
 Lifehouse, Sick Cycle Carousel  
 The Calling, Wherever You Will Go  
 The Beta Band, Squares



**Continuous programming**  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

Sugar Jones, How Much Longer (NEW)  
 Lifehouse, Sick Cycle Carousel (NEW)  
 Prozzak, It's Not Me It's You (NEW)  
 3 Doors Down, Be Like That (NEW)  
 Alicia Keys, Fallin' (NEW)  
 Alien Ant Farm, Smooth Criminal (NEW)  
 Nelly, Battered Up  
 Cake, Short Skirt/Long Jacket  
 Staind, It's Been Awhile  
 Sum 41, Fat Lip  
 Our Lady Peace, Life  
 Wave, California  
 Bran Van 3000, Astounded  
 Weezer, Hash Pipe  
 U2, Elevation  
 Blink-182, The Rock Show  
 'N Sync, Pop  
 Destiny's Child, Bootylicious  
 D12, Purple Hills  
 Backstreet Boys, More Than That




**Continuous programming**  
 Hawley Crescent  
 London NW18TT

Christina Aguilera, Li'l Kim, Mya & Pink, Lady Marmalade  
 Depeche Mode, I Feel Loved  
 D12, Purple Hills  
 Crazy Town, Revolving Door  
 Mariah Carey, Loverboy  
 U2, Elevation  
 Spooks, Karma Hotel  
 Manu Chao, Me Gustas Tu  
 Shaggy, Angel  
 Usher, U Remind Me  
 Travis, Sing  
 Hear' Say, The Way To Your Love  
 Blink-182, The Rock Show  
 Limp Bizkit, My Way  
 Destiny's Child, Bootylicious  
 Wheatas, A Little Respect  
 OutKast, So Fresh, So Clean  
 Incubus, Drive  
 Daft Punk, Digital Love  
 Faithless, We Come 1




**Three hours weekly**  
 216 W Ohio  
 Chicago, IL 60610

Mudvayne, Death Blooms  
 Good Charlotte, Festival Song  
 Fuel, Bad Day  
 Stone Temple Pilots, Days Of The Week  
 Insolence, Poison Well  
 Disturbed, Down With The Sickness  
 Dave Navarro, Rexall  
 Dry Kill Logic, Nightmare  
 The Cult, Rise  
 Godhead, Elenor Rigby  
 From Zero, Check Ya  
 Econoline Crush, You Don't Know  
 The Crystal Method, Name Of The Game  
 Tool, Schism  
 Ohgr, Cracker



**24 hours daily**  
 3350 Peachtree Road, Suite 1550  
 Atlanta, GA 30326

Aerosmith, Fly Away From Here  
 The Crystal Method, Name Of The Game  
 D12, Purple Hills  
 Destiny's Child, Bootylicious  
 Econoline Crush, You Don't Know  
 Etienne Decrey, Am I Wrong  
 Fuel, Bad Day  
 Janet, Someone To Call My Lover  
 Jimmy Eat World, Bleed American  
 Ricky Martin, Loaded  
 Rodney Crowell, I Walk The Line Revisited  
 Scapegat Wax, Aisle 10  
 Shaggy, Freaky Girl  
 Shea Seger, Clutch  
 The Calling, Wherever You Will Go  
 The Proclaimers, There's A Touch



**1/2 hour weekly**  
 46 Gifford St  
 Brockton, MA 02401

Poe, Hey Pretty  
 The Union Underground, Revolution Man  
 Travis, Sing  
 Endo, Suffer  
 Jimmy Eat World, Bleed American  
 Joy Drop, Sometimes Wanna Die  
 Staind, It's Been Awhile  
 Radiohead, Packt Like Sardines  
 Radiohead, Dollars/Cents  
 Radiohead, How To Disappear  
 Radiohead, The Pyramid Song  
 Radiohead, Idioteque  
 Radiohead, Everything In Its Right

## LABELS SET SIGHTS ON SMALL SCREEN

(Continued from page 1)

sumers into stores."

Labels have fewer outlets these days to break albums, because radio has stricter playlists and MTV plays fewer videos than before. Consequently, "labels more and more are looking at TV as another line in their marketing plan," says Craig Balsam, co-managing director at Razor & Tie.



MERCER

Until 1997, 800-number advertising in the U.S. had been dominated by independent direct-marketing companies—K-tel, Time Life Music, Heartland, Cornerstone, Razor & Tie—although the majors were aggressively capitalizing on the marketing tool in Europe. TV campaigns have been especially widespread in the U.K., where Virgin's popular *Now That's What I Call Music!* series is currently up to Vol. 48; its latest installment is certified for 900,000 units sold, making it this year's best-selling compilation in the U.K. so far this year.

"A substantial portion of business is done through TV in the rest of the world," notes Bob Mercer, senior VP at UTV Records, Universal's TV marketing arm. "In Europe, [TV marketing] accounts for anywhere from 24% to 35% of sales."



ZINN

Exact figures in the U.S. are not available, although sales through nontraditional outlets, as counted by SoundScan, total 3%—including concert and online sales in addition to 800 numbers.

But not all units sold through 800 numbers are reported to SoundScan. While the majors make sure to report their 800 sales because they are conscientious about market share, independent TV compilers often don't report their direct-response sales. Only eight of the top 20 TV compilations, ranked by ad dollars spent in April, are tracked by SoundScan. But Linda Zinn, executive VP of Cornerstone Promotions, a TV music marketer, notes that it is rare for a TV offer to move more than 400,000 units, a figure her company achieved with its *Instrumental Gold* package.



PEDERSEN

Ken Pederson, executive VP at Virgin, says one reason the U.S. has trailed Europe in TV promotions is that the cost of media per impression is "substantially less" in the European market. But with today's weak advertising climate, direct-response marketers are finding relatively inexpensive TV time to be plentiful in the U.S.

While Nielsen Monitor Plus estimates that campaigns for the 20 most heavily advertised albums in April accounted for \$17.5 million worth of advertising, that figure is based on TV and cable-channel rate cards. Direct-response marketers generally pay only 20%-40% of rate cards for their TV buys. (While this \$17.5 million figure entails not just TV advertising but all media buys, direct-response marketers agree that 99% of their ad budgets go toward TV.)

Similarly, AOL Time Warner's Time Life Music, which specializes in creating series of titles to achieve "continuity" buys, has begun taking its product to retail after beginning life as a dedicated direct marketer.

### COSTS OF DOING BUSINESS

Direct marketers decline to discuss specific costs, but some suggest that they try to cap their TV advertising spending to \$1 per unit sold. But another direct-marketing executive works the numbers differently, suggesting that fixed costs on a licensed compilation package can eat up to 50%-60% of revenue, with the remainder being split between advertising costs and profits: "How efficiently you buy TV time will determine profits."

That's why TV marketers often test packages before rolling them out, with an initial test costing about \$100,000. "Sometimes, we know after the first commercial if we have a hit," Chenfield says. Other times, Balsam adds, "we may not have the media buy right and must make adjustments to reach the right people." Such adjustments can result in lower profit margins for those packages.

In addition to doing its own packages, Razor & Tie also sells its services to the majors, providing them with media-buying capability, customer service, database maintenance, and fulfillment. But one major, Virgin, is so entrenched in TV marketing that it acquired its own fulfillment house, Westwood Promotions, and made an undisclosed equity investment in the media buying firm Castalian.

Although the other majors rely on the media-buying companies and fulfillment houses, some also have their own internal TV marketing arms—like Universal's UTV—that market the appropriate titles from the company's family of labels and put together their own compilation packages.

UTV has issued such anthologies as *Pure Blues* (drawn from the Chess catalog, as well as the vaults of other labels) and *Pure Jazz* (from Verve and Impulse!)—the latter of which hit the top spot on the *Billboard* Top Jazz Albums chart. UTV has also released new compilations from such premium catalog artists as Jimi Hendrix and Bob Marley. Issued May 22, *One Love: The Very Best of Bob Marley* has sold 131,000 copies, according to SoundScan, with 8,000 of that total coming from nontraditional sales, such as direct-response TV.

At the other extreme is Cornerstone, a unit of Fred Kier Associates, an advertising agency in Vernon Hills, Ill. Cornerstone started making its own compilations in 1991, after spend-

ing years doing media buys for other direct-response music marketers. The company recently started venturing into retail, "little by little, using baby steps," Zinn reports, noting that a few of the firm's titles have been made available at retail through such traditional marketers as Madacy Entertainment.

Whoever brings the product to retail, consumers often find a different offer from what is advertised on TV, much to the chagrin of retailers. Direct marketers nonetheless defend this strategy. Virgin's Pederson notes that customers buying from TV pay

higher prices for titles—usually the full list price, plus shipping and handling charges.

Mercer says 800-numbers consumers are different from those shopping in stores and sometimes need incentives to make purchases. On a recent Bon Jovi offer for *One Wild Night: Live 1985-2001*, the package included a VHS tape of a live performance by the band. Razor & Tie's *Goin' South* compilation was a two-disc set for the 800 number and a single-album

release for retail, based on the strategy that TV consumers don't go into stores and want more value, according to Balsam. Furthermore, he notes that "some cable channels require a different package for direct-response advertising than retail."

A key tactic of successful direct-response marketers is to up-sell other products to callers. Cornerstone's Zinn says that callers who order the company's *Malt Shop Memories* title are also offered the company's *Prom*

*Night* compilation. Moreover, the company includes its catalog with every shipment of product. Balsam says Razor & Tie has developed a database from its direct-response customers and uses it to "generate ancillary revenue."

TV marketers note that their online stores also play a role. Razor & Tie has musicspace.com, which is featured in all TV advertising, so it drives traffic to the site without the cost of spending additional dollars. Consequently, about 15% of sales generated through direct-response advertising is through the company's online store. At Cornerstone, Zinn estimates that its TVmusic4U.com Web site captures 10% of sales.

### TV DRIVES RETAIL SALES

Retailers have learned that advertising featuring 800 numbers

But, he says, "in almost all those cases, TV advertising was used to drive awareness of the package to the consumer prior to being available in-store, in order to garner retail demand."

Larry Gaines, president of Wherehouse Entertainment, says TV marketing does drive people to stores, and "when they show up, they are happy to make the purchase, since the store often has a title priced well below" the price advertised on TV.

Bob Higgins, chairman/CEO of Trans World Entertainment, says that direct-response advertising on TV "can have a very positive effect" on sales at retail, but the key is the length of time. "It's very important that [the exclusive period] for direct response run for a brief period of time, say a few weeks advance of the availability at retail. Such campaigns are the ones that work the best for everybody."

Some marketers, such as Razor & Tie, prefer a longer window before bringing a project to retail. For instance, its *Goin' South* compilation was available for six months as a double-CD set and moved

about 220,000 units before coming out as a single set at retail. So far, it has sold 550,000 units, and Chenfield predicts that it will ultimately sell a million.

Chenfield says that such a long window allows Razor & Tie "to pick and choose the time" it places advertising as opposed to being limited to what is available within a shorter window of a few weeks.

Also, Balsam notes that the Razor & Tie TV-marketing business model calls for the revenue generated from direct-response sales to pay for advertising the album on TV when it comes out to retail. Razor & Tie "not only has to reach those who buy from 800 numbers but also must cause a far higher number of people to be aware of the package so they will buy it at retail."

### FAMILIAR FACES

In addition to theme compilations like *Totally Dance* and *Pure Moods*, greatest-hits packages also maximize the strength of direct-response marketing. Since its release last November, the Beatles' *1* (Capitol) has sold 7.5 million copies, according to SoundScan, with 296,000 coming from such nontraditional sales as direct-response. Since May 8, Paul McCartney's two-disc *Wingspan* (Capitol) has sold 636,000 copies, including 49,000 copies sold through nontraditional channels.

Lately a new wrinkle has been added to TV marketing, with



BALSAM



CHENFIELD

## April Advertising Expenditures On Music —Top 20 Albums—

Rank	Album	Label	Dollars Spent
1	Now! Vol. 6	Castalian	2,078,203
2	Songs 4 Worship	Time Life	2,020,110
3	Paul McCartney/Wingspan	Castalian	1,407,371
4	Singers & Songs	Time Life	1,394,835
5	100 Songs for Kids	Time Life	1,127,628
6	La Sagrada Biblia	Uni-Lideres	803,006
7	Happy Days '50s & '60s	Happy Days	777,589
8	They Play Our Songs	Time Life	743,889
9	Conway Twitty/41 #1 Hits	Heartland	722,739
10	Goin' South	Razor & Tie	716,865
11	Yesenia Flores/Voz y Sentimiento	Fonovisa	661,648
12	Banda Blanca/Hot Hot Hot	Fonovisa	656,110
13	Suddenly '70s	Razor & Tie	596,595
14	Billy Graham/50 Years of Sermons	Web Marketing	578,288
15	Spirit of the '60s	Cornerstone	574,128
16	Barrio Boyzz/Destino	Fonovisa	555,414
17	1200 Exitos Musicales	Clase Promotions	535,966
18	Modern Rock	Time Life	533,326
19	Very Best of Kingston Trio	Heartland	486,129
20	Primavera	Fonovisa	485,121

Dollars spent is an estimate by Nielsen Monitor Plus of all media advertising based on published rates. Most direct-response advertisers receive substantial discounts off published rates; therefore, the actual dollars spent may be significantly lower. Cooperative advertising by retailers, which may feature specific albums on this chart, is not included. Labels listed here may not correspond to labels listed on other album charts, because this table lists the label or marketing company identified as the ad sponsor.



Pederson notes that *Now! Vol. 1* did about 165,000 units through the 800 number but says *Vol. 7* will probably move only 35,000-40,000. "*Now!* has become a very big brand, and people are now aware that it will be available in stores."

When the major labels use direct-response advertising, they generally give the 800 number a short exclusive window of a couple of weeks before the release date to retail, according to Steve Bartels, senior VP at Arista.

## RADIOACTIVE/MCA'S LIVE SPREADS CREDO OF LOVE

(Continued from page 1)

Radioactive/MCA), is the group's most musically aggressive in its 15-year history. While Live's music and lyrics have always had a full-throttled intensity, *V* has a raw, driving spirit that the band's previous recordings have lacked.

"They've become more rock," says MCA Records president Jay Boberg. "The album's a little younger in its sound. The band members are still in their late 20s; they've been around so long that people don't realize they're younger than [some of the members of] Limp Bizkit or No Doubt. Internally, we're tired of hearing that they're kind of a dinosaur rock band. We're like, 'No, they're not.'"

The album's loose-limbed feel is due in part to the band's decision to enjoy the fame it has achieved rather than to view it as a burden. "[It's about] being the center of a party every night and sort of embracing that for the first time in that way," Kowalczyk says. "Basically, we're just going for it on- and offstage."

The songs for *V* flowed from Kowalczyk at an alarming pace while on tour to support Live's 1999 release, *The Distance to Here*. "I'd written on the road before but never to that that degree," he says. "I was on such a roll writing *The Distance to Here*, I remember when we started the promotion process, I was like, 'Oh, I don't want to stop writing.' I just said, 'Screw it, I'm going to keep going.' This was written in tour buses, bathrooms, dressing rooms, everywhere."

While Kowalczyk has always been the band's primary writer, the group's other members—guitarist Chad Taylor, bassist Patrick Dahlheimer, and drummer Chad Gracey—usually received credit

for penning some music. This time, Kowalczyk wrote solo, with the exception of "Forever May Not Be Enough," written by Kowalczyk and Glen Ballard for the movie *The Mummy Returns*.

"They saw that I was not stopping for anything or anybody with the writing process," Kowalczyk says. "They just gave me the green light and said, 'You're nailing these. Let's go.' There wasn't really any

**'You can be a bad-ass and inform the world with a positive message, and nobody's going to say you're wimping out. It doesn't have to be Up With People.'**

— ED KOWALCZYK, LIVE

drama at all."

His prolificacy amazed even the label. "It wasn't like he demoed 20 songs and sent them in," says MCA A&R consultant Phil Schuster, who brought the band to the attention of Radioactive founder Gary Kurfirst more than a decade ago. "It was more that Ed wrote in such a manner that the songs were just pouring out of him. We spent a lot of time making records in the past. There was nothing wrong with that, but you can definitely hear the sharper edges here."

The body of the album was recorded in three weeks at the Los Angeles home of *V* co-producer

win unless you pull out all the stops, and one of the stops is TV."

Latin music marketers have paid particular attention to the TV marketplace, seeking to reach the Hispanic population in the U.S., which has soared to 35.3 million from 22.4 million in 1990, according to the 2000 U.S. Census. In April, six of the top 20 albums, in terms of advertising expenditures, were Latin music titles, according to Nielsen. The majority of advertising is done by independent Latin labels so far, but the majors are watching closely.

At UTV, Mercer reports, "We have been talking to our Latin guys for a little while, but it is a very specialized area, so if we go into it, we will do it very cautiously."

One marketer says that the majors are wise to use caution when approaching TV marketing in general, let alone a niche area like Latin compilations. "TV marketing is one of those things you shouldn't try at home," he warns. "You can lose a lot of money."

*Assistance in preparing this story was provided by Michael Ellis, director of research for the Billboard Music Group.*

## Live On Disc

The following is a discography of domestic albums and EPs released by Live. The group has also released a number of EPs in individual territories outside the States.

### Full-length albums

*V* (Radioactive/MCA), to be released Sept. 18.

*The Distance to Here* (Radioactive/MCA), 1999.

*Secret Samadhi* (Radioactive/MCA), 1997.

*Throwing Copper* (Radioactive/MCA), 1994.

*Mental Jewelry* (Radioactive/MCA), 1992.

*The Death of a Dictionary* (Action Front Records), 1989 (released under the band's previous name, Public Affection).

### EPs

*The Beauty of Gray* (Radioactive/MCA), 1992.

*Four Songs/Operation Spirit* (Radioactive/MCA), 1991.

Alain Johannes (Chris Cornell). The band and its touring keyboardist Michael Railo also co-produced.

Of first single "Simple Creed," Kowalczyk says, "There's definitely a subtle message about gun violence and a subtle rant about really gratuitous violent lyrics. I was in a bad crowd when I was between 13 and 15; I did more drugs and more wild shit than I did when I was a rock star. So I know where kids take the darker side of pop culture. 'Simple Creed' is almost paradoxical: It's probably our most aggressive song ever, but it's got this message—it's all about demonstrating that you can be a bad-ass and inform the world with a positive message and nobody's going to say you're wimping out. It doesn't have to be Up With People."

The song includes a rap by Tricky, whom Kowalczyk met through their shared management company. Kowalczyk returns the favor by singing on "Evolution Revolution Love," the first single on Tricky's new Hollywood Records album, *Blowback*.

As self-effacing as the members of Live can seem offstage, the band, which has sold 17 million albums worldwide, according to MCA, has no desire to be anything other than one of the biggest bands ever. In the song "People Like You," Kowalczyk sings of a dream where he's onstage with rock icons Springsteen, Bono, Queen, Elton John, and Michael Stipe. Live is also name-checked in the song's list of rock heroes.

"Yeah, I'm putting us right there, goddammit," says Kowalczyk with a slightly embarrassed laugh. "I'm not holding back now. Hell, I'm ready to take over, even if it is just a dream forever. I think the song captures the essence of Live. When you start a band and you're 14 years old, like we were, there ain't nothing but a dream because you aren't selling any records, you're making no money. The song is a message to ourselves."

Live's dream began its ascent when its members came together as teenagers in York, Pa. Kowalczyk and Taylor met in kindergarten; they met their bandmates in grade school. First appearing as Public Affection, the group released its 1989 debut, *The Death of a Dictionary*, on its own label, Action Front Records. Much of Live's time was spent showcasing—and being rejected—for labels along the East Coast.

"When we showcased for Gary

and Radioactive in 1989 or 1990 at CBGB, we couldn't get arrested. We were going to go back to work washing dishes," Kowalczyk recalls. "Gary came backstage in this flannel



BOBERG

shirt and he was like, 'You want to go make a record?' and we were like, 'Yes! Are you kidding?'"

The band, which changed its name to Live after signing with Radioactive/MCA, released its first album, *Mental Jewelry*, for the label in 1992. Yet it wasn't until 1994's *Throwing Copper* that it found mass appeal. That album, which hit No. 1 on The Billboard 200 exactly a year after its release, has sold more than 5.5 million copies, according to SoundScan, and spawned some of the group's best-known songs, including "I Alone," "Lightning Crashes," and "Selling the Drama."

The next album, 1997's mystical *Secret Samadhi*, debuted at No. 1 on The Billboard 200, but its messages were perhaps too elliptical for much of Live's audience and the band got tagged as "monkish meditators," Kowalczyk says. The title has sold 1.5 million copies. In 1999, Live returned with a less obtuse album, *The Distance to Here*, which was followed by 14 months of touring, including a co-headlining outing with Counting Crows last fall. *Distance* has sold 1 million units in the U.S.

While the band's lineup has remained constant, much has changed for Live since that last album. Although *V* bears the Radioactive logo, the MCA joint venture now exists in name only. Label founder Kurfirst is now the group's manager. That change came following the 1999 deaths of Jonas Livingston, who had overseen the band's creative direction at MCA, and of co-manager (with Dave Sestak) Peter Freedman.

"We lost these two incredible

beings in the space of a month and a half," Kowalczyk says, shaking his head in disbelief. "I was so grateful to be able to get onstage and pour that emotion into songs that really captures it, like 'Lightning Crashes.' It gave all these songs a kick in the ass."

On the new album, Kowalczyk says "Overcome," an elegant ballad about surrendering, was inspired by the losses.

Having Kurfirst manage the band was a natural progression, according to Kowalczyk. The rest of the band's team includes booking agent Jonathan Levine of Monterey Peninsula Artists and longtime business manager David Levin. Live's songs are published by Loco de Amor Music/Audible Sun Music.

Promotion for *V* began this summer with Live playing a handful of radio shows in preparation for the delivery of "Simple Creed" to radio July 23. The song's videoclip is included on the album, an enhanced CD. Original orders will also include a remixed version of album track "Deep Enough," which appears in the movie *The Fast & the Furious*.

A video for "Forever May Not Be Long Enough" will be featured on the DVD Video for *The Mummy Returns*, slated for an Oct. 2 release. Says MCA director of marketing Sig Sigworth, "We're working with [Mummy studio] Universal to jointly advertise the album and the DVD, including potentially stickering the DVD and possibly tagging all their advertising." (MCA and Universal are both owned by Vivendi Universal.)

Noted for its strong live shows, the group kicks off a European tour in October. It will tour the States starting in November.

"These guys were the real deal before the era of radio being about songs instead of about bands," says promoter Seth Hurwitz, who owns Washington, D.C.'s 9:30 Club. Live played a surprise show at the venue May 27, following its appearance at modern rock outlet WHFS' annual summer concert, the HFStival. "But what's more interesting is that their crowd is as young as it's ever been. They play the older stuff, and these kids know it."

While the market is more receptive to rock acts than it was when Live's last album came out, the band is not a shoo-in at retail, says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "Live isn't trendy like Staind, so they can't expect instant sales. Like every rock act, they have to re-establish themselves with every record."

The band is happy to oblige, Kowalczyk says. More than 10 years after Live made its major-label debut, the business may have changed, but Kowalczyk insists that in many ways the song remains the same.

"People are in pain and they feel good when they listen to our music," he says. "They associate that goodness with something that we must have that they don't have. But what you're feeling is your true self in our music. It's not something we have that you don't have, it's something we share."

## AT 25, WINDHAM HILL KEEPS ITS SPIRIT ALIVE

(Continued from page 1)

mental music as Xerox is to copiers or Coke is to soft drinks, with sales increasing exponentially: In 1982 alone, the label posted a 597% growth rate.

"People thought they were on the bottom floor of some little cult," Ackerman says. "It was perceived as a cottage industry, and rightly so—it was all about acoustic sounds in a time when disco ran the airwaves. It was an utterly sincere and innocent musical movement that we documented, and off it went."

Twenty-five years later, there's nothing resembling a cottage about Windham Hill, but it continues to reinvent itself as an imprint with a mission. Now a wholly owned subsidiary of the RCA Victor Group (and the BMG conglomerate), the record label has a tight roster of nine artists, ranging from so-called "new age" staples like pianist George Winston and guitarist Alex de Grassi (Ackerman's cousin and his first signing) through such label stalwarts as pianists Jim Brickman and Liz Story, to newer signings like Cape Verde songstress Cesaria Evora and Maui-based ethno-trance band Lost at Last.

Its specialties range from a continuing devotion to instrumental, acoustically driven compositions, as well as R&B, smooth jazz, world music, and adult-oriented pop. Windham has scored radio hits with Brickman, whose vocal outings, such as the 1997 top 10



WINSTON

AC and country hit "Valentine" with Martina McBride and 1998 top 10 AC "After All These Years" with Anne Cochran, thrust the label from the back roads of mass appeal onto its interstates.

On the album charts, the label continues to dominate the *Billboard* Top New Age Albums list; in the July 7 issue, six albums riding the top 25 were issued by Windham Hill.

Still, today, the label "continues to be a company whose growth evolves in an organic way," insists David Weyner, executive VP/GM of RCA Victor Group. "What ultimately defines Windham is spirituality—all of our artists use that word in describing their music. The Windham Hill of the next five to 10 years will be just as genre-defined as the past 25. I am absolutely determined that the future of the label will feel organically attached to what it has always been, with a sense of community."

As part of its connection to that past, the label released two retro-

spective collections last month, *Windows: Windham Hill—25 Years of Piano* and *Touch: Windham Hill—25 Years of Guitar*. The latter features Ackerman (who resigned as CEO in 1992 but continues to work with the label as an artist), de Grassi, Rippingtons front man Russ Freeman, and TV-theme composer W.G. Snuffy Walden (*The West Wing*, *Roseanne*, *My So-Called Life*); *Windows* includes Story, Philip Aaberg, Brickman, and Winston—who became the label's first platinum artist in 1980 with *Autumn*.

"There hadn't been a lot of new instrumental music since the '60s," recalls Winston, who has recorded nine gold or platinum records for the label. "I heard Ackerman's and de Grassi's records and thought, 'Wow, this is great—a guitar label,' and I started corresponding with them."



ACKERMAN

One connection led to another, and before long, Ackerman persuaded a reluctant Winston to sit down and play for him—and, in time, to dedicate his works to vinyl.

"We produced *Autumn* for \$1,267," Ackerman says with a laugh. "I remember trying to break that record in New York. I carried boxes of *Autumn* all over the city, trying to place them in stores. We just started a buzz, and George hit a nerve." Today, the set has sold close to 1.5 million copies, according to SoundScan.

Such innocent chronicles epitomize the early years of Windham Hill, a movement that began so organically that it's truly a wonder it happened at all. In the early '70s, University of California graduate Ackerman began organizing impromptu guitar jams on the quad at Stanford University in his hometown of Palo Alto, Calif.

"People—300 and 400 of them—began to count on these gatherings on weekends," Ackerman says. "Then I started to have a small audience of people bugging me for recordings."

Flipping through the Yellow Pages, Ackerman happened upon a studio called Mantra in nearby San Mateo, liked the sound of it, and recorded an album's worth of material that he titled *Search for the Turtle's Navel*.

"I spent \$300 on that first pressing," Ackerman says. "I couldn't imagine how I was ever going to sell enough to recoup my cost." He then crossed paths with a former neighbor, Michael Kilmartin, who was working with a new record company—Fantasy Records—and its first act, an as-yet unknown Credence Clearwater Revival. Kilmartin asked for a dozen or so copies of the album. "Why should I? These cost me money," Ackerman remembers thinking.

But within a few months, his friend's connections at radio fueled a payoff that Ackerman had never considered: notoriety. Record stores began calling for copies of the album, "ordering 50

at a time," he says. "That was beyond belief to me."

By the fourth pressing, the sudden entrepreneur, along with his then wife, Anne Robinson, named his enterprise after the Windham Hill Inn in Southern Vermont, where he had once worked on a beloved construction project. Soon after, he signed de Grassi, establishing an official roster, and the word began to spread about the little label with the cool, easy vibes.

Once Winston inked his deal in 1979, the company was on its way to becoming a true chart force. Following the platinum *Autumn*, his *Winter Into Spring* sold another 1 million copies. Then in 1982, Windham Hill scored its biggest hit to date: the now four-times platinum *December*.



HAMBY

But with that success, the label sealed its reputation as the musical destination for "candles and sandals," granola and Birkenstocks.

On one hand, "there was an emerging genre of music, and Windham Hill became the most visible beacon of it," Ackerman says. But it also acquired a label that the founder despises to this day: new age.

"Our music was nothing about a lifestyle. It's not about healing, crystals, any kind of belief system," Ackerman says. "I resented

*'Our music was nothing about a lifestyle. I resented the image that we were working out of fern-decorated offices, meditating four times a day.'*

—WILL ACKERMAN, FOUNDER, WINDHAM HILL

the image that we were working out of fern-decorated offices, meditating four times a day. New age only came into play when the major labels needed to codify the experience of what was going on."

But there was no denying the growth of a bona fide movement among the masses. Windham Hill assembled concert tours featuring its most popular artists, leading to its *Winter's Solstice* collections, beginning in '86. In all, there are six in the series to date, four of them gold sellers.

### THE NEXT STAGE

By the mid-'80s, Windham Hill represented a mountain of opportunity, and the label aligned itself with A&M Records for distribution and marketing. The next decade arguably represented a period of awkward growth for the imprint, as the public's musical tastes began to shift, and the com-

pany sought to step forward without abandoning its image.

Larry Hamby, current VP of A&R for the RCA Victor Group/Windham Hill, suggests, "At the beginning, there was this hip, alternative movement, with so much exciting growth and experimentation, and then the attendant commercial success. But then, like a supernova, it consumes itself, and it's time to move into another zone."

It didn't help that the "new age" sound had proliferated ad nauseum, with copycat boutique labels crowding the Hill like weeds. Not only was there a glut of similar-sounding music in the marketplace, but much of the artistry was sub-standard.

Pianist Liz Story, who signed with Windham Hill in the mid-'80s and whose *17 Seconds to Anywhere* was issued earlier this year, refers to the period as "the end of the first wave." She says, "You



BRICKMAN

had this label where all of the artists knew each other, we all toured together, and played on each other's albums. None of us expected to have careers in music—it was just this strange, wonderful accident.

"Then suddenly, there were business issues," she continues. "There came an examination of what marketing should be and self-conscious attempts to be competitive. It was the first time that the A&R department started giving us assignments in the studio."

By '92, Windham Hill had left A&M for a joint-venture deal with BMG, and Robinson (who has since departed) became the label's president. Ackerman, in turn, resigned as CEO and returned to a career as a full-time artist. To date, he has released 11 albums on his label.

Windham's roster diversified, entering the adult R&B arena, along with jazz and adult pop. Its major milestone in the early part of the decade was the signing of pianist Jim Brickman, who today remains a core artist and the label's second-biggest success story after Winston.

Brickman insists that under Robinson, "I didn't find a corporate environment. Anne's main focus was to ensure that the artists had a platform to do what they did best. They came to me and said, 'You do what you do, and we'll take care of business.'"

Brickman's first album of acoustic-driven piano compositions, *No Words*, was issued in 1994, and he says he quickly realized the impact of being a Windham act: "I was selling 500 copies a week when no one knew who I was. It was obvious that core fans of the label were thinking, 'He must be OK if he's on Windham Hill.'"

From there, Brickman and Windham became partners in taking the company to another platform—the airwaves. "As I grew, I represented the chance for the

label to explore radio, to be heard on smooth jazz stations and adult contemporary," Brickman says. "It was tough in the beginning—it was a completely new arena—but they never closed the door."

To date, Brickman has recorded six albums, including the gold *By Heart*, *Destiny*, *The Gift*, and—his most successful—*Picture This*. He has collaborated with artists as diverse as Olivia Newton-John, Dave Koz, and Michael W. Smith. He has fans in Southeast Asia, the U.K., Germany, and far beyond. His seventh effort, *Simple Things*, is due Sept. 25.

As it has crossed into the millennium, Windham Hill can hardly deny its corporate demeanor under the RCA Victor umbrella. Hamby is unapologetic but says his mission is not so different from Ackerman's: "Time marches on, music changes, and the audience that we once served is significantly older. If we have historically been defined as adult music, then I want to appeal to everyone who can vote and buy a drink. We're greedy—I don't want to give up that original audience of those in their 40s and 50s, but, sure, I want the 24-year-olds, too."

"I want to make sure there is a creative and spiritual thread from an Alex de Grassi record to a Lost at Last record," Hamby continues. "But whatever psychological creative boundaries have been put on this label, I just want them to



STORY

go away. I want to encourage and seek out new art forms, things we've never heard before."

A number of upcoming releases hark back to those roots as the label acknowledges its 25 years of playing ball. On Aug. 7, Windham Hill will rerelease Winston's *Autumn* with bonus tracks; on Sept. 11, a greatest-hits compilation from Michael Hedges; Winston's *December: Anniversary Edition* on Sept. 25, with 15 minutes of new material; and on Oct. 9, 25th anniversary editions of *Winter Solstice* and *Celtic Christmas*. And on Oct. 23, its final release for the year, fittingly, will be *Hearing Voices* from Ackerman, his 12th release.

The label's founder says, "Windham Hill grew as it did not because we were bludgeoning a marketplace into submission with dollars but because people were stunningly loyal to it. I can think of no greater tribute to the music than that."

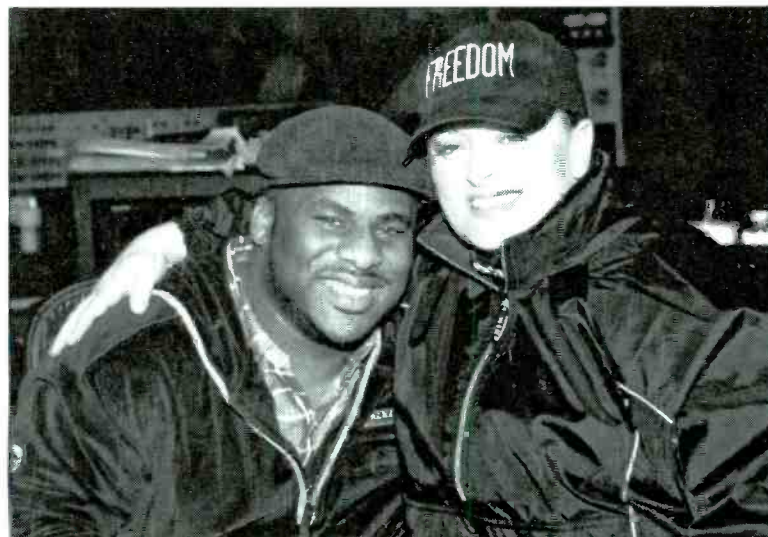




**Countdown to Zero.** Remy Zero is completing an album with producer Jack Joseph Puig at Ocean Way Studios in Los Angeles. Due Sept. 18, the project will be the band's first since August 1998 and its first album for Elektra. Pictured, from left, are Puig and Remy Zero's Cinjin Tate, Shelby Tate, Cedric LeMoynes, Jeffrey Cain, and Gregory Slay.



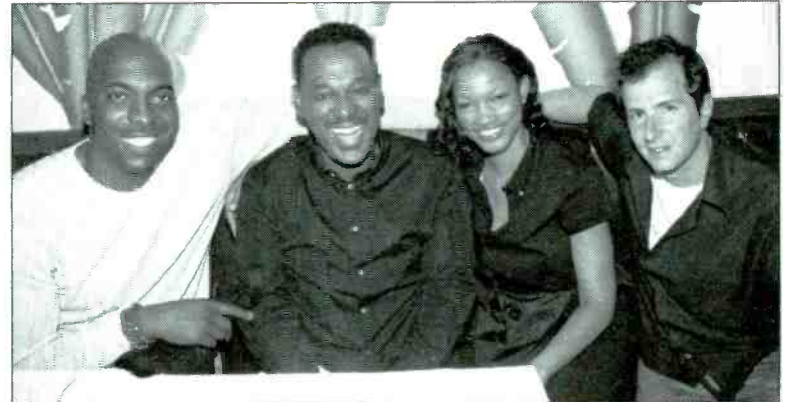
**Pru-fect Night.** Capitol recording artist Pru recently opened for Keith Sweat at the Universal Amphitheatre in Los Angeles. Pru's current single, "Aroma (of a Man)," was serviced to radio in June. Shown backstage are Sweat and Pru.



**Soup's On.** Wynonna Judd recently teamed with producer Shep Crawford at Nashville's Soul Kitchen to work on her upcoming Universal release.



**Nine Inch Nails Go 'Deep.'** Nine Inch Nails were in Los Angeles to film the video to "Deep," the second single from the *Lara Croft: Tomb Raider* soundtrack. The video was directed by commercial director Edna McCallion and debuted June 15 on MTV. Pictured at work, from left, are Nine Inch Nails' Trent Reznor and McCallion.



**Score One for Luther.** Luther Vandross recently filmed the video for "Take You Out," the first single from his eponymous J Records debut. *Luther Vandross* recently garnered the singer his highest-ever debut on *The Billboard 200*, entering at No. 6. Pictured on the set, from left, are basketball star John Salle, Vandross, actress Garcelle Beauvais, and video director Marcus Raboy.



**Ms. Griffith Goes to Washington.** Singer/songwriter Nancy Griffith performed at the annual St. Patrick's Day luncheon in Washington, D.C. The luncheon is an annual tradition that honors the prime minister of Ireland. Griffith's next Elektra set, *Clock Without Hands*, is due in August and will feature guest vocals from Linda Ronstadt and John Stewart, among others. Pictured at the luncheon, from left, are President George W. Bush, Griffith, and Prime Minister of Ireland Bertie Ahern.



**The First Time . . .** RCA recording artist Dante met legendary songstress Roberta Flack at the annual ASCAP Awards in Atlanta. Dante, an Atlanta native, recently kicked off a tour to promote his current single and video, "Lawdy, Lawdy."

## REGIONAL MEXICAN MUSIC MOVES NORTH OF THE BORDER

(Continued from page 1)

Regional Mexican music, once considered the realm of sombrero-toting machos—so impossibly hokey that not one act got to perform in the first-ever Latin Grammy awards show last year (save for Alejandro Fernández, who alternates between pop and *ranchera*)—is now cool. And it continues to outsell all other Latin music genres in the U.S.

"I think the most stable genre in Latin music ever, in the past and in the future, is regional Mexican," says José Rosario, president of Seven Rivers Music. The 1-year-old label has an 18-artist roster that includes mariachi, *ranchera*, *norteño*, *grupo*, and *banda* acts—all subgenres of *música popular mexicana* (popular Mexican music), better known in the U.S. as regional Mexican.

"The regional Mexican fan is loyal to begin with," Rosario adds, echoing the words of most Latin-industry observers. "And once they are fans of a given artist, they are going to be fans forever."

This fact, long asserted by pundits, was highlighted last April, when the Recording Industry Assn. of America (RIAA)—in its first-ever breakdown of Latin shipments by genre—revealed that regional Mexican and Tejano music accounted for an astounding 51% share of the \$608 million-dollar value of all Latin shipments in 2000, representing 56% of all units shipped. In contrast, Latin pop and rock—boasting such marquee acts as Shakira and Gloria Estefan—came in a distant second, with a reported 33% of the dollar value of Latin shipments.

The category is so strong that it has survived the migration of mainstays Alejandro Fernández and former *los Bukis* member Marco Antonio Solís into the pop format.

"Regional Mexican is the hottest genre, simply because of demographics," says WEA Latina President George Zamora. He created sublabel WEA Mex two years ago to market such regional Mexican acts as Banda Machos and *los Tigrillos*. Today, regional Mexican music accounts for roughly 35% of WEA Latina's U.S. sales. "According to my numbers," Zamora says, "for the past three years, regional Mexican has outsold everything else."

Regional Mexican outsells other Latin music to such a degree that

major indie Fonovisa—probably the leading seller in the genre—has refused to participate in the RIAA's Latin certification program (where a gold record is awarded for shipments of 100,000), because so many of its artists make the cut that the label can't keep up with the certification process.

"It will continue to be the best-selling Latin music in the U.S. because you can't stop the immigration," Fonovisa GM Gilberto Moreno says. "If you'd told me a decade ago that the U.S. would sell more Spanish albums than Mexico, I would have laughed. But that's



ZAMORA

what happens now."

The unabated tide of Mexican immigration (according to the 2000 U.S. census, Mexican-Americans make up 66% of the Latino population) has not only expanded the reach of the genre in the U.S. but recently has led to increasingly specialized radio formats—*corridos*, *norteño* "lite" (featuring more romantic *norteño* bands), and oldies—as stations vie for ratings in such major Mexican-American markets as Los Angeles and Houston.

At the same time, teens are now big buyers of the music, their interest fueled by a newfound pride in the Spanish language and their Mexican roots, as well as by the star appeal of bilingual, U.S.-born-and-raised artists like Morales and Lupillo Rivera, who sport shaven heads under their sombreros.

"Girls between 12 and 16 years old—the same ones who buy Britney Spears—are buying Lupillo Rivera," says Alberto Uribe, head buyer for Ritmo Latino music stores. "Even if the singer is born here and is third-generation American, he never leaves his roots behind. And the young buyer, in turn, even if he's third generation, also buys Mexican music."

Both Rivera and Morales epitomize a new breed of regional Mexican artist, one that grew up listening to rap and Mexican music but that plays extremely traditional music. Rivera's latest album, for example, is accompanied by traditional *banda sinaloense*, while Morales recorded the music of Chalino Sánchez.

"In high school, I was the only Mexican who listened to regional Mexican music," says Rivera, who grew up in Huntington Park, Calif. "I was the only Mexican listening to music in Spanish. Everyone listened to hip-hop and rap." Rivera veered toward regional Mexican under the tutelage of his father (brother Juan and sister Jesse also record solo), initially recording *racier* and more controversial *corridos* before working on his current disc.

Morales says he was initially into rap, but switched gears. "I related more. A lot of the music I sing is about people that come from Mexico, that work on ranches, and I related a little bit more with that kind of music. But a lot of my friends listen [and I] to *norteño* and rap."

According to Spanish radio consultant Eduardo "Eddie" León, Los Angeles regional Mexican stations share listeners with hip-hop station KPWR (Power 106) more than with any other station. "If you divided the Hispanic population of markets like L.A., Chicago, and Phoenix, you'd get half listening to Spanish radio and the other half [listening] to English. I think what happens with bilingual artists is a lot of people are identifying with them. They say, 'Wow, here's a guy who sings the music my parents listen to, but he's like me.' And I think that has an effect."

The trend has translated to established acts, which are increasingly drawing younger audiences, too. Veteran Vicente Fernández, for example, the biggest-selling *ranchera* artist, has doubled his audience in the past five years, according to concert promoter/manager Ralph Hauser, who handles his career.

"About seven or eight years ago, we really focused on opening up Vicente Fernández's demographic," Hauser says. Fernández's existing audience was "getting older, and I didn't want his public to age. So we made a concerted effort to go to English radio. Here in L.A., we do inter-

views with Power 106. And I notice that the audience is younger and younger. Actually, it's funny, because customers deal with you in English and go listen to the music in Spanish."

Los Tigres del Norte, the best-selling *norteño* band in the country for decades, has also noticed a decline in its audience's age. "Our concern now is, What happened with the people who would see us 15 years ago?" leader Jorge Hernández asks. "So we're working on finding venues for that audience."

Although big names like Los Tigres (whose music, incidentally, will be paid tribute to on an upcoming



RIVERA

rock album featuring such bands as Café Tacuba and Molotov) and Fernández do arena tours (Fernández and son Alejandro are touring currently), the advancement of regional Mexican music largely takes place in the trenches, with bands playing dances throughout Mexico and the U.S. virtually all year long.

"They play every single weekend, which means they are true musicians," Fonovisa's Moreno says. "All of that has a bearing on promotion. They get publicized on radio, they sell records, and they make money playing."

Beyond that, regional Mexican productions are far cheaper than their pop counterparts, virtually guaranteeing a good return. According to some sources, a decent regional Mexican album can still be made for as little as \$8,000, with \$50,000 considered a generous budget. In contrast, no respectable pop album costs less than \$100,000 to produce.

"These groups are self-contained. They rehearse everything before they go into the studio, so they can knock off an album in one or two sessions," Rosario explains. "And there isn't that producer hype. With every

pop album, you have so many channels and sounds, no one's ever happy with the mix. If you start getting too sophisticated with regional Mexican music, you start going down."

Sophistication has worked recently, however, with such artists as Alejandro Fernández, Pepe Aguilar, Joan Sebastian, and Marco Antonio Solís crossing over from regional Mexican into pop in moves that parallel those of country stars Faith Hill and Shania Twain. Solís' most recent pop release—which nevertheless retains a Mexican feel—has been the No. 1 Latin seller in the country for weeks now, even in such markets as New York, which aren't strongholds of Mexican music.

"Mariachi has a lot of possibilities, and I think it definitely needed some fresh air and some fresh ideas," says Aguilar, who mixes traditional mariachi with a pop feel. Last year, he won a Grammy for "Por Mujeres Como Tú." "I love folk music, and I'm going to keep on singing very traditional music. But that's for a different kind of enjoyment. You're never going to hear something very, very traditional on [top 40 Spanish-language stations] KLVE or Romance."

In fact, the more regional Mexican music expands, the more it stays the same—its very regionalism stunting its projection in other countries, even though mariachi and *ranchera* music are hugely popular throughout Latin America.

"*Norteño* music, for example, can't change much," Moreno says. "It's traditional music. *Banda*, too. A few years ago, we had the 'techno-banda' craze, but that passed. Our focus is to improve the quality of the music within each subgenre."

Even while bands like Los Tigres regularly play in Europe and other overseas markets, many argue that a real crossover into other territories is possible only by expanding on the genre, as Solís is doing.

"Nothing is impossible," says Manolo Gonzalez, senior VP of A&R/national promotions for the newly created Univision Music Group, whose first release—by Morales—was regional Mexican. "I have no doubt that we can have our own Shania Twain. But remember, she [did not sing only] country music. The same thing can happen with regional Mexican."

## Los Tigres Swap Drug Tales For Songs Of Love, Pride On Fonovisa Project

BY RAMIRO BURR

SAN ANTONIO—Like seasoned storytellers, Los Tigres del Norte are always on the hunt for *corridos*—story songs—that captivate the imagination.

"Every year in December or January, we get together with all our composers, and they bring us material," Tigres singer/leader Jorge Hernández tells *Billboard*. "That's where we decide what will work and what we want to give to the public."

Speaking in his native Spanish, Hernández says that the story's message is key: "Sometimes we listen to more than 1,000 songs. I

look for a story, a message, like a movie. I also look for content that the people will like."

Los Tigres deliver messages of love and Mexican pride on their upcoming Fonovisa album, *Porque Ya Los Conoces* (Because You Already Know Them), which streets Aug. 20.

Los Tigres are considered the greatest and longest-running *norteño* act. For more than three decades, the band has packed arenas and dancehalls in Mexico and the U.S., with a beguiling blend of intriguing *corridos* and irresistible polkas and *rancheras*.

The new album—which arrives

less than three months after their previous Fonovisa set, *De Paisano a Paisano* (From Countryman to Countryman)—may catch some longtime fans off guard, as there is an absence of narco-*corridos*, ballads that discuss—or glorify, as some critics would argue—the drug trade.

Why no narco-*corridos*? The cartels are less stable and therefore harder to sing accurately about, Hernández explains. "It's very hard to put out a story and present it as the way it is. With many characters, we don't know where they're going. For example, we get stories of different

characters, and one week later we learn that his friend was arrested and in jail and they're looking for the other one."

In the course of a 33-year career that began in Rosa Morada, Sinaloa, Los Tigres carved out a niche as the social conscience of *norteño* music. Formed by four brothers and a cousin, the group relocated in 1968 to San Jose, Calif., where it has been based ever since.

Los Tigres first rose in popularity with their 1971 narco-*corrido* "Contrabando y Traicion" (Contraband and Treason), but during the '80s, the band began

recording more "socially conscious" songs about the struggles of *mojados*—a slang term for immigrants akin to "wetbacks" in English. Songs like "La Tumba del Mojado" (The Tomb of the Mojado), "Tres Veces Mojado" (Three Times a Mojado), and "La Jaula De Oro" (The Gold Cage) solidified their status as spokesmen for the immigrant community. The group also was the first to record a hit single ("El Circo" [The Circus]) chronicling the fall of former Mexican president Carlos Salinas' administration.

In recognition of the group's (Continued on page 95)

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

### PERFORMING DJs

- The Angel, Los Angeles
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- King Britt, Philadelphia
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- Paulette, London
- Rhythm Masters, London
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- Bobby Shaw, New York
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# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 876 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
1	2	13	<b>LET ME BLOW YA MIND</b> EXC. FEAT. GWEN STEFANI (RUFF Ryders/Interscope) [W&A]	
2	4	15	<b>PEACHES &amp; CREAM</b> 112 (BAD BOY/ARISTA)	
3	1	24	<b>HANGING BY A MOMENT</b> LIFEHOUSE (DREAMWORKS)	
4	5	19	<b>DROPS OF JUPITER (TELL ME)</b> TRAIN (COLUMBIA)	
5	3	15	<b>LADY MARMALADE</b> CHRISTINA AGUILERA, LL Cool J, MYA & PINK (INTERSCOPE)	
6	6	7	<b>BOOTYLICIOUS</b> DESTINY'S CHILD (COLUMBIA)	
7	9	23	<b>DRIVE</b> INCUBUS (IMMORTAL/EPIC)	
8	10	6	<b>U REMIND ME</b> USHER (ARISTA)	
9	7	18	<b>GET UR FREAK ON</b> MISSTY "MISSEMANOR" ELLOTT (THE GOLD MIND/EA/EEG)	
10	17	8	<b>WHERE THE PARTY AT</b> JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	
11	12	12	<b>WHAT WOULD YOU DO?</b> CITY HIGH (BOOGA BASEMENT/INTERSCOPE)	
12	15	7	<b>ALL OR NOTHING</b> O-TOWN (J)	
13	8	22	<b>RIDE WIT ME</b> NELLY FEAT. CITY SPUD (FO' REEL/UNIVERSAL)	
14	16	15	<b>IT'S BEEN AWHILE</b> STAIN'D (FLIP/ELEKTRA/EEG)	
15	11	20	<b>FOLLOW ME</b> UNCLE KRACKER (TOP DOG/LAVA/ATLANTIC)	
16	19	5	<b>SOMEONE TO CALL MY LOVER</b> JANET (VIRGIN)	
17	20	8	<b>WHEN IT'S OVER</b> SUGAR RAY (LAVA/ATLANTIC)	
18	13	10	<b>IRRESISTIBLE</b> JESSICA SIMPSON (COLUMBIA)	
19	18	8	<b>MUSIC</b> ERICK SERMON (NY LA/DEF SQUAD/INTERSCOPE)	
20	32	3	<b>I'M REAL</b> JENNIFER LOPEZ (EPIC)	
21	31	11	<b>HIT 'EM UP STYLE (OOPS!)</b> BLU CANTRELL (RED ZONE/ARISTA)	
22	14	9	<b>THERE YOU'LL BE</b> FAITH HILL (HOLLYWOOD/WARNER BROS.)	
23	21	28	<b>THANK YOU</b> DIDO (ARISTA)	
24	25	12	<b>I'M ALREADY THERE</b> LONESTAR (BNA)	
25	38	3	<b>FALLIN'</b> ALICIA KEYS (J)	
26	23	9	<b>MORE THAN THAT</b> BACKSTREET BOYS (JIVE)	
27	27	9	<b>WAIT A MINUTE</b> RAY J FEAT. LIL' KIM (ATLANTIC)	
28	22	11	<b>SUPERWOMAN PT. II</b> LIL' MO FEAT. FABOLOUS (EASTWEST/EEG)	
29	30	7	<b>HERE'S TO THE NIGHT</b> EYE 6 (RCA)	
30	26	17	<b>FIESTA</b> R. KELLY FEAT. JAY-Z (JIVE)	
31	24	21	<b>I'M LIKE A BIRD</b> NELLY FURTADO (DREAMWORKS)	
32	34	8	<b>THE SPACE BETWEEN</b> DAVE MATTHEWS BAND (RCA)	
33	33	12	<b>SHE COULDN'T CHANGE ME</b> MONTGOMERY GENTRY (COLUMBIA NASHVILLE)	
34	39	7	<b>WHEN I THINK ABOUT ANGELS</b> JAMIE O'NEAL (MERCURY NASHVILLE)	
35	29	19	<b>ALL FOR YOU</b> JANET (VIRGIN)	
36	36	46	<b>I HOPE YOU DANCE</b> LEE ANN WOMACK (MCA NASHVILLE/UNIVERSAL)	
37	28	8	<b>POP</b> 'N SYNC (JIVE)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	37	40	<b>IF YOU'RE GONE</b> MATCHBOX TWENTY (LAVA/ATLANTIC)	
39	47	6	<b>I'M JUST TALKIN' ABOUT TONIGHT</b> TOBY KEITH (DREAMWORKS NASHVILLE)	
40	49	4	<b>AUSTIN</b> BLAKE SHELTON (GIANT NASHVILLE/WRN)	
41	46	5	<b>FLAVOR OF THE WEAK</b> AMERICAN HI-FI (ISLAND/DJMG)	
42	35	14	<b>I COULD NOT ASK FOR MORE</b> SARA EVANS (RCA NASHVILLE)	
43	44	13	<b>TWO PEOPLE FELL IN LOVE</b> BRAD PAISLEY (ARISTA NASHVILLE)	
44	41	17	<b>GROWN MEN DON'T CRY</b> TIM MCGRAW (CURB)	
45	48	6	<b>WHERE THE BLACKTOP ENDS</b> KEITH URBAN (CAPITOL NASHVILLE)	
46	61	2	<b>CONTAGIOUS</b> THE ISLEY BROTHERS (DREAMWORKS)	
47	68	2	<b>ONE MINUTE MAN</b> MISSTY "MISSEMANOR" ELLOTT (THE GOLD MIND/EA/EEG)	
48	55	2	<b>PURPLE HILLS</b> D12 (SHADY/INTERSCOPE)	
49	43	13	<b>WHEN SOMEBODY LOVES YOU</b> ALAN JACKSON (ARISTA NASHVILLE)	
50	40	20	<b>AIN'T NOTHING 'BOUT YOU</b> BROOKS & DUNN (ARISTA NASHVILLE)	
51	57	6	<b>DOWNTIME</b> JO DEE MESSINA (CURB)	
52	58	9	<b>MY BABY</b> LIL' ROMEO (SOULJA/PRIORITY)	
53	42	15	<b>IF YOU CAN DO ANYTHING ELSE</b> GEORGE STRAIT (MCA NASHVILLE)	
54	54	9	<b>CAN'T BELIEVE</b> FAITH EVANS FEAT. CARL THOMAS (BAD BOY/ARISTA)	
55	45	20	<b>DON'T HAPPEN TWICE</b> KENNY CHESNEY (BNA)	
56	63	4	<b>SHE'S ALL I GOT</b> JIMMY COZIER (J)	
57	60	3	<b>FILL ME IN</b> CRAIG DAVID (WILDSTAR/ATLANTIC)	
58	53	8	<b>WE NEED A RESOLUTION</b> AALIYAH FEAT. TIMBALAND (BLACKGROUND)	
59	50	5	<b>LOVERBOY</b> MARRIHAH CAREY FEAT. COMED (VIRGIN)	
60	64	5	<b>SCHISM</b> TOOL (TOOL DISSECTIONAL/VOLCANO)	
61	67	4	<b>JUST IN CASE</b> JAHHEIM (DIVINE MILL/WARNER BROS.)	
62	62	3	<b>THE WAY</b> JILL SCOTT (HIDDEN BEACH/EPIC)	
63	51	20	<b>HEARD IT ALL BEFORE</b> SUNSHINE ANDERSON (SOUL/F/ATLANTIC)	
64	69	2	<b>ONLY TIME</b> ENYA (WARNER SUNSET/REPRISE)	
65	70	3	<b>LAREDO</b> CHRIS CAGLE (VIRGIN NASHVILLE/CAPITOL NASHVILLE)	
66	72	4	<b>WHILE YOU LOVED ME</b> RASCAL FLATTS (LYRIC STREET)	
67	74	3	<b>WHAT IT IS</b> VOLATILE FEAT. BUSTA RHYMES (VOLATILE/LOUD/COLUMBIA)	
68	—	1	<b>ONLY IN AMERICA</b> BROOKS & DUNN (ARISTA NASHVILLE)	
69	66	15	<b>I LIKE THEM GIRLS</b> TYRESE (RCA)	
70	—	1	<b>AREA CODES</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM/DJMG)	
71	56	16	<b>PLAY</b> JENNIFER LOPEZ (EPIC)	
72	—	1	<b>I'M A BELIEVER</b> SMASH MOUTH (DREAMWORKS/INTERSCOPE)	
73	65	17	<b>TAKE IT TO DA HOUSE</b> TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
74	—	1	<b>WHY THEY CALL IT FALLING</b> LEE ANN WOMACK (MCA NASHVILLE)	
75	—	1	<b>WHAT I REALLY MEANT TO SAY</b> CYNTHIA THOMPSON (CAPITOL NASHVILLE)	

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

## HOT 100 RECURRENT AIRPLAY

1	2	4	<b>AGAIN</b> LENNY KRAVITZ (VIRGIN)
2	—	1	<b>IT'S A GREAT DAY TO BE ALIVE</b> TRAVIS TRITT (COLUMBIA NASHVILLE)
3	5	7	<b>ONE MORE DAY</b> DIAMOND RIO (ARISTA NASHVILLE)
4	1	2	<b>SOUTH SIDE</b> MOBY FEAT. GWEN STEFANI (V2)
5	4	4	<b>PUT IT ON ME</b> JA RULE (MURDER INC./DEF JAM/DJMG)
6	3	2	<b>LOVE</b> MUSIQ SOULCHILD (DEF SOUL/DJMG)
7	8	3	<b>STUTTER</b> JOE FEAT. MYSTIKAL (JIVE)
8	7	16	<b>THE WAY YOU LOVE ME</b> FAITH HILL (WARNER BROS.)
9	9	2	<b>ANGEL</b> SHAGGY FEAT. RAYVON (MCA)
10	10	6	<b>WHO I AM</b> JESSICA ANDREWS (DREAMWORKS NASHVILLE)
11	6	2	<b>MISSING YOU</b> CASE (DEF SOUL/DJMG)
12	12	15	<b>KRYPTONITE</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL)
13	—	1	<b>NEVER HAD A DREAM COME TRUE</b> S CLUB 7 (A&M/INTERSCOPE)

14	11	10	<b>YOU SHOULDN'T KISS ME LIKE THIS</b> TOBY KEITH (DREAMWORKS NASHVILLE)
15	13	6	<b>JADED</b> AEROSMITH (COLUMBIA)
16	15	46	<b>SMOOTH</b> SANTANA FEAT. ROB THOMAS (ARISTA)
17	14	17	<b>HEMORRHAGE (IN MY HANDS)</b> FUEL (550 MUSIC/EPIC)
18	17	16	<b>WITH ARMS WIDE OPEN</b> CREED (WIND-UP)
19	16	6	<b>BUTTERFLY</b> CRAZY TOWN (COLUMBIA)
20	18	17	<b>THIS I PROMISE YOU</b> 'N SYNC (JIVE)
21	—	1	<b>SO FRESH, SO CLEAN</b> OUTKAST (LAFACE/ARISTA)
22	21	37	<b>BREATHE</b> FAITH HILL (WARNER BROS.)
23	20	7	<b>STRANGER IN MY HOUSE</b> TAMIA (ELEKTRA/EEG)
24	19	17	<b>BEAUTIFUL DAY</b> LIZ (ISLAND/INTERSCOPE)
25	25	57	<b>AMAZED</b> LONESTAR (BNA)

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

57	<b>AIN'T NOTHING 'BOUT YOU</b> (Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM
40	<b>ALL FOR YOU</b> (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Macho, ASCAP/WB, ASCAP/Aradesh Communications, ASCAP) HL/WBM
9	<b>ALL OR NOTHING</b> (Rakstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI) WBM
76	<b>ANGEL</b> (LBR, ASCAP/Rive Droite, ASCAP)
80	<b>AREA CODES</b> (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP) HL
42	<b>AUSTIN</b> (Tabot, BMI/Kirstisongs, ASCAP)
84	<b>BABY, COME OVER (THIS IS OUR NIGHT)</b> (Marilyn, ASCAP/Universal, ASCAP/Warner Chappell, PRS/Second Decade, BMI/Warner-Tamerlane, BMI/Chrysalis, BMI) WBM
8	<b>BOOTYLICIOUS</b> (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI) HL
60	<b>CAN'T BELIEVE</b> (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Hard Workin' Black Folks, ASCAP/Ciarra June, ASCAP/Zomba, ASCAP/III Wif, ASCAP/Life's A Bitch, ASCAP/Dakota House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B) HL/WBM
98	<b>CAN'T DENY IT</b> (J Brasco, ASCAP/Desert Storm, BMI/Cyphercliff, ASCAP/EMI April, ASCAP) HL
54	<b>CONTAGIOUS</b> (R Kelly, BMI/Zomba, BMI)
63	<b>DON'T HAPPEN TWICE</b> (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright net, BMI/McMore, BMI) HL
59	<b>DOWNTIME</b> (Gravitrion, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blackmore Avenue, ASCAP) HL
10	<b>DRIVE</b> (EMI April, ASCAP/Hungikayora, ASCAP) HL
6	<b>DROPS OF JUPITER (TELL ME)</b> (EMI April, ASCAP/Desert Tent, ASCAP/Schweert, ASCAP/Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI) HL
30	<b>FALLIN'</b> (Lellow, ASCAP/EMI April, ASCAP) HL
22	<b>FIESTA</b> (Zomba, BMI/R Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI) HL/WBM
19	<b>FILL ME IN</b> (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP) WBM
47	<b>FLAVOR OF THE WEAK</b> (Disciples Of Judra, ASCAP/BMG Songs, ASCAP) HL
16	<b>FOLLOW ME</b> (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP) HL/WBM
11	<b>GET UR FREAK ON</b> (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
52	<b>GROWN MEN DON'T CRY</b> (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL
5	<b>HANGING BY A MOMENT</b> (G-Chills, BMI/Songs Of DreamWorks, BMI) CLM
69	<b>HEARD IT ALL BEFORE</b> (Mike City, BMI/Pinkey's Playhouse, ASCAP/Copyright Control)
33	<b>HERE'S TO THE NIGHT</b> (Fake And Jaded, BMI/Less Than Zero, BMI/Southfield Road, BMI)
2	<b>HIT 'EM UP STYLE (OOPS!)</b> (Cytron, BMI/EMI Blackwood, BMI) HL
5	<b>I COULD NOT ASK FOR MORE</b> (Realsongs, ASCAP) WBM
82	<b>I CRY</b> (Slavay, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DJ Irv, BMI/Warner-Tamerlane, BMI) HL/WBM
46	<b>I DO!!</b> (Stux & Tones, ASCAP/Toy-Toy, ASCAP)
42	<b>IF YOU CAN DO ANYTHING ELSE</b> (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
48	<b>IF YOU'RE GONE</b> (EMI Blackwood, BMI/Bidnis, BMI) HL
44	<b>I HOPE YOU DANCE</b> (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
75	<b>I LIKE THEM GIRLS</b> (Warner-Tamerlane, BMI/Demis Hot Songs, ASCAP Two, ASCAP/EMI April, ASCAP/Valentines Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP/First Avenue, ASCAP) HL/WBM
78	<b>I'M ALREADY THERE</b> (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM
99	<b>I'M A THUG</b> (First N' Gold, BMI/Sony/ATV Songs, BMI) HL
49	<b>I'M JUST TALKIN' ABOUT TONIGHT</b> (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
36	<b>I'M LIKE A BIRD</b> (Nelstar, SOCAN)
25	<b>I'M REAL</b> (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP) HL
18	<b>IRRESISTIBLE</b> (EMI April, ASCAP/Marilyn, ASCAP/Universal-PolyGram International, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI) HL/WBM
15	<b>IT'S BEEN AWHILE</b> (Greenfund, ASCAP/I'm nobody, ASCAP/Nly Blue Car, ASCAP/jimpfug, ASCAP/WB, ASCAP) WBM
34	<b>I WANNA BE BAD</b> (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI) WBM
90	<b>JUST A BABY BOY</b> (Show You How Daddy Ball, ASCAP/Zavektion, ASCAP/My Own Chit, BMI/Flossmode, BMI/Amazin', ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) HL
65	<b>JUST IN CASE</b> (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI) HL/WBM
87	<b>LA BOMBA</b> (Sony/ATV Discos, ASCAP)
7	<b>LADY MARMALADE</b> (EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP) BMI Blackwood, BMI/Stone Diamond, BMI/Tennyboy, BMI) HL
74	<b>LAREDO</b> (Mark Hyoner, ASCAP)
93	<b>LAY LOW</b> (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Ellis Hambro, ASCAP/Five Card, ASCAP/Windswept, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Big P, ASCAP/Nate Dogg, BMI/Means Family, BMI/Al Gangsta, ASCAP/Trey Trays, ASCAP) HL/WBM
3	<b>LET ME BLOW YA MIND</b> (Scott Storch, ASCAP/Blonde Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Ellis Hambro, ASCAP/TVT, ASCAP/Blackjack, ASCAP) WBM
97	<b>LET'S GET IT</b> (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/Al Green, BMI/Inring, BMI/East Memphis, BMI) HL/WBM
61	<b>LOVERBOY</b> (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI) HL/WBM
83	<b>MAD SEASON</b> (EMI Blackwood, BMI/Bidnis, BMI) HL
91	<b>MAYBE I DESERVE</b> (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP) HL
88	<b>MIDWEST SWING</b> (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP) HL/WBM
89	<b>MISS CALIFORNIA</b> (Kilosheem, ASCAP/Jermaine, ASCAP)
27	<b>MORE THAN THAT</b> (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI) HL/WBM
24	<b>MUSIC</b> (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP) HL/WBM
35	<b>MY BABY</b> (Jobete, ASCAP) HL
95	<b>MY WAY</b> (Zomba, ASCAP/Big Bizkit, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram International, BMI) WBM
55	<b>ONE MINUTE MAN</b> (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP) HL/WBM
77	<b>ONLY IN AMERICA</b> (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI) HL
68	<b>ONLY TIME</b> (EMI Songs, BMI/EMI Blackwood, BMI)
4	<b>PEACHES &amp; CREAM</b> (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Silis, ASCAP/ragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI) HL
72	<b>PLAY</b> (Chrysalis, ASCAP/Universal-PolyGram International, ASCAP/Marilyn, ASCAP/Sony/ATV Songs, BMI/Con Tiffani, BMI) HL/WBM
41	<b>POP</b> (Tenman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI)
23	<b>PURPLE HILLS</b> (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP) HL
14	<b>RIDE WIT ME</b> (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dynacom, ASCAP/Misam, ASCAP/P. LA Tunes, ASCAP) HL/WBM
85	<b>RIGHT WHERE I NEED TO BE</b> (Acuff-Rose, BMI/GO! Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
1	1	4	<b>U REMIND ME</b> USHER (ARISTA) 3 wks at No. 1	
2	2	3	<b>HIT 'EM UP STYLE (OOPS!)</b> BLU CANTRELL (RED ZONE/ARISTA)	
3	4	7	<b>FILL ME IN</b> CRAIG DAVID (WILDSTAR/ATLANTIC)	
4	3	3	<b>THERE SHE GOES</b> BABYFACE (ARISTA)	
5	6	3	<b>PURPLE HILLS</b> D12 (SHADY/INTERSCOPE)	
6	7	4	<b>SHE'S ALL I GOT</b> JIMMY COZIER (J)	
7	9	7	<b>I WANNA BE BAD</b> WILLA FORD (LAVA/ATLANTIC)	
8	—	1	<b>TAKE YOU OUT</b> LUTHER VANDROSS (J)	
9	8	8	<b>I DO!!</b> TOYA (ARISTA)	
10	5	10	<b>MY BABY</b> LIL' ROMEO (SOULJA/NO LIMIT/PRIORITY)	
11	10	18	<b>SUPERWOMAN PT. II</b> LIL' MO FEAT.	

1959

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

# Billboard HOT 100

FOR THE WEEK ENDING APRIL 12

APRIL 6, 1959

Billboard

# HOT 100

For Week Ending Dec 1963

1963

★ STAR performers—Sides registering greatest proportionate upward progress this week.

1	28	38	44	IN MY ROOM	7	82	—	SOMEWHERE	2		
2	17	15	21	TWENTY FOUR HOURS FROM TULSA	9	81	47	52	YOUNG WINGS CAN FLY	8	
3	39	51	56	THE GUY NEXT DOOR	6	80	—	OUT OF LIMITS	2		
4	18	9	11	(Down at) PAPA JOE'S	12	79	—	SURFIN' BIRD	2		
5	31	10	8	BOSSA NOVA BABY	9	78	—	HOOKEA TOOKA	2		
6	23	15	10	MARIA BLENA	13	77	71	76	SUE'S GOTTA BE MINE	7	
7	40	42	51	SAD GIRL	10	76	—	THE MARVELOUS TOY	3		
8	45	56	61	TRA LA LA LA SUEZ	7	75	84	88	BABY I DO LOVE YOU	1	
9	53	20	14	100 MILES AWAY FROM HOME	11	74	—	AS USUAL	1		
10	64	78	86	FOR YOUR PRECIOUS LOVE	5	73	94	—	TODAY'S TEARDROPS	2	
11	41	26	26	WALKING PROUD	9	72	82	89	GOTTA LOTTA LOVE	3	
12	50	55	57	MISERY	7	71	—	BEGGING YOU	5		
13	42	67	79	NEED TO BELONG	4	70	86	88	—	THAT BOY JOHN	3
14	52	64	83	I HAVE A ROYFRIEND	5	69	—	CHARADE	2		
15	54	65	85	TURN AROUND	6	68	—	COME DANCE WITH ME	2		
16	55	57	57	MISERY	7	67	—	WATCH YOUR STEP	1		
17	56	61	64	AS LONG AS I KNOW ME'S	6	66	—	WHAT KIND OF FOOL DO YOU THINK I AM	1		
18	57	57	57	MISERY	7	65	—	HEY LITTLE COBRA	1		
19	58	58	58	MISERY	7	64	—	—	—	—	
20	59	59	59	MISERY	7	63	—	—	—	—	
21	60	60	60	MISERY	7	62	—	—	—	—	
22	61	61	61	MISERY	7	61	—	—	—	—	
23	62	62	62	MISERY	7	60	—	—	—	—	
24	63	63	63	MISERY	7	59	—	—	—	—	
25	64	64	64	MISERY	7	58	—	—	—	—	
26	65	65	65	MISERY	7	57	—	—	—	—	
27	66	66	66	MISERY	7	56	—	—	—	—	
28	67	67	67	MISERY	7	55	—	—	—	—	
29	68	68	68	MISERY	7	54	—	—	—	—	
30	69	69	69	MISERY	7	53	—	—	—	—	
31	70	70	70	MISERY	7	52	—	—	—	—	
32	71	71	71	MISERY	7	51	—	—	—	—	
33	72	72	72	MISERY	7	50	—	—	—	—	
34	73	73	73	MISERY	7	49	—	—	—	—	
35	74	74	74	MISERY	7	48	—	—	—	—	
36	75	75	75	MISERY	7	47	—	—	—	—	
37	76	76	76	MISERY	7	46	—	—	—	—	
38	77	77	77	MISERY	7	45	—	—	—	—	
39	78	78	78	MISERY	7	44	—	—	—	—	
40	79	79	79	MISERY	7	43	—	—	—	—	
41	80	80	80	MISERY	7	42	—	—	—	—	
42	81	81	81	MISERY	7	41	—	—	—	—	
43	82	82	82	MISERY	7	40	—	—	—	—	
44	83	83	83	MISERY	7	39	—	—	—	—	
45	84	84	84	MISERY	7	38	—	—	—	—	
46	85	85	85	MISERY	7	37	—	—	—	—	
47	86	86	86	MISERY	7	36	—	—	—	—	
48	87	87	87	MISERY	7	35	—	—	—	—	
49	88	88	88	MISERY	7	34	—	—	—	—	
50	89	89	89	MISERY	7	33	—	—	—	—	
51	90	90	90	MISERY	7	32	—	—	—	—	
52	91	91	91	MISERY	7	31	—	—	—	—	
53	92	92	92	MISERY	7	30	—	—	—	—	
54	93	93	93	MISERY	7	29	—	—	—	—	
55	94	94	94	MISERY	7	28	—	—	—	—	
56	95	95	95	MISERY	7	27	—	—	—	—	
57	96	96	96	MISERY	7	26	—	—	—	—	
58	97	97	97	MISERY	7	25	—	—	—	—	
59	98	98	98	MISERY	7	24	—	—	—	—	
60	99	99	99	MISERY	7	23	—	—	—	—	
61	100	100	100	MISERY	7	22	—	—	—	—	

1969

# Billboard HOT 100

FOR THE WEEK ENDING MAY 23, 1969

★ STAR PERFORMER—Sides registering greatest proportionate upward progress this week.

1	1	1	1	YOUNG WINGS CAN FLY	1
2	2	2	2	YOUNG WINGS CAN FLY	1
3	3	3	3	YOUNG WINGS CAN FLY	1
4	4	4	4	YOUNG WINGS CAN FLY	1
5	5	5	5	YOUNG WINGS CAN FLY	1
6	6	6	6	YOUNG WINGS CAN FLY	1
7	7	7	7	YOUNG WINGS CAN FLY	1
8	8	8	8	YOUNG WINGS CAN FLY	1
9	9	9	9	YOUNG WINGS CAN FLY	1
10	10	10	10	YOUNG WINGS CAN FLY	1
11	11	11	11	YOUNG WINGS CAN FLY	1
12	12	12	12	YOUNG WINGS CAN FLY	1
13	13	13	13	YOUNG WINGS CAN FLY	1
14	14	14	14	YOUNG WINGS CAN FLY	1
15	15	15	15	YOUNG WINGS CAN FLY	1
16	16	16	16	YOUNG WINGS CAN FLY	1
17	17	17	17	YOUNG WINGS CAN FLY	1
18	18	18	18	YOUNG WINGS CAN FLY	1
19	19	19	19	YOUNG WINGS CAN FLY	1
20	20	20	20	YOUNG WINGS CAN FLY	1
21	21	21	21	YOUNG WINGS CAN FLY	1
22	22	22	22	YOUNG WINGS CAN FLY	1
23	23	23	23	YOUNG WINGS CAN FLY	1
24	24	24	24	YOUNG WINGS CAN FLY	1
25	25	25	25	YOUNG WINGS CAN FLY	1
26	26	26	26	YOUNG WINGS CAN FLY	1
27	27	27	27	YOUNG WINGS CAN FLY	1
28	28	28	28	YOUNG WINGS CAN FLY	1
29	29	29	29	YOUNG WINGS CAN FLY	1
30	30	30	30	YOUNG WINGS CAN FLY	1
31	31	31	31	YOUNG WINGS CAN FLY	1
32	32	32	32	YOUNG WINGS CAN FLY	1
33	33	33	33	YOUNG WINGS CAN FLY	1
34	34	34	34	YOUNG WINGS CAN FLY	1
35	35	35	35	YOUNG WINGS CAN FLY	1
36	36	36	36	YOUNG WINGS CAN FLY	1
37	37	37	37	YOUNG WINGS CAN FLY	1
38	38	38	38	YOUNG WINGS CAN FLY	1
39	39	39	39	YOUNG WINGS CAN FLY	1
40	40	40	40	YOUNG WINGS CAN FLY	1
41	41	41	41	YOUNG WINGS CAN FLY	1
42	42	42	42	YOUNG WINGS CAN FLY	1
43	43	43	43	YOUNG WINGS CAN FLY	1
44	44	44	44	YOUNG WINGS CAN FLY	1
45	45	45	45	YOUNG WINGS CAN FLY	1
46	46	46	46	YOUNG WINGS CAN FLY	1
47	47	47	47	YOUNG WINGS CAN FLY	1
48	48	48	48	YOUNG WINGS CAN FLY	1
49	49	49	49	YOUNG WINGS CAN FLY	1
50	50	50	50	YOUNG WINGS CAN FLY	1
51	51	51	51	YOUNG WINGS CAN FLY	1
52	52	52	52	YOUNG WINGS CAN FLY	1
53	53	53	53	YOUNG WINGS CAN FLY	1
54	54	54	54	YOUNG WINGS CAN FLY	1
55	55	55	55	YOUNG WINGS CAN FLY	1
56	56	56	56	YOUNG WINGS CAN FLY	1
57	57	57	57	YOUNG WINGS CAN FLY	1
58	58	58	58	YOUNG WINGS CAN FLY	1
59	59	59	59	YOUNG WINGS CAN FLY	1
60	60	60	60	YOUNG WINGS CAN FLY	1
61	61	61	61	YOUNG WINGS CAN FLY	1
62	62	62	62	YOUNG WINGS CAN FLY	1
63	63	63	63	YOUNG WINGS CAN FLY	1
64	64	64	64	YOUNG WINGS CAN FLY	1
65	65	65	65	YOUNG WINGS CAN FLY	1
66	66	66	66	YOUNG WINGS CAN FLY	1
67	67	67	67	YOUNG WINGS CAN FLY	1
68	68	68	68	YOUNG WINGS CAN FLY	1
69	69	69	69	YOUNG WINGS CAN FLY	1
70	70	70	70	YOUNG WINGS CAN FLY	1
71	71	71	71	YOUNG WINGS CAN FLY	1
72	72	72	72	YOUNG WINGS CAN FLY	1
73	73	73	73	YOUNG WINGS CAN FLY	1
74	74	74	74	YOUNG WINGS CAN FLY	1
75	75	75	75	YOUNG WINGS CAN FLY	1
76	76	76	76	YOUNG WINGS CAN FLY	1
77	77	77	77	YOUNG WINGS CAN FLY	1
78	78	78	78	YOUNG WINGS CAN FLY	1
79	79	79	79	YOUNG WINGS CAN FLY	1
80	80	80	80	YOUNG WINGS CAN FLY	1
81	81	81	81	YOUNG WINGS CAN FLY	1
82	82	82	82	YOUNG WINGS CAN FLY	1
83	83	83	83	YOUNG WINGS CAN FLY	1
84	84	84	84	YOUNG WINGS CAN FLY	1
85	85	85	85	YOUNG WINGS CAN FLY	1
86	86	86	86	YOUNG WINGS CAN FLY	1
87	87	87	87	YOUNG WINGS CAN FLY	1
88	88	88	88	YOUNG WINGS CAN FLY	1
89	89	89	89	YOUNG WINGS CAN FLY	1
90	90	90	90	YOUNG WINGS CAN FLY	1
91	91	91	91	YOUNG WINGS CAN FLY	1
92	92	92	92	YOUNG WINGS CAN FLY	1
93	93	93	93	YOUNG WINGS CAN FLY	1
94	94	94	94	YOUNG WINGS CAN FLY	1
95	95	95	95	YOUNG WINGS CAN FLY	1
96	96	96	96	YOUNG WINGS CAN FLY	1
97	97	97	97	YOUNG WINGS CAN FLY	1
98	98	98	98	YOUNG WINGS CAN FLY	1
99	99	99	99	YOUNG WINGS CAN FLY	1
100	100	100	100	YOUNG WINGS CAN FLY	1

Billboard

# HOT 100 SINGLES

FOR THE WEEK ENDING OCT. 2, 1991

COMPILED FROM A NATIONAL ONE-STOP SALES REPORTS AND THE...

1991

1	1	1	1	YOUNG WINGS CAN FLY	1
2	2	2	2	YOUNG WINGS CAN FLY	1
3	3	3	3	YOUNG WINGS CAN FLY	1
4	4	4	4	YOUNG WINGS CAN FLY	1
5	5	5	5	YOUNG WINGS CAN FLY	1
6	6	6	6	YOUNG WINGS CAN FLY	1
7	7	7	7	YOUNG WINGS CAN FLY	1
8	8	8	8	YOUNG WINGS CAN FLY	1
9	9	9	9	YOUNG WINGS CAN FLY	1
10	10	10	10	YOUNG WINGS CAN FLY	1
11	11	11	11	YOUNG WINGS CAN FLY	1
12	12	12	12	YOUNG WINGS CAN FLY	1
13	13	13	13	YOUNG WINGS CAN FLY	1
14	14	14	14	YOUNG WINGS CAN FLY	1
15	15	15	15	YOUNG WINGS CAN FLY	1
16	16	16	16	YOUNG WINGS CAN FLY	1
17	17	17	17	YOUNG WINGS CAN FLY	1
18	18	18	18	YOUNG WINGS CAN FLY	1
19	19	19	19	YOUNG WINGS CAN FLY	1
20	20	20	20	YOUNG WINGS CAN FLY	1
21	21	21	21	YOUNG WINGS CAN FLY	1
22	22	22	22	YOUNG WINGS CAN FLY	1
23	23	23	23	YOUNG WINGS CAN FLY	1
24	24	24	24	YOUNG WINGS CAN FLY	1
25	25	25	25	YOUNG WINGS CAN FLY	1
26	26	26	26	YOUNG WINGS CAN FLY	1
27	27	27	27	YOUNG WINGS CAN FLY	1
28	28	28	28	YOUNG WINGS CAN FLY	1
29	29	29	29	YOUNG WINGS CAN FLY	1
30	30	30	30	YOUNG WINGS CAN FLY	1
31	31	31	31	YOUNG WINGS CAN FLY	1
32	32	32	32	YOUNG WINGS CAN FLY	1
33	33	33	33	YOUNG WINGS CAN FLY	1
34	34	34	34	YOUNG WINGS CAN FLY	1
35	35	35	35	YOUNG WINGS CAN FLY	1
36	36	36	36	YOUNG WINGS CAN FLY	1
37	37	37	37	YOUNG WINGS CAN FLY	1
38	38	38	38	YOUNG WINGS CAN FLY	1
39	39	39	39	YOUNG WINGS CAN FLY	1
40	40				

# THE Billboard 200

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

JULY 21, 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
<b>◀ No. 1 ▶</b>						
1	2	1	3	<b>D12</b> SHADY 490897*/INTERSCOPE (12.98/18.98) 2 weeks at No. 1	DEVIL'S NIGHT	1
2	1	—	2	<b>ALICIA KEYS</b> J 20002 (11.98/17.98)	SONGS IN A MINOR	1
3	4	2	7	<b>STAIND</b> ▲ <sup>2</sup> FLIP/ELEKTRA 62626/EEG (12.98/18.98)	BREAK THE CYCLE	1
4	3	—	2	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	JAGGED LITTLE THRILL	3
5	6	4	10	<b>DESTINY'S CHILD</b> ▲ <sup>3</sup> COLUMBIA 61063*/CRG (12.98 EQ/18.98)	SURVIVOR	1
<b>◀ Hot Shot Debut ▶</b>						
6	<b>NEW</b>	—	1	<b>LIL' ROMEO</b> SOULJA 50198/PRIORITY (11.98/17.98)	LIL' ROMEO	6
7	10	11	5	<b>SOUNDTRACK</b> MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	THE FAST AND THE FURIOUS	7
8	8	3	4	<b>BLINK-182</b> MCA 112627 (12.98/18.98)	TAKE OFF YOUR PANTS AND JACKET	1
9	7	5	9	<b>SOUNDTRACK</b> ▲ INTERSCOPE 493035 (12.98/18.98)	MOULIN ROUGE	3
10	11	8	5	<b>ST. LUNATICS</b> FO' REEL 014119/UNIVERSAL (12.98/18.98)	FREE CITY	3
11	13	13	37	<b>LINKIN PARK</b> ▲ <sup>2</sup> WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	11
12	12	6	3	<b>LUTHER VANDROSS</b> J 20007 (12.98/18.98)	LUTHER VANDROSS	6
13	5	—	2	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 548838*/IDJMG (12.98/18.98)	THE REASON	5
<b>◀ GREATEST GAINER ▶</b>						
14	18	19	28	<b>SOUNDTRACK</b> ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
15	15	12	14	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	NOW 6	1
16	9	—	2	<b>LONESTAR</b> BNA 67011/RLG (12.98/18.98)	I'M ALREADY THERE	9
17	20	16	11	<b>JANET</b> ▲ <sup>2</sup> VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
18	16	17	15	<b>TRAIN</b> ▲ AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6
19	19	15	8	<b>MISSY "MISDEMEANOR" ELLIOTT</b> THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	MISS E...SO ADDICTIVE	2
20	21	20	16	<b>112</b> ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2
21	31	31	48	<b>SHAGGY</b> ▲ <sup>6</sup> MCA 112096* (11.98/17.98)	HOTSHOT	1
22	26	37	49	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CURB 78703 (11.98/17.98)	COYOTE UGLY	10
23	17	7	3	<b>SISQO</b> DRAGON/DEF SOUL 548836*/IDJMG (12.98/18.98)	RETURN OF DRAGON	7
24	22	22	19	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 67988 (11.98/18.98)	EVERYDAY	1
25	23	18	8	<b>TOOL</b> ▲ TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	LATERALUS	1
26	25	28	54	<b>NELLY</b> ▲ <sup>6</sup> FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
27	24	14	4	<b>SUGAR RAY</b> LAVA/ATLANTIC 83414*/AG (12.98/18.98)	SUGAR RAY	6
28	14	—	2	<b>LIL' MO</b> ELEKTRA 62374*/EEG (12.98/18.98)	BASED ON A TRUE STORY	14
29	29	27	27	<b>UNCLE KRACKER</b> ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (12.98/18.98) <b>HS</b>	DOUBLE WIDE	7
30	27	24	9	<b>SUM 41</b> ▲ ISLAND 548662/IDJMG (12.98 CD)	ALL KILLER NO FILLER	23
31	30	33	36	<b>LIFEHOUSE</b> ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) <b>HS</b>	NO NAME FACE	6
32	33	34	24	<b>O-TOWN</b> ▲ J 20000 (11.98/17.98)	O-TOWN	5
33	40	59	5	<b>DROWNING POOL</b> WIND-UP 13065 (9.98 CD)	SINNER	33
34	32	30	38	<b>LIMP BIZKIT</b> ▲ <sup>6</sup> FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
35	53	—	2	<b>VARIOUS ARTISTS</b> WARNER/ELEKTRA/ATLANTIC 14720/ARISTA (12.98/18.98)	TOTALLY DANCE	35
36	46	43	7	<b>CITY HIGH</b> BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	CITY HIGH	34
37	35	36	18	<b>EVE</b> ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
38	36	40	33	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
39	37	25	5	<b>JESSICA SIMPSON</b> ● COLUMBIA 62136/CRG (12.98 EQ/18.98)	IRRESISTIBLE	6
40	39	39	3	<b>GORILLAZ</b> PARLOPHONE 33748/VIRGIN (17.98 CD)	GORILLAZ	39
41	28	23	8	<b>WEEZER</b> ● GEFEN 493045/INTERSCOPE (12.98/18.98)	WEEZER	4
42	41	47	3	<b>SOUNDTRACK</b> UNIVERSAL 014276 (12.98/18.98)	BABY BOY	41
43	52	65	28	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
44	51	45	17	<b>JAHEIM</b> DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
45	44	21	3	<b>RAY J</b> ATLANTIC 83439*/AG (11.98/17.98)	THIS AIN'T A GAME	21
46	42	44	51	<b>JILL SCOTT</b> ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) <b>HS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
47	38	29	4	<b>SILK</b> ELEKTRA 62642/EEG (12.98/18.98)	LOVE SESSIONS	20
48	34	9	3	<b>STONE TEMPLE PILOTS</b> ATLANTIC 83449/AG (12.98/18.98)	SHANGRI-LA DEE DA	9
49	47	41	7	<b>SOUNDTRACK</b> ● HOLLYWOOD 48113/WARNER BROS. (12.98/18.98)	PEARL HARBOR	14
50	45	42	15	<b>INDIA.ARIE</b> ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10
51	54	46	8	<b>SOUNDTRACK</b> DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	SHREK	28
52	62	71	16	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4
53	57	50	11	<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	2

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	50	38	7	<b>REDMAN</b> ● DEF JAM 548381*/IDJMG (12.98/18.98)	MALPRACTICE	4
55	48	32	5	<b>SOUNDTRACK</b> ELEKTRA 62665/EEG (18.98 CD)	LARA CROFT: TOMB RAIDER	32
56	55	49	39	<b>JA RULE</b> ▲ <sup>2</sup> MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
57	63	68	41	<b>AARON CARTER</b> ▲ <sup>2</sup> JIVE 41708/ZOMBA (11.98/17.98)	AARON'S PARTY (COME GET IT)	4
58	43	26	5	<b>RADIOHEAD</b> ● CAPITOL 32764 (11.98/17.98)	AMNESIAC	2
59	56	55	60	<b>DIDO</b> ▲ <sup>3</sup> ARISTA 19025 (11.98/17.98) <b>HS</b>	NO ANGEL	4
60	49	10	3	<b>311</b> VOLCANO 32184/ZOMBA (11.98/17.98)	FROM CHAOS	10
61	61	58	84	<b>INCUBUS</b> ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
62	66	62	7	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	43
63	71	72	41	<b>KENNY CHESNEY</b> ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
64	75	85	42	<b>FUEL</b> ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
65	67	63	38	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
66	60	52	7	<b>TYRESE</b> RCA 67984* (11.98/17.98)	2000 WATTS	10
67	89	125	18	<b>ALIEN ANT FARM</b> NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (11.98/7.98) <b>HS</b>	ANTHOLOGY	67
68	59	56	24	<b>DREAM</b> ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
69	73	73	39	<b>SARA EVANS</b> ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	55
70	64	53	15	<b>2PAC</b> ▲ <sup>3</sup> AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
71	69	64	59	<b>LEE ANN WOMACK</b> ▲ <sup>2</sup> MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	16
72	<b>NEW</b>	—	1	<b>VARIOUS ARTISTS</b> WU-TANG RECORDS PRESENTS: WU-CHRONICLES CHAPTER II WU-TANG 24461*/PRIORITY (11.98/17.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES CHAPTER II	72
73	78	81	93	<b>CREED</b> ▲ <sup>9</sup> WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
74	79	84	63	<b>DISTURBED</b> ▲ GIANT 24738/WARNER BROS. (11.98/17.98) <b>HS</b>	THE SICKNESS	29
75	80	70	34	<b>THE BEATLES</b> ▲ <sup>7</sup> APPLE 29325/CAPITOL (11.98/18.98)	1	1
76	70	51	9	<b>PAUL MCCARTNEY</b> ▲ <sup>2</sup> MPL 32946*/CAPITOL (15.98/19.98)	WINGSPAN: HITS AND HISTORY	2
77	95	92	18	<b>AEROSMITH</b> ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
78	65	60	28	<b>NELLY FURTADO</b> ▲ DREAMWORKS 450217/INTERSCOPE (11.98/17.98) <b>HS</b>	WHOA, NELLY!	26
79	58	35	3	<b>MANDY MOORE</b> EPIC 61430 (12.98 EQ/18.98)	MANDY MOORE	35
80	68	69	31	<b>3LW</b> ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	29
<b>◀ PACESETTER ▶</b>						
81	123	144	20	<b>VARIOUS ARTISTS</b> ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
82	74	66	36	<b>U2</b> ▲ <sup>2</sup> INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
83	88	93	19	<b>EVE 6</b> ● RCA 67713 (11.98/17.98)	HORRORSCOPE	34
84	92	99	33	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77978 (12.98/18.98)	GREATEST HITS	4
85	86	83	41	<b>LIL BOW WOW</b> ▲ <sup>2</sup> SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
86	82	74	17	<b>TANK</b> ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	7
87	98	100	12	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	4
88	72	48	5	<b>TURK</b> CASH MONEY 860926/UNIVERSAL (12.98/18.98)	YOUNG & THUGGIN'	9
89	83	80	59	<b>MATCHBOX TWENTY</b> ▲ <sup>3</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
90	93	107	24	<b>JENNIFER LOPEZ</b> ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
91	76	76	3	<b>SOUNDTRACK</b> FOX 20005/J (12.98/18.98)	DR. DOLITTLE 2	76
92	84	98	47	<b>DAVID GRAY</b> ▲ ATO 69351/RCA (16.98 CD) <b>HS</b>	WHITE LADDER	35
93	90	86	40	<b>DONNIE MCCLURKIN</b> ● VERITY 43150/ZOMBA (10.98/16.98) <b>HS</b>	LIVE IN LONDON AND MORE...	69
94	102	95	35	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1
95	94	82	10	<b>STEVIE NICKS</b> ● REPRISE 47372/WARNER BROS. (12.98/18.98)	TROUBLE IN SHANGRI-LA	5
96	81	75	5	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 170200 (11.98/17.98)	INSIDE OUT	29
97	101	94	19	<b>PROJECT PAT</b> ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN'	4
98	117	114	33	<b>BACKSTREET BOYS</b> ▲ <sup>3</sup> JIVE 41743/ZOMBA (12.98/18.98)	BLACK & BLUE	1
99	103	106	97	<b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
100	99	97	34	<b>MUSIQ SOULCHILD</b> ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	24
101	110	104	7	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 542855/UTV (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	60
102	111	113	14	<b>GINUWINE</b> ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	3
103	114	118	68	<b>'N SYNC</b> ◆ <sup>11</sup> JIVE 41702/ZOMBA (11.98/18.98)	NO STRINGS ATTACHED	1
104	91	78	6	<b>SOUNDTRACK</b> NY.LA 493069*/INTERSCOPE (12.98/18.98)	WHAT'S THE WORST THAT COULD HAPPEN?	38
105	77	54	4	<b>AZ</b> MOTOWN 013786*/UNIVERSAL (12.98/18.98)	9 LIVES	23
106	97	79	11	<b>CASE</b> ● DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER	5

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
107	87	—	2	LFO	J 20006 (12.98/18.98)	LIFE IS GOOD	87
108	100	87	36	OUTKAST	▲ <sup>3</sup> LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
109	85	61	3	DAVE NAVARRO	CAPITOL 33280 (6.98/17.98)	TRUST NO ONE	61
110	104	77	15	SALIVA	● ISLAND 542959/IDJMG (12.98 CD)	EVERY SIX SECONDS	56
111	105	88	7	STATIC-X	WARNER BROS. 47948 (11.98/17.98)	MACHINE	11
112	113	110	12	SUNSHINE ANDERSON	● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	5
113	124	120	28	SOUNDTRACK	● WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	49
114	141	131	24	VARIOUS ARTISTS	● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
115	96	90	8	DEPECHE MODE	MUTE/REPRISE 47960/WARNER BROS. (12.98/18.98)	EXCITER	8
116	106	111	10	EDEN'S CRUSH	143 31164/LONDON-SIRE (11.98/17.98)	POPSTARS	6
117	121	117	37	LENNY KRAVITZ	▲ <sup>3</sup> VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
118	125	123	87	FAITH HILL	▲ <sup>6</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
119	112	89	4	TRAVIS	INDEPENDIENTE 85788/EPIC (17.98 EQ CD)	THE INVISIBLE BAND	39
120	116	112	34	SADE	▲ <sup>2</sup> EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
121	126	122	36	GODSMACK	▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
122	145	130	3	VARIOUS ARTISTS	RAZOR & TIE 89037 (12.98/18.98)	NON STOP HIP HOP	122
123	118	96	5	LUCINDA WILLIAMS	IDJMG 170197/LOST HIGHWAY (18.98 CD)	ESSENCE	28
124	115	103	21	TANTRIC	MAVERICK 47978/WARNER BROS. (17.98 CD) <b>HS</b>	TANTRIC	71
125	133	132	74	3 DOORS DOWN	▲ <sup>5</sup> REPUBLIC 153920/UNIVERSAL (12.98/18.98) <b>HS</b>	THE BETTER LIFE	7
126	128	124	29	SNOOP DOGG	▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
127	140	138	60	BRITNEY SPEARS	▲ <sup>9</sup> JIVE 41704/ZOMBA (11.98/18.98)	OOPS!...I DID IT AGAIN	1
128	108	102	6	MARY CHAPIN CARPENTER	COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE) (12.98 EQ/18.98)	TIME* SEX* LOVE*	52
129	122	115	30	COLDPLAY	● NETTWERK 30162/CAPITOL (16.98 CD) <b>HS</b>	PARACHUTES	51
130	142	133	79	TOBY KEITH	▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	56
131	127	116	3	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW (12.98/17.98)	CECE WINANS	116
132	119	101	7	BON JOVI	ISLAND 548684/IDJMG (10.98/14.98)	ONE WILD NIGHT: LIVE 1985—2001	20
133	147	135	10	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98)	CARRYING ON	49
134	129	152	3	SOUNDTRACK	HOLLYWOOD 162268 (18.98 CD)	MORE MUSIC FROM SAVE THE LAST DANCE	129
135	107	67	3	PENNYWISE	EPITAPH 86600* (16.98 CD)	LAND OF THE FREE?	67
136	135	159	22	SOUNDTRACK	● COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
137	146	142	34	VARIOUS ARTISTS	▲ <sup>4</sup> SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
138	131	136	15	BILLY IDOL	CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	74
139	148	141	39	TRAVIS TRITT	● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
140	139	109	5	VARIOUS ARTISTS	EPITAPH 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6	80
141	136	145	7	PASTOR TROY	MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	FACE OFF	83
142	109	57	3	WIDESPREAD PANIC	WIDESPREAD 84507/SANCTUARY (17.98 CD)	DON'T TELL THE BAND	57
143	120	91	8	R.E.M.	● WARNER BROS. 47946* (12.98/18.98)	REVEAL	6
144	RE-ENTRY	14	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745 (9.98/14.98)	SHHH!	92	
145	130	108	5	THE CULT	LAVA/ATLANTIC 83440/AG (12.98/17.98)	BEYOND GOOD AND EVIL	37
146	143	126	6	BRAD PAISLEY	ARISTA NASHVILLE 67880/RLG (11.98/17.98)	PART II	31
147	132	127	19	A*TEENS	STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
148	137	129	42	MADONNA	▲ <sup>2</sup> MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
149	144	121	5	PAUL OAKENFOLD	WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD) <b>HS</b>	SWORDFISH: THE ALBUM (SOUNDTRACK)	102
150	150	147	10	POINT OF GRACE	WORD 85414/EPIC (11.98 EQ/17.98)	FREE TO FLY	20
151	154	149	23	LEANN RIMES	● CURB 77979 (11.98/17.98)	I NEED YOU	10
152	151	140	19	AMERICAN HI-FI	ISLAND 542871/IDJMG (12.98 CD) <b>HS</b>	AMERICAN HI-FI	81
153	155	148	59	EMINEM	▲ <sup>8</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
154	160	153	9	BILLY GILMAN	● EPIC (NASHVILLE) 62087/SONY (NASHVILLE) (11.98 EQ/17.98)	DARE TO DREAM	45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
155	167	158	44	GARY ALLAN	● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
156	166	163	7	AVALON	SPARROW 51796 (16.98 CD)	OXYGEN	37
157	162	157	19	JESSICA ANDREWS	● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM	22
158	RE-ENTRY	9	VARIOUS ARTISTS	● INTEGRITY 61002/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — HOLY GROUND	122	
159	176	—	2	PATTY LOVELESS	EPIC (NASHVILLE) 85651/SONY (NASHVILLE) (11.98 EQ/17.98)	MOUNTAIN SOUL	159
160	156	137	9	HI-TEK	RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	66
161	NEW	1	EVA CASSIDY	BLUX STREET 10073 (16.98 CD)	TIME AFTER TIME	161	
162	170	—	7	VARIOUS ARTISTS	INTEGRITY 61003/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — BE GLORIFIED	91
163	NEW	1	GRUPO BRYNDIS	DISA 727012 (8.98/13.98) <b>HS</b>	HISTORIA MUSICAL ROMANTICA	163	
164	NEW	1	SOUNDTRACK	HOLLYWOOD 162292 (18.98 CD)	CRAZY/BEAUTIFUL	164	
165	192	—	19	SOUNDTRACK	HOLLYWOOD 162241 (17.98 CD)	DUETS	102
166	187	178	3	CHRIS CAGLE	CAPITOL (NASHVILLE) 34170 (10.98/17.98) <b>HS</b>	PLAY IT LOUD	166
167	165	166	12	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) <b>HS</b>	NICKEL CREEK	142
168	168	162	43	THE CORRS	▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
169	138	—	2	TRICKY	HOLLYWOOD 162285 (17.98 CD)	BLOWBACK	138
170	178	181	32	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) <b>HS</b>	RASCAL FLATTS	122
171	171	164	86	DR. DRE	▲ <sup>6</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
172	159	156	8	SYLEENA JOHNSON	JIVE 41700/ZOMBA (11.98/17.98) <b>HS</b>	CHAPTER 1: LOVE, PAIN & FORGIVENESS	101
173	169	154	33	CRAZY TOWN	▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) <b>HS</b>	THE GIFT OF GAME	9
174	161	128	3	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA	UNIVERSAL 014117 (12.98/18.98) <b>HS</b>	CONCRETE LAW	128
175	149	—	2	BASEMENT JAXX	XL 10423*/ASTRALWERKS (16.98 CD) <b>HS</b>	ROOTY	149
176	157	143	7	NIKKA COSTA	CHEEBA SOUND 10096*/VIRGIN (12.98/17.98) <b>HS</b>	EVERYBODY GOT THEIR SOMETHING	120
177	163	134	9	SOUNDTRACK	COLUMBIA 85648/CRG (12.98 EQ/18.98)	A KNIGHT'S TALE	42
178	177	161	25	MUDVAYNE	NO NAME 63821/EPIC (17.98 EQ CD) <b>HS</b>	L.D. 50	85
179	152	—	2	LILA MCCANN	WARNER BROS. (NASHVILLE) 48002/WRN (11.98/17.98)	COMPLETE	152
180	164	150	20	COLD	FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) <b>HS</b>	13 WAYS TO BLEED ON STAGE	98
181	174	165	28	SOUNDTRACK	● DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
182	134	119	9	RUSSELL WATSON	DECCA 468695 (17.98 CD) <b>HS</b>	THE VOICE	90
183	RE-ENTRY	102	SHEDAISY	▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) <b>HS</b>	THE WHOLE SHEBANG	70	
184	182	186	63	PAPA ROACH	▲ <sup>2</sup> DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
185	158	105	3	EDWIN MCCAIN	LAVA/ATLANTIC 83447/AG (12.98/17.98)	FAR FROM OVER	105
186	194	198	85	CELINE DION	▲ <sup>5</sup> 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
187	196	—	17	JAMIE O'NEAL	MERCURY (NASHVILLE) 170132 (11.98/17.98) <b>HS</b>	SHIVER	125
188	RE-ENTRY	2	VARIOUS ARTISTS	ROBBINS 75022 (17.98 CD)	TRANCE PARTY (VOLUME ONE)	188	
189	173	177	16	VARIOUS ARTISTS	INTEGRITY/MARANATHA/VINEYARDWORD 85354/EPIC (19.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
190	186	189	96	CHRISTINA AGUILERA	▲ <sup>8</sup> RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
191	184	171	6	MARCO ANTONIO SOLIS	FONOVISA 0527 (10.98/16.98) <b>HS</b>	MAS DE MI ALMA	104
192	199	—	35	VARIOUS ARTISTS	▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
193	200	—	17	DIRTY	INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
194	RE-ENTRY	27	KEITH URBAN	● CAPITOL (NASHVILLE) 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	145	
195	NEW	1	VARIOUS ARTISTS	TIME LIFE 18734 (17.98 CD)	HEY LOVE VOLUME 1	195	
196	RE-ENTRY	19	DIAMOND RIO	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36	
197	172	155	11	SOUNDTRACK	EPIC 85195 (12.98 EQ/18.98)	ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD	34
198	RE-ENTRY	2	AFRO CILT SOUND SYSTEM	REAL WORLD/NARADA 10184/VIRGIN (17.98 CD) <b>HS</b>	VOLUME 3: FURTHER IN TIME	176	
199	175	170	13	POE	FEI/ATLANTIC 83362/AG (11.98/17.98)	HAUNTED	115
200	190	—	2	PETE YORN	COLUMBIA 62216/CRG (12.98 EQ CD) <b>HS</b>	MUSIC FOR THE MORNING AFTER	190

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 20  
2Pac 70  
3 Doors Down 125  
311 60  
3LW 80  
Aerosmith 77  
Afro Celt Sound System 198  
Christina Aguilera 190  
Alien Ant Farm 67  
Gary Allan 155  
American Hi-Fi 152  
Sunshine Anderson 112  
Jessica Andrews 157  
A\*Teens 147  
Avalon 156  
AZ 105  
Backbone AKA Mr. Fat Face 100  
Featuring Slic Patna 174  
Backstreet Boys 98  
Basement Jaxx 175  
The Beatles 75  
Blink-182 8  
Bon Jovi 132  
Brooks & Dunn 87  
Chris Cagle 166  
Mary Chapin Carpenter 128  
Aaron Carter 57

Case 106  
Eva Cassidy 161  
Kenny Chesney 63  
City High 36  
Cold 180  
Coldplay 129  
The Corrs 168  
Nikka Costa 176  
Crazy Town 173  
Creed 73  
The Cult 145  
D12 1  
Depeche Mode 115  
Destiny's Child 5  
Diamond Rio 196  
Dido 59  
Celine Dion 186  
Dirty 193  
Disturbed 74  
Dixie Chicks 99  
Dr. Dre 171  
Dream 68  
Drowning Pool 33  
Eden's Crush 116  
Missy "Missdeemeanor" Elliott 19  
Eminem 153  
Enya 38

Sara Evans 69  
Eve 63  
Eve 37  
Fuel 64  
Nelly Furtado 78  
Billy Gilman 154  
Ginuwine 102  
Godsmack 121  
Gorillaz 40  
David Gray 92  
Grupo Bryndis 163  
Hi-Tek 160  
Faith Hill 118  
Billy Idol 138  
Incubus 61  
India.Arie 50  
Jagged Edge 4  
Jaheim 44  
Janet 17  
Syleena Johnson 172  
Toby Keith 130  
R. Kelly 94  
Alicia Keys 2  
Lenny Kravitz 117

LFO 107  
Lifehouse 31  
Lil Bow Wow 85  
Lil Jon & The East Side Boyz 62  
Lil' Mo 28  
Lil' Romeo 6  
Limp Bizkit 34  
Linkin Park 11  
Lonestar 16  
Jennifer Lopez 90  
Patty Loveless 159  
Ludacris 65  
Madonna 148  
Bob Marley And The Wailers 101  
Matchbox twenty 89  
Dave Matthews Band 24  
Edwin McCain 185  
Lila McCann 179  
Paul McCartney 76  
Donnie McClurkin 93  
Tim McGraw 53, 84  
Montgomery Gentry 133  
Mandy Moore 79  
Mudvayne 178  
Musiq Soulchild 100  
Dave Navarro 109  
Nelly 26

Nickel Creek 167  
Stevie Nicks 95  
'N Sync 103  
Paul Oakenfold 149  
Jamie O'Neal 187  
O-Town 32  
OutKast 108  
Papa Roach 184  
Brad Paisley 146  
Pastor Troy 141  
Pennywise 135  
Poe 199  
Point Of Grace 150  
Project Pat 97  
A.B. Quintanilla Y Los Kumbia Kings 144  
R.E.M. 143  
Radiohead 58  
Rascal Flatts 170  
Ray J 45  
Redman 54  
LeAnn Rimes 151  
Ja Rule 56  
Sade 120  
Saliva 110  
Jill Scott 46

Shaggy 21  
SheDaisy 183  
Beanie Sigel 13  
Siik 47  
Jessica Simpson 39  
Sisqo 23  
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Tool 25  
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Widespread Panic 142  
Lucinda Williams 123  
CeCe Winans 131  
Lee Ann Womack 71  
Trisha Yearwood 96  
Peter Yorn 200

# newsline...

**NAPSTER WAS ORDERED** July 11 by Judge Marilyn Hall Patel of the U.S. District Court for the Northern District of California to keep its file-sharing service turned off until it can screen out all unauthorized files. Earlier this month, Napster voluntarily turned off the service to retool its filtering technology (*Billboard Bulletin*, July 3). Napster interim CEO Hank Barry said the service will obey the order while appealing it "on an expedited basis." He also said Napster is "continuing full-steam ahead toward the launch of our new service later this summer." Recording Industry Assn. of America president/CEO Hilary Rosen said that the order "sends a clear signal to all infringers: Any attempt to hide illegal activity behind the shield of technological innovation will not be tolerated." **ERIK GRUENWEDEL and MATTHEW BENZ**

**METALLICA AND DR. DRE** settled their legal disputes with Napster over alleged copyright infringement. No specific details about the settlement, announced July 12, were immediately available, but it is understood that both acts have agreed to make some of their music available on Napster "once an acceptable model is in place that ensures payment to artists and publishers for the use of their works," according to a statement. **JONATHAN COHEN**

**MEMBERS OF THE FRENCH MUSIC-INDUSTRY BODY SNEP** failed to elect a replacement for outgoing SNEP president Marc Lumbroso during a July 12 meeting in Paris. The SNEP board meeting was adjourned after many executives failed to show. A spokeswoman for SNEP says that a new meeting to elect a president will be called in September, although no precise date has been set. In the interim, Lumbroso will continue to hold the presidency. **EMMANUEL LEGRAND**

**LOUDEYE TECHNOLOGIES** has acquired selected assets of theDial, a Seattle-based creator and syndicator of original, online radio programming (*Billboard Bulletin*, July 11). TheDial (thedial.com) provides customized radio programming to a variety of affiliated sites. Loudeye will integrate theDial's proprietary programming, production facilities, and on-air personalities into its online radio service, Loudeye Radio. Loudeye, which is also based in Seattle, will retain about 10 employees from theDial, including sales and technology staffers and on-air talent. Financial terms of the acquisition were not disclosed. **BRIAN GARRITY**

**BMG ENTERTAINMENT** implemented the first step in its restructuring plan July 5, by e-mailing employees the details of early-retirement compensation packages (*Billboard Bulletin*, July 6). According to sources, active employees who were age 50 as of June 30 and who have spent at least 10 years at BMG are being offered four weeks' compensation for every year they have worked at the company, with a maximum of two years' compensation. In addition, early retirees will see their pension-fund eligibility enhanced by five years—so that, for example, a 55-year-old employee would be treated as a 60-year-old by the pension plan. There is no official word yet on how many people BMG aims to downsize; speculation is that the company plans to cut hundreds. **ED CHRISTMAN**

**BACKSTREET BOYS** have been forced to postpone 19 concert dates, beginning July 9 in Boston, so that group member A.J. McClean can undergo 30-day treatment for clinical depression that led to "anxiety attacks and excessive consumption of alcohol," according to a statement from the band's publicist. All 19 dates have been rescheduled, with the tour set to resume Aug. 7 at General Motors Place in Vancouver and to conclude Aug. 31 at American Airlines Arena in Dallas. The tour is produced by Clear Channel Entertainment. So far this year, Backstreet Boys have grossed \$52.6 million on the road from 55 dates. **RAY WADDELL**

**JESSICA SIMPSON** will headline the 25-city Dreamchaser tour, the Chicago-based promoter Jam Productions' follow-up to its Festival on Dios trek (*Billboard Bulletin*, July 11). Special guests will include Eden's Crush, Youngstown, Toya, and Plus One. Sponsored by Redken 5th Avenue NYC, the tour begins Aug. 7 in Corpus Christi, Texas, and will play nontraditional sites—mostly shopping malls—in a self-contained, portable outdoor 10,000-capacity theater, now in use at Festival on Dios. The tour runs through mid-September. **RAY WADDELL**

**THE ALLIANCE AGAINST COUNTERFEITING AND PIRACY (AACP)** has revealed that the value of intellectual-property crime throughout Britain's creative industries rose 8.36% in 2000 to almost 9 billion pounds (\$12.7 billion). This equates to 1.5 billion pounds (\$2.1 billion) in lost tax revenue. Speaking at the July 11 AACP annual general meeting, Melanie Johnson, member of Parliament and recently appointed consumer affairs minister, pledged further government discussion with the alliance's members, including the British Assn. of Record Dealers, British Music Rights, and the British Phonographic Industry. But she stopped short of a commitment to introduce legislation that would bring intellectual-property crime in line with conventional theft—a key AACP lobbying point. **LARS BRANDLE**

## PHILIP GLASS

(Continued from page 13)

"Whether collaborating with a stage director like Bob Wilson, a film director like Martin Scorsese, or a choreographer like Twyla Tharp, he always brings his own vision. And at the same time, he finds the way to enrich the overall theatrical or cinematic production."

*Philip on Film* will include *Koyaniscatsi*, *Powagqatsi*, and *Dracula* in their entirety. A fourth disc presents a carefully edited version of *La Belle et la Bête* (originally released on two CDs). The fifth disc includes selections from the Nonesuch recordings of *Mishima*, *The Thin Blue Line*, *Anima Mundi*, *Kundun*, and *The Secret Agent*, as well as new recordings of the scores for the "Shorts" by Greenaway and Egoyan (*Diaspora*). A new version of "Facades" from Glass' dance suite *Glassworks*, used in Reggio's *Evidence*, completes the disc.

According to Hurwitz, Glass' film scores played a vital role in the composer reaching a mass audience with-

*'Philip Glass is one of the great collaborative artists of our time. He brings his own vision while enriching the overall production.'*

—ROBERT HURWITZ, NONESUCH

out the support of classical radio. John Schaefer—program director of WNYC New York and a longtime Glass enthusiast—agrees, but he sees that gradually changing. "There's been a broadening of acceptance for Glass over the years on the radio, in the concert hall, and in movie theaters," Schaefer insists, "and I think a good deal of the reason for that is these film scores."

Schaefer is surprised at classical radio's continued resistance to Glass' music, given that most stations include film music in their programming. "Glass' music doesn't sound like that of Bernard Herrmann or Franz Waxman or Miklos Rozsa. But it does have a real dramatic quality to it, and some of the later film scores that are more string-based or orchestral could and should do very well in a classical radio format."

Even if radio continues to ignore Glass' music, retail is another story, according to Jim McDaniels, sales manager at the Tower Records Classical Annex on Sunset Boulevard in Los Angeles. Referencing the ongoing viability of such concert works as the composer's symphonies, concertos, and string quartets—along with his film scores—he says, "Glass continues to sell all the time."

While McDaniels sees possible resistance on the part of Glass fans who already have virtually everything in the boxed set, he nevertheless expects *Philip on Film* to be another winner. "Nonesuch does very well with these boxed sets," he notes. "The John Adams, Kronos Quartet, and Steve Reich boxes have all done very well. And with Glass touring these works, it can only help."

BETWEEN THE BULLETS™



by Geoff Mayfield

**LESS MEANS MORE:** For the first time in 15 weeks, no album sells more than 200,000 units. Following a week when four new albums crashed the top 10, with the two best sellers of that batch accounting for more than 450,000 units, only one new title enters the top 10 of this issue's Billboard 200. And, for the eighth week in a row, album sales trail those of the comparable week a year ago.

Against that drab background, the most excitement on the chart is found in the extremely close race at No. 1, where a razor-thin margin of fewer than 500 units separates the past two Billboard 200 toppers. It is the **Eminem**-led **D12** that reaches the finish line first, edging **Alicia Keys** by a difference of a mere 0.17%. On a soft chart like this one, the album that wins the race is the one with the smaller erosion: D12's sales dropped by 21%, Keys' by 26%. Both sold around 174,000.

It's the tightest Billboard 200 race for No. 1 since the April 5, 1997, issue, when **Aerosmith's** *Nine Lives* outsold the *Space Jam* soundtrack by fewer than 200 units, a gap of just 0.12%.

Keys gets two consolation prizes. She remains No. 1 on Top R&B/Hip-Hop Albums. More impressive, of the past seven albums to debut at No. 1, hers has by far the smallest second-week evaporation. The largest slide of the six previous No. 1's belonged to **Tool**, which dropped 64% in the June 9 *Billboard*. Prior to Keys, the smallest second-week slide of the recent chart-toppers belonged to D12, which had a 40.6% drop last issue.

Another act that debuted high last issue, **Jagged Edge**, also has a comparatively modest second-week slide (No. 4, 136,000 units), down 37% after bowing at No. 3 with 215,000 units.

**AGAIN:** On July 4, ABC News' *Nightline* ran a rare encore of a recent telecast, repeating a profile of the late **Eva Cassidy** that originally aired May 25 (*Billboard Bulletin*, July 3). The chart impact of the rebroadcast is even greater than when the show originally aired.

Not only does Cassidy's *Songbird* pad its lead on Top Pop Catalog Albums—with its sales almost tripling from 13,000 units to 38,000—*Live at Blues Alley* re-enters at No. 2 (up 251%), by far its highest catalog rank to date, while the newer *Time After Time* bows at No. 161 on The Billboard 200 (up 144.5%).

As happened with the original airing, all five of her titles click into Top Internet Albums Sales, with *Songbird* returning to No. 1. The 3,000 units sold via the Internet account for 8.6% of the title's sales this issue, a much higher market share than online merchants typically deliver. No other artist has placed five titles simultaneously on the Internet chart. In fact, since that list bowed in *Billboard* two years ago, no other artist has placed as many albums in all weeks combined. **Andrea Bocelli** is in second place for number of titles placed on the Internet chart, with four different titles appearing at various times during its history.

**SECOND TIME AROUND:** Another rerun on another channel spurs a bolt for Latin act **A.B. Quintanilla y los Kumbia Kings**, the band led by the brother of the late **Selena**. Thanks to a second run of his appearance on Univision's popular talk show, *Cristina*, sales of the Kings' latest more than double. The title re-enters The Billboard 200 at No. 144, its first appearance on the big chart in six weeks. The spurt also grabs the Greatest Gainer on The Billboard Latin 50, where it jumps 3-1, its sixth week in the top slot and its first time there since the June 9 issue.

Meanwhile, home video exposure, plus marketing and promotion efforts tied to the video's release, continue to invigorate the soundtrack from *O Brother, Where Art Thou?*, which chugs 18-14 on the big chart and 2-1 on Top Country Albums, earning Greatest Gainer honors on both charts. The title sells 74,000 pieces, up 11% over the prior week, and has shown gains in three of the four weeks since the video hit stores. This recent activity also greases the skids for the impending release of sequel album *Down From the Mountain—Live Concert Performances by the Artists and Musicians of O Brother, Where Art Thou?*, which hits stores July 24 (*Billboard*, June 7). Something tells me we're going to have to abbreviate that title when it charts.

**TOMORROW:** The same two albums that battled for No. 1 on this issue's Billboard 200 are contenders for next issue's crown, but there's a wild card in play for what looks like another close race. Don't be surprised if **P. Diddy**—the artist formerly known as **Puff Daddy**—gives **D12** and **Alicia Keys** a run for their money.

At least two chains—one regional and one national—told Arista that first-day sales for the Diddy doodad on July 10 accelerated after the "Bad Boy for Life" video bowed during MTV's *Total Request Live*, prompting both retailers to increase their first-week projections from those they had calculated earlier that day. The new title could end up with 150,000 first-week units, which would mean close proximity to Keys and D12. Daddy/Diddy also made a release-day appearance on *Late Show With David Letterman*, counting down that show's trademark top 10 list, while Keys will get juice from a stop on ABC's *Good Morning America*.



## EMI SHIFTS MANAGEMENT TEAM

(Continued from page 10)

that, in tandem with the relocation of his division's headquarters to New York, he intended to begin an intensive program of building the company's management team and channeling additional finance into North America (*Billboard*, Dec. 2, 2000).

Dimont's promotion is effective Aug. 1. On the same day, Virgin Continental Europe president Emmanuel de Buretel will advance to president/CEO of EMI Recorded Music Europe, while EMI Music Asia president Matthew Allison will rise to president/CEO of EMI Recorded Music Asia-Pacific. De Buretel's elevation had been expected (*Billboard*, June 23), and it affects the largest number of EMI executives in Europe in terms of reporting lines. Apparently unchanged are the duties of Rafael Gil, president of EMI Recorded Music, Latin.

Berry himself was not available for comment on the restructuring, but he noted in a prepared statement that the changes should "help strengthen and streamline the company." Dimont's new functions are not spelled out in detail, but the two have a working relationship that goes back 24 years, when both were at Virgin Records in the U.K. They also served together in New York in 1979-80 during the label's first, flawed attempt to establish a U.S. operation.

"We're working at the moment on how Ken and I are going to deal with the world as such," Dimont says of his new role. "We're not very box-and-line in the way in which we operate, so things will become clearer as he and I start to work together. We'll have some sort of template in mind by

the time we move to New York."

Dimont adds, "Our company runs as much by the personal authority of the individuals as it does by the formal organizational structure."

Dimont has been EMI Europe president since September 1999, with additional accountability for Australasia, South Africa, and the Middle East. In a previous job, he also oversaw EMI's operations in Latin America. "Over the past 10 years, what I've really been doing is dealing with the world in parts," he says. "The challenge for me is just to be able to take my thinking a little further, in terms of being able to see how particular strategies, particular artists, particular genres—whatever you like—can work across the entirety of the world."

Dimont says that one priority is building EMI's U.S. market share—"and then we need to be able to reap the benefits of that... across the rest of the global marketplace." He adds, "You can drop a lot of balls between having a hit in the U.S. and actually rolling it out across the world."

It is not yet clear whether Roy Lott, deputy president of EMI Recorded Music North America, will be accountable to Dimont, or whether he will continue reporting to Berry.

One Virgin veteran, who notes that Dimont used to be a bookmaker,

describes him as "his own man, not just a Ken clone. He's very capable, very good at analyzing a situation. He's more a back-room boy but likes stepping into the limelight sometimes. Besides, Ken can't do everything."

De Buretel is also highly accomplished, according to colleagues and competitors. Dimont says the Frenchman's A&R instincts "are second to none." Former BMG U.K. and Europe president Richard Griffiths calls him "a fantastic executive. I've tried to hire him many times." (The two men both worked at Virgin Music Publishing.) Patrick Zelnik, who launched Virgin Records in France, says, "Emmanuel was not always a good diplomat, but he has a fresh approach. You can't stop him."

De Buretel will oversee all EMI and Virgin record companies in Europe. It is EMI Recorded Music's largest region, where the company is said to be No. 2 (behind Universal), with a market share of 19%. For the past two years, de Buretel has run Virgin's 10 affiliates on the European mainland, while Dimont was responsible for all the EMI units. De Buretel will be based in London; he will also direct operations in Africa and the Middle East.

De Buretel says, "Top of my agenda, first and foremost, is to under-

stand EMI well and how it works, listen to the people, listen to the music, and make some decisions, but respect the integrity of the [existing] structure. It is not my style to rush decisions. I like to take time to understand and then adjust to the situation, like I did when I took over Virgin Continental Europe."

De Buretel is regarded as highly artist-oriented, exemplified when one of Virgin's best-selling European performers, Manu Chao, wanted a key-man clause with de Buretel in his contract (*Billboard*, June 23). The executive says that he values the separate identities of EMI and Virgin and plans to appoint two executives with Pan-European responsibility to oversee them. "I am a strong believer in the multi-company approach."

Starting Aug. 1, Virgin Records U.K. president Paul Conroy and EMI Records Group U.K. and Eire president Tony Wadsworth, among others, will report to de Buretel. Wadsworth's accountability changes from Dimont, while Conroy's changes from Berry. Both are rumored to be candidates for the EMI and Virgin Pan-European posts, as is EMI Music Italy president Riccardo Clary. De Buretel declines to discuss this.

The reorganized EMI Recorded Music management provides an expanded portfolio for Hong Kong-

based Allison, who adds Australia and New Zealand to his roster of Asian countries. (The Toshiba/EMI joint venture in Japan remains accountable directly to Berry.) "There are some functions and services [for the enlarged region] that we can perform centrally," Allison says, but he prefers to look at the Australasian area as a sub-region. "I view it as different to the rest of Asia, just as I think of north Asia as a subregion and south Asia as a subregion."

EMI managing directors Tony Harlow (Australia) and Chris Caddick (New Zealand) will now report to Allison.

EMI estimates that it has an 8.3% market share in Asia, with recent gains said to be at the expense of competitors. "This is a tough climate—the toughest I've seen in a while," Allison says. "So I'm particularly pleased to see [EMI] improve in terms of financial performance and market share."

Allison has been with EMI since 1997, while Dimont and de Buretel joined Virgin in 1977 and 1986, respectively. EMI bought the Virgin Music Group in 1992.

*Assistance in preparing this story was provided by Music & Media editor in chief Emmanuel Legrund.*

## MTV AVAILABILITY REACHES 100 MILLION MARK IN EUROPE

(Continued from page 10)

the network's investment in regional Web sites. Those online activities, he says, give MTV "incremental value that we can put up there for advertisers, based upon advertising around one of the other properties on the channel.

"That incremental value and incremental revenue is helping us to deliver an increase of more than 20% across the board in our advertising [revenue] this year," Hansen continues. "Don't get me wrong: Things are tough and we're only halfway through the year, but 20% is our target growth, and that is

what we expect to deliver."

Last year, Hansen introduced an initiative to increase MTV's coverage of live music. "This is a marketing situation for [the labels]. The risk is if [the content for the viewers] gets less interesting and you end up with just the big artists making videos. We think that 'live' just keeps reminding people that even in a television market like MTV, you can actually make live music look pretty interesting."

Showing an understanding of the current state of the recorded-music market, Hansen says, "It's

tougher when the record companies don't have the luxury to be able to reinvest funds in the way that they probably would have done. We've got to be a partner to help out in that culture."

That relationship is more than appreciated by the labels. BMG's Silver says, "We spend oodles of time with MTV as a partner because they are the one medium that understands the whole Pan-European picture. There aren't many people you can speak to that have a clue what goes on across borders. So it's a real pleasure and a challenge to work with MTV as partners—and we do work with them as partners, much more so than with any other media."

Hansen claims that MTV is the No. 1 music-TV outlet in every European territory except Germany: "We are clearly the market leader across Europe. In Germany—the most competitive market that we have—it's pretty hard to decide who is actually No. 1. [Our rival] Viva clearly doesn't

have the market leadership there, and we're not claiming market leadership either, as we are pretty much level pegging.

"But we are way ahead of Viva in Poland—we have bigger distribution and definitely bigger numbers there," Hansen continues. "And in Italy, we have a legitimate license—we left [Viva's distributor] because they were losing the license."

Highlighting the importance of those markets, Silver reveals that those channels are in fact the biggest help to BMG. "Central [Germany] is a helpful partner when they are working with us, as is Italy, and we can feel more directly an impact from those two channels."

Looking ahead, Hansen is planning the launch of another channel in Eastern Europe, along with another three Web sites this year. "We will launch when we can [do so] as profitable businesses. That's always been my goal and my philosophy."



**Angel and the Execs.** Dido recently gathered with Arista Records execs following her performance at Jones Beach in New York to celebrate sales of 9 million units worldwide of her *No Angel* album. Shown, from left, are Arista VP of adult formats Etoile Zisselman, Patrick Pocklington and Peter Leak of Nettwerk Management, Arista VP of marketing Adam Lowenberg, Arista executive VP Jerry Blair, Dido, Arista senior VP Steve Bartels, Arista executive VP/GM Larry Mestel, Terry McBride of Nettwerk Management, and Arista senior VP of business and legal affairs Steve Gawley.

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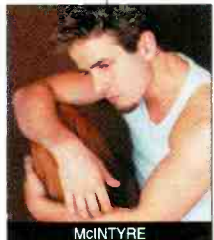
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## Joey McIntyre To Host 2001 Radio Awards Show

Joey McIntyre will host the 2001 *Billboard/Airplay Monitor* Radio Awards, Oct. 6 at the Eden Roc Hotel & Resort in Miami Beach. The show is the grand finale of the three-day *Billboard/Airplay Monitor* Seminar, which runs Oct. 4-6.

McIntyre, who began his music career at the age of 12 as a member of New Kids on the Block, has since made a name for himself as a successful soloist. C2/Columbia released his critically acclaimed gold-selling solo debut album *Stay the Same* in 1999. McIntyre's new album *Meet Joe Mac* is set to propel him even further up the ranks of today's pop icons.

McIntyre will join *Billboard* and *Airplay Monitor* in honoring excellence in radio broadcasting



McINTYRE

and related fields as MC of the awards gala.

Now in its eighth year, the *Billboard/Airplay Monitor* Radio Seminar & Awards unites program and music directors, on-air personalities, record label promotion executives, and artists to discuss issues facing the radio industry. It also features live performances by top artists.

For a complete list of 2001 award nominees and the latest schedule of events, visit [billboard.com/events/radio](http://billboard.com/events/radio). For general information about the event, contact Michele Jacangelo at 646-654-4660. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

## Amusement Business Releases New Trade Show & Convention Guide

The 2001-2002 edition of the *Trade Show & Convention Guide* is now available from *Amusement Business*. This resource guide is packed with information about the world's trade show industry, as well as related facilities and services.

Updated annually, the *Trade Show & Convention Guide* contains thousands of listings of conventions and trade shows with show dates for the next five years. It includes such show-specific data as projected attendance; number of exhibitors; costs, sizes and number of booths; products being displayed; and contact names.

Also contained in the *Guide* are

a listing of convention centers, hotels, auditoriums, and civic centers; a directory of local and national suppliers; professional management firms that produce trade shows; and a listing of facilities under construction.

The 2001-2002 *Trade Show & Convention Guide* is available for \$119 per copy. For orders outside the U.S. or Canada, add \$12 per directory for shipping and handling. Orders should be pre-paid and sent to: *Amusement Business*, Single Copy Department, P.O. Box 24970, Nashville, TN 37202, or call 800-407-6874 or 615-321-4250 for more information.



## Coming Next Week: Billboard's New Look

Beginning with the next issue, *Billboard* will have a dramatic new look. Watch for more color, exciting new graphics, and a dynamic new editorial approach. It's the first complete redesign for *Billboard* in almost 20 years and aims to make the magazine more

accessible and user-friendly. Among the changes: expanded Latin music coverage; a bold new chart section with three completely new charts; the exciting new BackBeat page; and plenty of surprises for *Billboard* readers around the world.

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For more information contact Michele Jacangelo at 646-654-4660, email [bbevents@billboard.com](mailto:bbevents@billboard.com), or visit [www.billboard.com/events](http://www.billboard.com/events).

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## Vandross Makes It In With 'Out'

**'TAKE'-OFF:** Only three months shy of the 20th anniversary of his Billboard Hot 100 debut, **Luther Vandross** establishes a new personal best, with the highest-debating solo single of his career. "Take You Out," his first single for **Clive Davis'** J label, is the Hot Shot Debut at No. 38. Vandross' previous highest solo entry was his medley "The Power of Love/Love Power," which opened at No. 63 in the April 27, 1991, issue and went on to become his highest-charting solo single, peaking at No. 4.

Vandross has charted on the Hot 100 with two duets, and both entered higher on the chart than "Take You Out." His soundtrack collaboration with **Janet Jackson** on "The Best Things in Life Are Free" from *Mo' Money* entered at No. 24 in the May 30, 1992, issue and peaked at No. 10. His remake of the **Diana Ross/Lionel Richie** No. 1 hit "Endless Love," which teamed Vandross with **Mariah Carey**, debuted at No. 31 in the Sept. 10, 1994, issue and reached No. 2.

"Take You Out" is the highest-charting Vandross single since "Endless Love" and his highest-charting solo single since "Don't Want to Be a Fool" reached No. 9 in the Nov. 2, 1991, issue.

On Hot R&B/Hip-Hop Singles & Tracks, "Take You Out" rockets 21-7, fueled by a No. 2 debut on the sales chart. It's Vandross' biggest R&B hit since "Your Secret Love" peaked at No. 5 in the Sept. 28, 1996, issue. (It gives the J label three hits in the R&B top 10, as Vandross is joined by **Jimmy Cozier** at No. 4 with "She's All I Got" and **Alicia Keys** at No. 8 with "Fallin'.")

Vandross' achievements with "Take You Out" come just two weeks after his eponymous album entered

The Billboard 200 at No. 6, making it the second-highest debuting and charting album of his career—runner-up only to *Songs*, which debuted and peaked at No. 5 in the Oct. 8, 1994, issue.

**MONKEE BUSINESS:** It's the third time around on the Hot 100 for the **Neil Diamond**-penned "I'm a Believer," originally the **Monkees'** second No. 1 hit back in 1966-67. The song returned to the chart in June 1971, when Diamond's first label, Bang Records, released the composer's own version (although Diamond had already moved to MCA's Uni imprint). This issue, the **Smash Mouth** version, from the movie *Shrek*, debuts at No. 78—the first Diamond song to grace the chart since December 1994, when **Urge Overkill's** cover of "Girl, You'll Be a Woman Soon" went to No. 59.

**REMINDER NOTICE:** By remaining on top for three weeks, "U Remind Me" (Arista) has become **Usher's** longest-running No. 1 hit on the Hot 100, eclipsing the two-week reign of "Nice and Slow" in 1998.

**MARVIN'S BOOM:** On Hot R&B/Hip-Hop Singles & Tracks, **Usher's** "U Remind Me" is the only thing standing in the way of the late **Marvin Gaye** adding another No. 1 hit to his discography. "Music" (NY.LA/Def Squad/Interscope), the **Erick Sermon** track that features **Gaye**, advances 4-2. In his lifetime, **Gaye** collected 13 chart-topping R&B singles, starting with "I'll Be Doggone" in 1965 and running through "Sexual Healing" in 1982. "Music" is his sixth song to stop at No. 2.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001
TOTAL	398,497,000	377,329,000 (DN 5.3%)
ALBUMS	368,307,000	357,970,000 (DN 2.8%)
SINGLES	30,190,000	19,359,000 (DN 35.9%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001
CD	326,003,000	331,369,000 (UP 1.6%)
CASSETTE	41,449,000	25,910,000 (DN 37.5%)
OTHER	855,000	691,000 (DN 19.2%)

### OVERALL UNIT SALES THIS WEEK

13,886,000

### LAST WEEK

14,166,000

### CHANGE

DOWN 2%

### THIS WEEK 2000

14,205,000

### CHANGE

DOWN 2.2%

### ALBUM SALES THIS WEEK

13,132,000

### LAST WEEK

13,393,000

### CHANGE

DOWN 1.9%

### THIS WEEK 2000

13,326,000

### CHANGE

DOWN 1.5%

### SINGLES SALES THIS WEEK

754,000

### LAST WEEK

773,000

### CHANGE

DOWN 2.5%

### THIS WEEK 2000

879,000

### CHANGE

DOWN 14.2%

### DISTRIBUTORS' MARKET SHARE (4/30/01-6/03/01)

	UMVD	WEA	INDIES	SONY	BMG	EMD
TOTAL ALBUMS	28.5%	18.3%	16.8%	14.9%	12.4%	9.1%
CURRENT ALBUMS	30.9%	17.6%	14.9%	14.6%	13.7%	8.4%
TOTAL SINGLES	13.5%	22.8%	13.9%	9%	28%	12.8%

ROUNDED FIGURES

FOR WEEK ENDING 7/8/01

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

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

A. Sinnreich, Senior Analyst, Jupiter Media Metrix

**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.

To register & for more information:

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