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his Jefferson Airplane days than he is on "Stars in My Crown." This new disc is ruled by an acoustic consciousness in the service of mainly spiritual tunes, including a fine rendition of the Rev. Gary Davis' "There's a Table Sitting in Heaven" and "Will There Be Any Stars in My Crown." Kaukonen also takes a pleasing plunge on the reggae gem "By the Rivers of Babylon." When not tracking spirituals, Kaukonen offers excellent covers of Joe Kroker's "Mighty Hard Pleasure" and Lightnin' Hopkins' "Come Back Baby." The project is also notable for an abundance of good pickin', courtesy of Kaukonen, Rob Ickes, Barry Mitterhoff, Sally Van Meter and Tim Stafford.—PVV

NEW & NOTEWORTHY

DR. DOG

We All Belong

Producer: Dr. Dog

Park the Van

Release Date: Feb. 27

It's not hard to pin down the '60s pop and '70s classic rock influences coursing through Philadelphia-based quintet Dr. Dog. The band's latest album, "We All Belong," is heavily indebted to the Beach Boys, the Beatles and the Band, yet Dr. Dog manages to borrow from these musical greats to create a sound all its own. There is gritty, fuzzed-out guitars and vocals on the cowbell-laden "That Girl"; "Alaska" has a soulful, roots-rock feel; and the rustic, stripped-down "Die Die Die" sounds like a chain-smoker's death wish. At times the band borders on psych-pop (the Flaming Lips-ish "Ain't It Strange"), but the most appealing thing about Dr. Dog's music is its unwavering knack

for harmonies and hook-filled choruses, which are best evidenced on album standout "Worst Trip."—JM

VITAL REISSUES

VARIOUS ARTISTS

Stax 50: A 50th

Anniversary Celebration

Producers: Cheryl Pawelski, Rob Bowman

Stax/Concord Music Group

Release Date: March 13

Created in 1957 as Satellite Records, Stax was nicknamed "the little label that could." And it did. Between 1960 and 1975, Stax became synonymous with raw, unadulterated Southern soul. In contrast to chief rival Motown, the Stax sound (as co-producer Rob Bowman points out in the liner notes) was more "performance and process-oriented" as opposed to Motown's "more composition and product-oriented aesthetic." What shaped this important chapter in music history can be heard on this 50-track, 50th-anniversary collection, which showcases the pioneering progenitors of the label's sound. Backed by an integrated rhythm-and-horn section, Stax's roster grew into a who's who that included Sam & Dave, Otis Redding, Carla and Rufus Thomas, Johnnie Taylor, the Emotions, Isaac Hayes and Booker T & the MG's. These and other acts rolled out unforgettable R&B and pop hits as well as emotion-packed tracks that later laid the creative foundation for such artists as Will Smith, Jahheim and Janet Jackson.—GM

Additional reviews online this week at billboard.com:

- Field Music, "Tones of Town" (Memphis Industries)
- Elvis Perkins, "Ash Wednesday" (XL Recordings)

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Mariel

Concepcion, Hillary Crosley, Ben French, Gary Graff, Kerri Mason, Jill Menze, Gail Mitchell, Dan Ouellette, Charles Perez, Sven Philipp, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Philip Van Vleck

PICK: A new release predicted to hit the top half of the chart in the

corresponding format.

CRITICS' CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

SINGLES

POP

DAVID MARTIN

Something in Your Eyes (3:40)

Producer: David Martin

Writer: D. Martin

Publishers: Heart of December/Making DeGraide, ASCAP

Astonish Entertainment

With his loose blond locks and vivid blue eyes, newcomer David Martin is a formidable visual presence. But acoustic piano-driven debut "Something in Your Eyes" holds the melodic moxie to break the singer/songwriter/producer at adult top 40 radio. Along with a sturdy pop hook, midtempo percussive instrumentation kicks in at the second chorus, heightened by a driving bridge, in all delivering an ace for adult females—and their moon-eyed daughters. Star quality abounds... now let's see if the genre embraces a deserving singer without the major-label machine at the forefront.—CT

R&B

YOUNG BUCK

Get Buck (4:16)

Producer: Polow Da Don

Writers: various

Publishers: various

G-Unit/Interscope

G-Unit's Young Buck partners with producer Polow Da Don to deliver a surefire hit that will leave clubbers rocking, college Greeks stepping and every hustler on American soil nodding. In "Get Buck," the rapper showcases a winning web of instrumental and melodic ABCs with pure bling via a brass marching band, gospel refrains, references to expensive jewelry and cars and plenty of street cred, all in little more than four minutes. In the hook, Buck sets critics to silence on G-Unit's recent lack of platinum album sales from previous years. With sophomore set "Buck the World" streeting March 27, the Ca\$hville, Ten-a-Key liaison is on track to match the success of debut "Straight Outta Cashville," which moved a mother lode of 2.3 million units

COUNTRY

TAYLOR SWIFT

Teardrops on My Guitar (3:24)

Producer: Nathan Chapman

Writers: T. Swift, L. Rose

Publishers: various

Big Machine

It took time and tenacity, but talented 17-year-old Taylor Swift broke wide open with debut single "Tim McGraw," displaying solid gifts as a songwriter with a voice so pure and earnest that it could stop time. Follow-up "Teardrops on My Guitar" again demonstrates those qualities and makes it obvious that Swift will be churning out hits for years to come. The straightforward, conversational quality in her lyrics is like hearing the lovelorn confessions of a dear friend. The longing in this song is ultimately relatable, and Swift makes the heartbreak palpable in a moving performance. It's tender, sweet and destined to be another hit.—DEP

VIDEO: For an exclusive, unplugged song from Taylor, go to billboard.com/underground.

KENNY LOGGINS

A Love Song (3:53)

Producers: Kenny Loggins,

Jesse Siebenberg

Writers: K. Loggins, D. Walls

Publisher: Gnossos, ASCAP

One Eighty/Alchemy

AMY WINEHOUSE

You Know I'm No Good (3:22)

Producer: Mark Ronson

Writer: A. Winehouse

Publisher: EMI

Universal Republic

If such a tactic exists in today's problem, Universal is taking the easy way out late with the relaxed, soulful Amy Winehouse, whose relaxed, think Shirley Bassey chilling on a Quaalude fit for lesser-adventurous-but-fluent fit for lesser-waves at home. Here, she's been incongruous with Ghostface Killah, who assaults an bumpy, horn-ridden, trumpy track with a cordant sputter at the midsection, in a to lend rhythmic radio cred before selling top 40. We get the unfortunate need for a gy—acknowledging the well-tread lack of among mainstream Yankee programming multimedia will open doors to this thrilling Brit comrades continue to deliver one after another this year (Mika, James Allen). "You Know I'm No Good"—in