

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY	SOUNDSCAN	TITLE	TOTAL CHART WEEKS
			IMP/INT & NUMBER, DISTRIBUTING LABEL (SUG. LIST PRICE)			
					No. 1	
1	40	EVA CASSIDY	BLIX STREET 10045 (11/98/16/98)		SONGBIRD 1 week at No. 1	10
2	1	STAIND	FLIP/ELEKTRA 62356/EEG (11/98/17/98)	HS	DYSFUNCTION	63
3	19	JAMES TAYLOR	WARNER BROS. 3113 (7/98/11/98)		GREATEST HITS	548
4	2	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 84621/010/JMG (12/98/18/98)		LEGEND	622
5	4	WEEZER	DGC 424629/INTERSCOPE (10/98/11/98)	HS	WEEZER	84
6	3	METALLICA	ELEKTRA 61133/EEG (11/98/17/98)		METALLICA	511
7	—	SNOOP DOGGY DOGG	DEATH ROW 63002* (11/98/17/98)		DOGGY STYLE	73
8	11	JOURNEY	COLUMBIA 44493/CRG (11/98/EQ/17/98)		JOURNEY'S GREATEST HITS	495
9	7	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10/98/EQ/17/98)	HS	WIDE OPEN SPACES	174
10	6	SHANIA TWAIN	MERCURY (NASHVILLE) 536003 (12/98/18/98)		COME ON OVER	186
11	9	CREED	WIND-UP 13049 (11/98/18/98)	HS	MY OWN PRISON	191
12	16	KID ROCK	TOP DOG/LAVA/ATLANTIC 83119*AG (12/98/18/98)	HS	DEVIL WITHOUT A CAUSE	126
13	18	SUBLIME	GASOLINE ALLEY 111413/MCA (12/98/18/98)		SUBLIME	234
14	17	ENYA	REPRISE 46835/WARNER BROS. (11/98/17/98)		PAINT THE SKY WITH STARS — THE BEST OF ENYA	63
15	30	MILES DAVIS	LEGACY/COLUMBIA 64935/CRG (7/98/EQ/11/98)		KIND OF BLUE	110
16	14	GODSMACK	REPUBLIC 153190/UNIVERSAL (12/98/18/98)	HS	GODSMACK	125
17	15	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334* (10/98/15/98)		GREATEST HITS	344
18	8	BON JOVI	MERCURY 526013/IDJMG (10/98/17/98)		CROSS ROAD	97
19	12	U2	ISLAND 524613/IDJMG (12/98/18/98)		THE BEST OF 1980-1990	67
20	13	BEE GEES	POLYDOR 559220/UNIVERSAL (12/98/18/98)		ONE NIGHT ONLY	48
21	5	TOOL	TOOL DISSECTIONAL/VOLCANO 31087*ZOMBA (11/98/17/98)		AENIMA	183
22	—	DR. DRE	DEATH ROW 63000* (11/98/17/98)		THE CHRONIC	108
23	—	EVA CASSIDY	BLIX STREET 10046 (16/98 CD)		LIVE AT BLUES ALLEY	1
24	—	MAKAVELI	DEATH ROW 63012* (11/98/17/98)		THE DON KILLUMINATI: THE 7 DAY THEORY	64
25	20	AC/DC	EASTWEST 92418/EEG (11/98/17/98)		BACK IN BLACK	354
26	21	PINK FLOYD	CAPITOL 46001* (10/98/17/98)		DARK SIDE OF THE MOON	1260
27	—	2PAC	DEATH ROW 63008* (18/98/24/98)		ALL EYEZ ON ME	141
28	26	QUEEN	HOLLYWOOD 161265 (11/98/17/98)		GREATEST HITS	407
29	23	2PAC	AMARU/DEATH ROW 490301/INTERSCOPE (19/98/24/98)		GREATEST HITS	98
30	25	DEF LEPPARD	MERCURY 528718/IDJMG (10/98/17/98)		VAULT — GREATEST HITS 1980-1995	233
31	24	DMX	RUFF RYDERS/DEF JAM 558227/IDJMG (12/98/18/98)		IT'S DARK AND HELL IS HOT	135
32	32	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12/98/18/98)		GREATEST HITS	366
33	28	SADE	EPIC 85287 (12/98/EQ/18/98)		THE BEST OF SADE	175
34	29	BROOKS & DUNN	ARISTA NASHVILLE 18852/RIG (10/98/17/98)		THE GREATEST HITS COLLECTION	156
35	—	JIMI HENDRIX	EXPERIENCE HENDRIX 111671/MCA (12/98/18/98)		THE BEST OF JIMI HENDRIX	56
36	27	AEROSMITH	GEFFEN 424716/INTERSCOPE (12/98/18/98)		BIG ONES	163
37	33	ABBA	POLYDOR 517007/UNIVERSAL (12/98/18/98)		GOLD	213
38	36	FLEETWOOD MAC	WARNER BROS. 25801 (10/98/17/98)		GREATEST HITS	423
39	31	SUBLIME	GASOLINE ALLEY 111474/MCA (12/98/18/98)	HS	40 OZ. TO FREEDOM	133
40	10	TOOL	TOOL DISSECTIONAL/VOLCANO 31052*ZOMBA (11/98/17/98)	HS	UNDERTOW	66
41	37	AEROSMITH	COLUMBIA 57367/CRG (7/98/EQ/11/98)		AEROSMITH'S GREATEST HITS	340
42	34	AC/DC	EASTWEST 92215/EEG (11/98/17/98)		LIVE	158
43	22	JANET JACKSON	ASIM 540399/INTERSCOPE (12/98/18/98)		DESIGN OF A DECADE 1986/1996	40
44	35	WEEZER	DGC/GEFFEN 425007/INTERSCOPE (6/98/11/98)		PINKERTON	18
45	38	CREDENCE CLEARWATER REVIVAL	FANTASY 2* (12/98/17/98)		CHRONICLE THE 20 GREATEST HITS	383
46	—	LINDA RONSTADT	ASYLUM 106/EEG (7/98/11/98)		GREATEST HITS	100
47	—	JIMMY BUFFETT	MCA 325633* (12/98/18/98)		SONGS YOU KNOW BY HEART	486
48	46	DAVE MATTHEWS BAND	RCA 66904 (11/98/17/98)		CRASH	255
49	43	ANDREA BOCELLI	PHILIPS 539207 (12/98/18/98)	HS	ROMANZA	181
50	50	MADONNA	SIRE 26440/WARNER BROS. (13/98/18/98)		THE IMMACULATE COLLECTION	330

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

Artists & Music

SpinART Aims To Seduce With New Sexsmith

BY WES ORSHOSKI

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

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

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

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

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

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



SEXSMITH

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

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

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

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

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

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

Mozart. Broadway.
Warhol. Madison Avenue. Bergdorf's.

You're never far from exceptionally good company.

From Lincoln Center to the Met, when you stay with us,
we'll keep you close to the best things in Manhattan.

Including fine dining at our Conservatory Cafe.

Happy Hour 5 pm–7 pm

\$200 Single \$225 Double \$290 Suites

For reservations, call 800-223-4164.



THE MAYFLOWER HOTEL
ON THE PARK • NEW YORK

15 Central Park West at 61st Street, New York, NY 10023 212-265-0060
www.mayflowerhotel.com

8TH ANNUAL

PMCA MUSIC CONFERENCE

PHILADELPHIA MUSIC CONFERENCE

JUNE 13-16, 2001

ADAM'S MARK HOTEL, PHILADELPHIA, PA

3 DAYS OF PANELS

NETWORKING, MUSIC & SHOWCASES

250 ACTS, 20 VENUES AND 35 PANELS

REGISTER NOW!

Over 50 A&R reps regularly attend the PMC, including representatives from: Atlantic, Virgin, Reprise, Roadrunner, Elektra, Universal, Arista, Silverstone, 143, Columbia, Island/Def Jam, Ruffnutt, Farm Club, DV8, EMI, Antra, Jive, Roc-A-Fella, Philadelphia International Records, Epic, Koch, Sony, Dreamworks, Melisma, Hollywood, Hybrid, MCA, Interscope, Jive, Maverick, Blackbird, Aware, TVT, Iguana, Gotham, Lava, Artemis, Judgement, Capricorn, Warner Chappel, Tommy Boy.

See Website For Registration Application Or Call

Phone (215) 587-9550

email: info@gopmc.com

Website: www.gopmc.com