DVD-Video Coming Of Age

BY EILEEN FITZPATRICK

LOS ANGELES—When director John Landis first previewed his 1980 hit The Blues Brothers for theater owners at Burbank, Calif.'s long-gone Pickwick Theater, he received some startling feedback. "They said, 'White people won't see this movie, and you have to cut it,'" the director recalls of the R&B-filled comedy. To pacify the almighty exhibitors, he trimmed 12 minutes.

That missing footage may never have resurfaced if not for DVD-Video. When Universal Studios Home Video released The Blues Brothers: The Collector's Edition in 1998—"the Pickwick Print," as the director dubbed it—Landis was able to return to his original cut.

Since the format's introduction five years ago, DVD-Video has done more than give enterprising directors the opportunity to revisit their creations. Among its sundry advantages over VHS, the many-faceted product has brought the moviemaking process unprecedentedly close to consumers' home theaters.

The rollout of DVD-Video has proved to be the most successful of any new format in the history of consumer electronics, and software and hardware are evolving at an astonishing pace. Soon, interactive elements will be added to DVDs that will enable consumers to become virtual directors. Forthcoming hardware advances include combination TV/DVD-V players, as well as DVD players in set-top cable boxes and Tivo equipment.

"DVD is not a rich man's toy anymore," Paramount Home Entertainment senior VP of marketing Michael Arkin insists. "At one time, DVDs were purchased by men 35 and older. Now it's a mainstream family technology, and everyone wants to be a part of it."

At a time when CD and VHS sales (Continued on page 98)

Latin Soaps Go Pop
Artists, Labels, Daily Shows Tie In, Clean Up

BY LEILA COBO

MIA---In August 1997, a new artist named Francisco Céspedes released his debut album, Vida Loca (pre-Ricky Martin), via Warner Mexico. A gifted songwriter whose work had been performed by the likes of Luis Miguel, Céspedes—heavy-set and in his mid-30s—was hardly the prototypical budding balladeer. His album languished, selling no more than 10,000 copies by year's end.

"It was not the typical album made in Mexico, and it was rejected openly and bluntly by all media," says Céspedes' producer, Juan Carlos Paz y Puente, who was then Warner Latin's A&R director. "One TV station told me, 'We'll never have him on, because he's fat, black, and old-fashioned.'"

Ironically, destiny intervened through television, when network TV Azteca held a contest to find the title track for a new soap, Settiera. Céspedes submitted a song written specifically for that purpose in Mexico, and it was rejected openly and bluntly by all media," says Céspedes' producer, Juan Carlos Paz y Puente, who was then Warner Latin's A&R director. "One TV station told me, 'We'll never have him on, because he's fat, black, and old-fashioned.'"

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Congratulations to

Luis Miguel

on another great Grammy honor

Nominate for Vivo

Best Male Pop Vocal Album

The 2nd Annual Latin Grammy® Awards

45 Million Albums

Seven Grammy® Awards
BILLOBOARD'S REDESIGN

I love your new format. Easy on the eye and way 21st century.

Don Coleman

Los Angeles

Just for the record, I hate the new chart/layout/content. I feel like I’m looking at old charts from the ten life of Acuff-Rose Music when Mickey Newbury and Don Gibson had songs on there. Just thought I’d share.

Tom Snell

Jenkins & Sussman & Associates

Los Angeles

I work for the music buyer at the Army Air Force Exchange Service. We buy for all the PX’s all over the world for the Army and Air Force. We just received the new Billboard, and we really like how the charts are now color-coded, etc., especially the Latin music charts. We rely on Billboard every week for doing our top 10. Please keep up the good work.

You have a great publication!

Carolyn Merrell

Army Air Force Exchange Service

Dallas

I have been a regular reader of Billboard since I first took out a subscription in 1991. The redesign of the magazine is great for everything but the charts. Take The Billboard 200, for instance. It’s slightly larger than it was before, so why has the design and editorial staff on the stunning number? New entries are now not as recognizable as before. As for the smaller charts—i.e., Modern Rock, Mainstream Rock—you have to squint at it to see info so the record label and catalog number? New entries are now not as recognizable as before. As for the smaller charts—i.e., Modern Rock, Mainstream Rock—you have to squint to see how many weeks the top title has spent at No. 1. Also, the charts in the international section have all been chopped down.

Steve Young

 Hull, England

We want to wildly congratulate your design and editorial staff on the stunning changes made in the new look Billboard. The redesign is a great enhancement of an already vital and credible publication.

More important, those of us who are so far from your home office have respected Billboard for including stories from our territory (and Asia-Pacific) on a regular basis and not tied this to advertising dollars. Nor do you, unlike your competition, sole stack stories on our industry just before trying to sell ads for a special issue. Billboard delivers for us, and we know it. We can hardly wait until next week’s issue.

Phil Tripp

Managing Partner

Tommy Mottola

Newtown, New South Wales

Australia

Sorry to tell you this, but I think that your new look on the rating charts is a big mistake. Yes, it is a striking look, however it is difficult to use without close inspection. Also, you eliminated a tool I found to be a great time saver—the alphabetical index to the The Billboard 200. Yes, I know that info is now combined with all other references to the artist in the index in the back, but it is confusingly coded. My other peeve is that you only publish some charts (like jazz, for example) every other week.

Ron Scalfi

Flipside Records

Providence, Mass.

Billboard director of charts Geoff Mayfield, replies to Scalfi: “Striking is what we were looking for; “difficult to use” was obviously not our intent. We will give consideration to your comments. I hope that, in time, you will find that our new Chart Artist Index [and Chart Song Index] prove to be helpful. As for the biweekly downloads, they are not a new development. If you are interested, paid members of billboard.com can access our biweekly charts during the unpublished week.

GETTING TO KNOW MR. MOTTOLA


Jim Urie

President

Universal Music and Video Distribution

Universal City, Calif.

Just a note to say I love the new look of Billboard, and the story on Tommy was great. Wishing you nothing but the best. Gerald L. Cooper

President

Mirage Music Entertainment

Los Angeles

The new Billboard is wonderful to read. Well done. Very, very good interview with Tommy Mottola. Bravo!

Daniel Glass

President

Artemis Records

New York

I have been reading Timothy White’s work for years and always found it enjoyable and informative, but the Tommy Mottola article is a definite keeper.

It is simply marvelous to know someone I hardly know and finish the story feeling like I grew up in the same neighborhood. Tommy is a multi-talented executive and musician, and you made him seem friendly and fraternal to your readers. It is nice to know that a big in the business does not forget from whence he came.

Jerry Shreveal

Director, Media Relations/Corporate Events

WEA Corp.

Los Angeles

Congratulations on the new look of Billboard! Also, I enjoyed the Mottola article and the new BackBeat page with the Desk Job features on Ahmet Ertegun and Merle Kilgore.

Steve Popovich

President

Cleveland International Records

Bilboard

DOWNLOADS VS. SINGLES DECLINE

With the recording industry quick to blame online downloading for the steep decline in singles sales, perhaps a closer examination of radio practices will reveal another culprit.

Unlike the Internet, it has become a guessing game for listeners to identify songs played on the top 40 airwaves, a frustrating and bewildering experience for consumers ready to give labels and artists their hard-earned dollars. I put Los Angeles hit radio stations KYSR and KIIS to the test recently and heard a song ID from on-air personalities, with the rare exception of a song premiere or promotion.

It seems the songs serve merely as musical relief between jock banter and are seldom acknowledged in any manner. Instead, the titles of the latest adds to the stations’ playlists are relegated to periodic spot breaks when they are announced. One can only imag- inably, at the other end of the dial, classic jocks diligently back-announce that Zep- pelin track for the zillionth time. In the late-‘60s, major labels launched a “When you play it, say it” promotion, urging radio stations to provide on-air song identification. That slogan has never been more appropriate—or economically urgent—than it is today.

William Simpson

Los Angeles

THE ACE OF CLUBS

Thanks so much to Chuck Taylor for his amazing profile of Music Club (“Music Club Profits From Creativity,” Billboard, June 19). It’s by far the most comprehensive, accurate, flat- tering article yet on the label. Now maybe my mom will finally stop asking me when I’m going to a real club. Seri- ously, we really appreciate the time and effort that you put into this.

Jeff Tamarkin

Editorial/Ad/Consultant

Hoboken, N.J.

LETTERS

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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42 Hits of the World

Keys to the Kingdom: The surprise collapse of “Bootylicious” (Columbia) by Destiny’s Child and a surge in popularity for Alicia Keys’ “Fallin’” (J) makes news on The Billboard Hot 100, where Clive Davis’ new label scores its first chart-topper. “Fallin’” rolls 7-1, making Keys the first solo female artist to reach pole position with her debut single since exactly two years ago, when Christina Aguilera achieved it her first time out with “Genie in a Bottle” (RCA). “Fallin’” is the 10th song to advance to No. 1 in 2001 and the seventh to feature an act collecting its first No. 1 title. The first new chart-topper of the year was “I Wasn’t Me” (MCA), the first No. 1 hit for Shaggy and featured artist Ricardo “RikroK” Ducent. Next came “Mr. Jackson” (LaFace/Arista), the first No. 1 for OutKast, succeeded by “Stutter” (Jive), the second No. 1 for Joe but the first for Mystikal. Crazy Town’s “Butterfly” gave that group its first such title. Shaggy returned to the top with “Angel,” the first No. 1 for featured artist Rayvon. When “Lady Marmalade” (Interscope) went to the pinnacle in June, it was the fourth chart-topper for Aguilera but the first for Lil’ Kim, Mya, and Pink. Keys is only the second solo female artist to lead the Hot 100 this year. Janet Jackson’s “All For You” (Virgin) had a seven-week reign, the longest run for a chart-topping title so far in 2001. Counting the songs that advanced to No. 1 this year, as of last week, male acts had been on top for 14 weeks and female acts for 14 weeks. Keys’ victory returns the lead to the women.

This Old Chart of Mine: “Contagious” (DreamWorks) is really catching on. The single cut by the Isley Brothers Featuring Ronald Isley AKA Mr. Biggs marches 25-21 on the Hot 100, giving the Isleys their highest-ranking title on the chart in 26 years. In December 1975, the Isleys peaked at No. 22 with “For the Love of You (Part 1 & 2)” (T-Neck). With “Contagious” at No. 21, the Isleys have their biggest hit since “Fight the Power Part 1” peaked at No. 4 in September 1975.

The “Lip” Side: Staind’s “It’s Been Awhile” (Flip/Elektra) is still No. 1 on Mainstream Rock Tracks, where it leads for the 17th week. But on Modern Rock Tracks, the song dips to No. 2 after 16 weeks on top, as Sum 41 takes over with “Fat Lip” (Island). That puts an end to the longest reign by one song on both rock tallies in the history of the Mainstream and Modern charts.

Do The Math: While Now 7 (EMI/Universal/Sony/Zomba/Virgin) enters The Billboard 200 at No. 1, Now That’s What I Call Music! 49 (EMI/Virgin/Universal) enters the (unpublished) U.K. Top Compilations chart in the same position. Now 7 is the third in the U.S. series to top The Billboard 200, following Now 4 and Now 6.

More Fred Bronson each week at billboard.com.
Includes the #1 smash hits
"Entre El Mar y Una Estrella,"
"Regresa A Mi," "Arrasando"
and "Menta y Canela"

First cross over hit:
"It's My Party"

Her new single:
"Reencarnación"

2001 LATIN GRAMMY AWARDS
Album "Arrasando"...
Nominated for Best Female Pop Vocal Album
Nominated for Best Engineered Album

Thalía ha venido forjando el destino de su propia trayectoria en base a un compromiso absoluto con su carrera. La evolución que consigue después de presentar cada nuevo álbum deja establecido que la devoción que ella le entrega a su trabajo es total. Thalía se reinventa a cada instante y siento que la mejor parte de ella apenas está por llegar.

... Julio Iglesias

Siempre he experimentado una gran satisfacción cuando veo a Thalía triunfar, sobre todo al saber que parte de ese triunfo es resultado del reconocimiento que nosotros, los profesionales del mundo de la música, le hacemos legítimamente por haber sabido conservar en base a una constante disciplina, su gran talento.

... Juan Luis Guerra

"Thalía es una bomba, una mezcla de energía, sensualidad e inocencia. Su música es su sonrisa y a través de su trabajo nos viene mostrando una evolución sin perder su identidad"

... Carlos Vives
Concert Promoter Files Antitrust Suit Against Clear Channel

BY RAY WADDELL
NASHVILLE—What some call synergy, others call unfair competition, as evidenced by the antitrust lawsuit filed by Denver independent promoter Nobody in Particular Presents (NIPP) against Clear Channel Communications and its concert promotion arm, Clear Channel Entertainment (CCE, formerly SPX Entertainment).

Also named in the suit—filed Aug. 6 in U.S. District Court in Denver—are Clear Channel’s Denver FM stations: KBCO, KBPI, KFMD, KRFX, and KTCL. The lawsuit, which seeks unspecified damages, claims that Clear Channel violates antitrust laws by using its radio clout to gain a competitive edge over rival promoters in the Denver market.

"MONOPOLISTIC ALLEGATIONS"

Clear Channel—a radio conglomerate that closed its $4 billion purchase of SPX, the world’s largest promoter, a year ago—owns or operates eight stations in the market, including all three of Denver’s rock stations. The suit states that Clear Channel’s “monopolistic, multimarket monopoly” is “severely harming NIPP’s ability to compete ... resulting in higher prices and fewer offerings for consumers.”

The suit alleges that artists are threatened with losing airplay and promotional support if they go with a non-Clear Channel promoter.

According to the complaint, “Clear Channel repeatedly has used its size and clout to coerce artists ... to use Clear Channel to promote their concerts or else risk losing airplay and other on-air promotional support.”

The suit further claims that Clear Channel has guaranteed some artists more than 100% of gross ticket sales in order to snag the deal, “leaving other promoters no choice but to either pass on such concerts or promote them at a guaranteed loss.” Other charges include eliminating or limiting NIPP’s advertising availability on Clear Channel stations, charging NIPP “excessive rates,” and eliminating promotions.

"The way Clear Channel does business now has precluded consumers from having choices and information."

—JESSE MORREALE, NOBODY IN PARTICULAR PRESENTS

HISTORICALLY TOUCHING

Denver has long been a competitive concert promotion market, with CCE, House of Blues (HOB) Concerts, and NIPP all actively vying for acts routing through the city. While CCE has the advantage in the national tour promotion game, HOB has a national presence and a large amphitheater in nearby Englewood (Fiddler’s Green). The club-through-arena level, where NIPP is most active, is a promoter war zone, although CCE has an exclusive deal with the city’s Pepsi Arena.

HOB VP Jason Miller, while admitting that CCE is a formidable competitor, contends that its practices have, to his knowledge, been legal. “We have a pretty good relationship with Clear Channel in most markets, but in Denver, it’s a bit more aggressive, because they have a concert division that competes with us every day. Once we do confirm a show, we get the chance to promote it [on Clear Channel stations]. If what [NIPP] claims is true, then it’s reprehensible.”

While the industry has watched closely since the Clear Channel/SPX merger, Denver appears ahead of the game in terms of interaction between the concert and radio businesses. Morreale says, “Denver appears to be far ahead of any other in the country [regarding] integration of the [Clear Channel] concert and radio divisions.”

While admitting the prospect of taking on a corporate giant is daunting, “Somebody’s got to do it,” Morreale says. “They’re restricting the point to which we can’t compete. We’ve seen our market share and revenues erode. We’ve lost shows, and we’ve lost tickets sales on the shows we did promote. This is the situation we’ve been put in.”

In The News

• The Academy of Country Music has chosen Jack Lameier, senior VP of country promotion at Sony Music Nashville, to be president of its board of directors. His predecessor, David Corlew—president/CEO of Blue Hat Records and Country Music Group—seems to the artist/manager board on the seat. Joey Lee, CEO of Buddy Lee Attractions, has been elected VP, while artist Tracy Lawrence takes the board’s artist/entertainment seat. All new positions are effective Aug. 23. Thirteen other board members were elected to two-year terms.

• Britney Spears is planning a 31-date arena tour for October and November (Billboard Bulletin, Aug. 8). Tickets for the trek are expected to go on sale in mid-September. Spears grossed more than $30 million from touring in 2000. Her next single is due in September, with a new Jive album to be released in November.

• Ukraine, which had been a participant in a U.S. foreign-policy program designed to foster economic growth by providing its citizens duty-free access to U.S. markets, has lost its special status (Billboard Bulletin, Aug. 8). The former Soviet republic has been unappealing to U.S. investors because of the proliferation of pirate CDs, CD-ROMs, and DVDs, prompting the U.S. government to suspend Ukraine’s duty-free privileges.

Virgin Shifts A&R To Pan-European Structure

BY EMMANUEL LEGRAND
PARIS—By laying the foundation of a Pan-European A&R structure, Virgin hopes to strengthen the label’s artistic drive.

Former Virgin Continental Europe president Emmanuel de Buretel—who started Aug. 1 in his new role of EMI Recorded Music Europe president/CEO—has promoted Firmin Michiels, managing director of Virgin Belgium, to the newly created position of A&R director of Virgin Continental Europe. The announcement was made at the label’s seminar July 26-27 in Portugal.

To succeed Michiels, de Buretel has appointed Bart Cools, general manager of managing director of Virgin Belgium. Cools transfers from EMI International in the U.K., where he had been director of European repertoire. He will join the Belgian company Sept. 15.

Michiels’ new position became effective Aug. 1, but he will remain in charge of Virgin Belgium until his successor arrives. He will report to de Buretel. During his tenure at Virgin, Michiels was involved in the signing and international development of such acts as Axelle Red, Zap Mama, Gorky, Lais, Buscemi, and Arno, among others.

De Buretel says changes in the A&R field were already in the pipeline before his new role was announced at the beginning of July. He says Michiels is the first in a series of A&R directors who will develop and consolidate projects at a European level alongside the repertoire owners.

The role of these directors, according to de Buretel, will be to “maximize the potential of European artists on a worldwide basis.”

This is the first step in the creation of an A&R structure at a European level, the executive confirms. He adds that each A&R director will report to him, and that there will be one overall head of A&R for Virgin Continental Europe.

He says the change is in line with the Virgin structure, in which there are already A&R executives who have a broader international remit, naming Virgin Records Norway managing Per Eirik Johansen, Echo France’s A&R director Thierry Planelle.

De Buretel adds that he will appoint new heads of the labels of EMI Music and Virgin for Europe are scheduled for September.
A.B. QUINTANILLA Y LOS KUMBIA KINGS

Latin Grammy Nominee (2001)

Debut album "Amor, Familia y Respeto" has sold over 1 million units in the U.S. & Mexico.

21st Annual Tejano Awards
Showband of the Year
recipient of the "Selena" Lifetime Achievement Award

www.emilatin.com
**Honky-Tonkers Team Up For TwangBangers Tour**

**BY RAY WADDELL**

NASHVILLE—HighTone Records will implement a proven live-merchandising formula for the Oakland, Calif.-based independent label in the high-profile honky-tonk TwangBangers tour. The tour wraps Oct. 13.

TwangBangers follows a formula that has worked well for the Oakland, Calif.-based independent label in the past. HighTone bankrolled the Honky Tonk Roadhouse Revival tour in 1995 (Dale Watson, Big Sandy & his Fly Rite Boys, Buddy Miller) and the Monsters of Folk tour in 1998 (Ramblin’ Jack Elliott and friends).

“They both were quite successful, and we felt this was a good way of getting exposure for lesser-known artists, rather than having them tour individually,” says Larry Slenoff, managing partner for HighTone. He notes that the Ramblin’ Jack Elliott tour helped the artists’ then-current record sell five times what their previous and subsequent releases did. All four TwangBanger artists will have current product out when the trek begins, and will do in-stores to promote the tour and the product.

HighTone will support the tour with a national marketing campaign, including posters, T-shirts, and 16-track CD Samplers for radio, press, and retail—plus ads in alternative weekly publications in tour markets. Together, the individual artists on TwangBangers form what Slenoff refers to as a “honky-tonk supergroup.” Former Commander Cody guitarist Kirchen will bring his rhythm section, Johnny Castle on bass and Jack O’Dell on drums, known as Too Much Fun. Volkaert is the touring and recording guitarist for Merle Haggard, and Wayne will handle vocals and rhythm guitar duties. Goldmark is a Bakersfield-country steel player of renown.

Higashi says that buyers were receptive to the TwangBangers concept. “This wasn’t that hard of a sell at all. Most places were excited about it.”

Wayne is enthusiastic: “What’s not to like? I’m going out with two of the coolest guitar players and one of the coolest steel players in the world. I’d like to see us do an amalgamation of our styles.”

Several shows will be recorded in hopes of a live TwangBangers release.

**Deal Could Create One-Stop Giant**

**BY ED CHRISTMAN**

NEW YORK—If Alliance Entertainment and New York Media value their companies, they will implement a proven live-merchandising formula that includes among its investors Barnes & Noble chairman Len Riggio, who is believed to hold a 35% stake.

When Yucaipa acquired Alliance in March 1999, buying out of the bankrupt company for about $120 million—it did so with the intention of positioning the company as a dominant wholesaler and premier supplier of digital services, in anticipation of the Internet emerging as a music distribution channel. By employing this strategy, Yucaipa hoped to eventually cash in on the bonanza that Internet companies were enjoying at the time, presumably in the form of an Alliance initial public offering. But when the bottom fell out for Internet stocks, and investors got burned by the poor performance of Valley—which itself came on the heels of the then-publicly-traded Alliance filing for Chapter 11 protection in 1997—the possibility of taking Alliance public disappeared.

Now, though, if Alliance—which Billboard estimates has an annual revenue of about $500 million—were to do a reverse merger with Valley and post positive results over the next year or two, the betting is that the company’s performance would be rewarded by Wall Street through an appreciation of share value. Valley, which was in danger of being delisted from the Nasdaq exchange because its stock was trading at less than $1 per share for most of April through June, closed Aug. 8 at $2, with no change from the previous day’s trading.

In addition to providing investor liquidity, Yucaipa’s pursuit of a deal is motivated by a desire to become the unrivaled dominant one-stop, which would allow the combined company to improve profit margins and give it significant clout in dealings with majors.

But at what cost? While Valley is currently trading at $2 a share, giving it a valuation of $17.3 million, the problem with an acquisition or merger with Valley is the debt load that the Woodland, Calif.-based company carries. At year-end, Valley had tapped its credit line by $160 million. Since that would have to be paid off to complete an acquisition, some wonder if Valley is worth its debt—let alone a premium share price on top of that.

One executive familiar with Alliance thinks that the Florida wholesaler may insist on Valley implementing a prepackaged Chapter 11 before it agrees to buy Valley. But another points out that since Valley’s bank, Congress Financial, is secured, it would liquidate Valley—which carried inventory valued at $167.5 million and accounts receivable of $144.4 million—as near-zero value stocks. That it would come out whole, before it would agree to take a haircut on the money Valley owes it. That executive suggests that it is more likely that Alliance would only be able to ask the majors for partial payment forgiveness on Valley’s $172 million debt to vendors, or at the very least payment concessions in the form of extended dating.

But an executive familiar with Valley’s situation claims that Valley’s debt structure is not insurmountable. That executive says that Valley is possibly on course to realize some $20 million in earnings before interest, taxes, depreciation, and amortization this year and concludes, “Despite what some may think, Valley Media is in control of its destiny.”

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Now, though, if Alliance—which Billboard estimates has an annual revenue of about $500 million—were to do a reverse merger with Valley and post positive results over the next year or two, the betting is that the company’s performance would be rewarded by Wall Street through an appreciation of share value. Valley, which was in danger of being delisted from the Nasdaq exchange because its stock was trading at less than $1 per share for most of April through June, closed Aug. 8 at $2, with no change from the previous day’s trading.

In addition to providing investor liquidity, Yucaipa’s pursuit of a deal is motivated by a desire to become the unrivaled dominant one-stop, which would allow the combined company to improve profit margins and give it significant clout in dealings with majors.

But at what cost? While Valley is currently trading at $2 a share, giving it a valuation of $17.3 million, the problem with an acquisition or merger with Valley is the debt load that the Woodland, Calif.-based company carries. At year-end, Valley had tapped its credit line by $160 million. Since that would have to be paid off to complete an acquisition, some wonder if Valley is worth its debt—let alone a premium share price on top of that.

One executive familiar with Alliance thinks that the Florida wholesaler may insist on Valley implementing a prepackaged Chapter 11 before it agrees to buy Valley. But another points out that since Valley’s bank, Congress Financial, is secured, it would liquidate Valley—which carried inventory valued at $167.5 million and accounts receivable of $144.4 million—as near-zero value stocks. That it would come out whole, before it would agree to take a haircut on the money Valley owes it. That executive suggests that it is more likely that Alliance would only be able to ask the majors for partial payment forgiveness on Valley’s $172 million debt to vendors, or at the very least payment concessions in the form of extended dating.

But an executive familiar with Valley’s situation claims that Valley’s debt structure is not insurmountable. That executive says that Valley is possibly on course to realize some $20 million in earnings before interest, taxes, depreciation, and amortization this year and concludes, “Despite what some may think, Valley Media is in control of its destiny.”
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Aki Kaneko 323.525.2299 • akaneko@billboard.com
Ex-Teen Queen Gibson Assumes New Roles

BY CHUCK TAYLOR

NEW YORK—As the peak of the alfresco summer sun splashes through the tall windows in an East Village rehearsal space, Deborah Gibson has broken a sweat. With five male dancers in tow, she is repeatedly running through a series of slick, synchronized moves, as she sings along with a boom box playing her new single, "Your Secret.""Gibson seems to be teetering on the brink of self-indulgence. Tom McRae knows he's teetering on the edge of populism.

"It's dangerous," McRae says. "But I don't think, 'All right, I wanna be Nick Cave or Polly Harvey and have this thing because somehow it's cool.' It just happens that that's usually the mood I'm in when I write. When the sun's shining and I'm out with friends, I tend not to write about it."..."When I stopped trying to be a rock star and started writing about what I cared about—not writing about just cars but about the things that upset me—that was when it made a connection," McRae says. "Even if these girls today know that they are allowed to have problems, even in a seemingly perfect world.

And, most important, they should not expect the wild ride to go on forever. "Just keep doing your thing and let the spotlight find you," Gibson says. "It's all about adapting to the ups and downs, the push and pull."
Maxwell Tries Living In The ‘Now’
Columbia Artist Gets Romantic, More Relaxed On Third Studio Disc

BY CARLA HAY
NEW YORK—Maxwell is living in the moment. The self-described “perfectionist” reveals that he is learning to stop worrying about the future and trying to enjoy more of the present. That attitude is reflected in the songs and title of Maxwell’s new album, Now, due Aug. 21 on Columbia Records.

“With my first album [1996’s Maxwell’s Urban Hang Suite], my thoughts about love were idealistic,” the artist says. “A lot of what’s happened to me since then has taught me that things can’t be perfect. With my second album [1998’s Embrya], which got a mixed reaction, I saw how much people cared, and I learned who my friends really were. I had people who let me see my vision and accepted it. That was meaningful to me and helped make doing [Now] a lot easier.”

Maxwell admits, “I wish I could go with the flow more. That was a struggle on this record: To let go of my tendency to be a perfectionist.”

The romantic, sensual Now has plenty of ballads that should help solidify Maxwell’s position as one of today’s leading R&B crooners. These cuts include “Lifetime,” the first single. Also included is the midtempo “Get to Know Ya,” the first single.

Thea Mitchell, MD of R&B station WPGC Washington, D.C., observes: “‘Lifetime’ is a beautiful ballad, and it’s off to a great start.”

Overall, Mitchell views Now as being a more radio-friendly effort than Embrya. “It’s got all the things love songs love: hooks and messages.”

Jim Ogletree, director of new-release purchasing for Norcross, Ga.-based retail chain the Music Network, predicts that Now will “probably do top-five sales nationally in its first week. Maxwell’s fans are loyal.”

Maxwell, who was born and raised in Brooklyn, N.Y., is paying tribute to his New York roots by launching a world tour Aug. 13 in a seven-show concert series (dubbed NY7) at different venues in the Big Apple. The singer/songwriter/producer is scheduled to perform Aug. 17 on Late Show with David Letterman.

The video for “Lifetime” has been added to BET’s playlist, and Columbia says that Maxwell will likely do retail in-store appearances in major markets.

“The anticipation for a new Maxwell record is as strong as it’s ever been,” says Don Jenner, president of Columbia. “Maxwell is one of the most dedicated artists I’ve ever met. He makes music based on emotions and feelings, not based on hits. He’s the type of artist who would give it all up tomorrow if he couldn’t live up to his vision.”

Maxwell says he will probably tour for at least a year in support of Now and that Africa “is on the top of my wish list” for a new place for him to tour.

Maxwell is managed by Kevin Gasser of Artist Management Group in Beverly Hills, Calif., and the artist is booked outside North America by David Levy of International Talent Booking in London. At press time, Maxwell was not signed with a North American booking agent. His songs are published by Sony/ATV Tunes LLC/Muszewell (ASCAP).

On the singer’s newly relaunched Web site (maxwel1now.com), fans can vote for which songs they want to hear on his new tour.

“My conversations with her have focused on making an album that her fans will feel is a very personal album. I’m not saying [the songs] should reflect the state of her personal life, but I want something that feels personal.” He expects her to be in the studio by year’s end. Reid and Houston will co-executive produce the project.

The deal, Reid says, does not extend the number of albums Houston owes the label. (She had at least five remaining on her current contract.)

“The idea is to motivate her and encourage her, and—find this very important—if she is the biggest-selling artist on Arista Records, and if she is the queen of Arista, I think her importance— if she is the biggest-selling artist on Arista Records, and if she is the queen of Arista, I think her importance— if she is the biggest-selling artist on Arista Records, and if she is the queen of Arista, I think her importance— if she is the biggest-selling artist on Arista Records, and if she is the queen of Arista, I think her importance— if she is the biggest-selling artist on Arista Records, and if she is the queen of Arista, I think her importance— if she is the queen of Arista, I think her importance.”

The deal for Charlotte Church has been set at $2 million, with a guarantee of $1 million, for a new album to be released Oct. 9. The project, which takes the teenage classical singer to a new level, will be released on Sony Classical.

The deal for Nick Cannon has yet to be finalized, but it is expected to be in the $1 million to $2 million range. Cannon, who is being marketed as a multi-talented performer, is currently working on a movie titled Jimmy Neutron: Boy Genius. In February, the label will release an album by teen Nick Cannon, formerly of Nickelodeon series All That, who will host his own show on the cable outlet this fall. Brand compilation albums and TV soundtracks will also be part of the new pact.

Tweens spend a whopping $260 billion per year, according to Cincinnati-based WonderGroup Youth Marketing and Advertising. The group’s No. 1 purchase is music (Billboard, May 12).

Jive Records president Barry Weiss declined to discuss the financial arrangements of the multi-year, multi-album venture, saying only that “we’re funding the partnership. We’re spending the A&R money and marketing money, and we’ll go from there.” The releases will be distributed through BMG.

For Nickelodeon, Jive was a natural partner. “We wanted someone who understands our audience intimately, who can do the work they’d done on Aaron Carter,” says Abie Hecht, president of film and TV entertainment for Nickelodeon, TV Land, and TNN.

A pre-existing connection to Nickelodeon isn’t a prerequisite to signing with Nick Records, but the intent is to link artists who have multi-faceted appeal. “They need to have the potential to be a movie star or TV star or writer [for Nickelodeon’s magazine],” Hecht says. “The potential is there for someone to work all of those media.”

Neither Jive nor Nickelodeon will add staffers to work the venture. “We are designating someone from the A&R department and someone from the marketing department [who will] chair an internal committee with the key people from Nickelodeon,” Weiss says. Hecht says a music “task force” within Nickelodeon will oversee the releases for the cable outlet.

Nick Records had previously licensing deals with Sony Wonder and Rhino Records.
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We would also like to thank Aquarian Drumheads, Zildjian Cymbals, Kappella Drumsticks, Double Treble Custom Guitar Straps, and Audio Technica for endorsing Crowded Head.

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**Rounder's Krauss Rides Wave**

**BY JIM BESSMAN**

NEW YORK—True to her traditional release pattern, Alison Krauss is following a solo effort—in this case 1999’s fine Forget About It—with New Favorite, a collection that reunites her with the band Union Station.

Due Tuesday (14) on Rounder, the project is the artist’s first album since 1997’s So Long So Wrong. It arrives as Krauss and her bandmates (guitarist/mandolinist/vocalist Dan Tyminski, banjoist/guitarist/vocalist Ron Black, acoustic bassist Barry Bales, and dobroist Jerry Douglas) are still riding the wave generated by the O Brother, Where Art Thou? soundtrack, which featured their music. The act can also be found on the just-issued Down From the Mountain: Live Concert Performances by the Artists and Musicians of O Brother, Where Art Thou?, a soundtrack to a documentary in which they also starred.

Krauss says the success of the soundtrack did not have any bearing on the creative outcome of New Favorite, although being the mother of a time-consuming young son did affect its production. "I can't throw the same fits I used to because there's no time," she says, adding that the project came together in three months.

Krauss and Union Station have long transcended the bluegrass/country categorization, but Rounder GM Paul Foley feels that New Favorite offers them "the best chance in a long time" in the country market, with both radio and CMT already playing the album’s first single/video, "The Lucky One.

Margot St. John, music director at WORO Burlington, Vt., says the station will be all over the single, having listened to the album "five times straight as soon as it came in, which I don't do often." Mercury Nashville is assisting fellow Universal-distributed Rounder with country promotion. "We think they've got the bases covered this time," Foley says, noting that the act will hit the road to tour for a year beginning on the street date.

Krauss is booked by Keith Case & Associates and managed by DS Management. Both are based in Nashville.
SCORING ‘NATURE’: Composer Graeme Revell admits that he signed on to do the score for the forthcoming film *Human Nature* for “practically nothing”—simply because Charlie Kaufman, the scribe for *Being John Malkovich*, had written it. “[*Being John Malkovich*] was the highlight of the last couple of years at the theater,” he says. “And I wanted to be involved in his next project,” he says.

The *Human Nature* score is just one of several projects on his plate. Revell—who recently finished the score for *Lara Croft: Tomb Raider*—is also happy to be writing and producing material for platinum-selling pop-opera diva Emma Shapplin.

“She sang on one of my other scores, *Reckless*, and I’ve been lucky enough to team up with her again on an actual album. We finished writing it three months ago and will be recording it in October. Film scoring is fun, but you always need these kinds of projects to spice things up a bit.”

The artist also plans to score the forthcoming Arnold Schwarzenegger film, *Collateral Damage*. Prior to his film work, Revell co-founded SPK, an early London-based industrial band that became a major influence on such acts as Nine Inch Nails and Tool.

It was that exposure that led to his current project, *Human Nature*. Revell, who has worked with such major artists as Michael Jackson and Britney Spears, was introduced to the film by director George Miller and Phillip Noyce. “This album will be coming out on Sony Classical, and I very much want to stay involved in those types of projects. The classical world is having difficulty selling records right now. If we give people that like different types of music something new, everybody benefits.”

In the future, Revell sees a larger audience being enticed by the inclusion of pop and dance remixes on soundtracks. “It broadens the musical scope,” he notes. “But I would warn people, I don’t have much of a pop sensibility. If you want something interesting, something unusual—come to me.”

Perhaps that will help redefine pop sensibility all together.

Thank you for the music: While the box office and critics reacted coolly to *Steven Spielberg’s* sum- mer release, *A.I.*, the project has yielded a dependable soundtrack from master John Williams.

On the 12-track Warner Bros. soundtrack, Williams captures the magic that Spielberg could not in *A.I.*, a modern-day version of Pinocchio. Spielberg and Williams have a long history together, and this set serves that legacy well.

Williams’ trademark orchestrations and mood-altering compositions here reaffirm his legendary status in film-score history. It’s a pity the soundtrack didn’t have a more successful film to support it.

The obligatory single, produced by David Foster, teams stunning vocalist Lara Fabian with newcomer Josh Groban. This Fabian’s second soundtrack release this summer (Final Fantasy being the other), could improve her potential to become a new soundtrack queen.

Loving the chocolate: The picturesque Belgian town of Ghent is to host this year’s Planters International Film Festival, beginning Oct. 8. The festival culminates with the World Soundtrack Awards, to be held on the event’s final day, Oct. 18.

In the past, such composers as Ennio Morricone, Hans Zimmer, Michael Nyman, and Michael Kamen have participated in the event. This year, there will be a live double concert by French composers Gabriel Yared and Elmer Bernstein prior to the awards ceremony.

The awards are given by the new World Soundtrack Academy. The academy’s voting members are film composers and other professionals from the international film music world and include such Oscar winners and nominees as Tan Dun, Elliot Goldenthal, Gabriel Yared, and Rachel Portman. Ballots for the awards were received by July 12 for return by Aug. 15.

Let’s hope the awards establish a true camaraderie and raise the international profile of the film-music genre.
“Hell Bent” isn’t a teenage anthem stomping, chopped-up beats. Yet one corner and the Neptunes’ Chad

LOS ANGELES—With Fred Durst in

was a professor. I was living in a one-

three years of his life with his grand-

My bedroom was the closet. I was

yet the fact that he was surrounded by

The work—indeed, the violinist and

Kenna knew his Hugo partnership

Kenna’s affiliation with Flawless.

Flawless's A&R executive Danny Wimmer visited Hugo in the studio. Hugo played him Kenna's

Danny Wimmer visited Hugo in the

Durst says. "I couldn't hear any bass,

Durst says Flawless and Geffen are

Kenna, who is booked by Rob Light

Marcon also notes that the composer took greater

But Sony Classical chief Peter Gelb prevailed upon Marcon and Carmignola to record a new version of the Italian Baroque chestnut. "Carmignola played the violin in a way that I had never heard before, with such spirit and originality of interpretation," Gelb recalls. "The way he played The Four Seasons was something that I had never really encountered before. He did something that is so rare these days in classical performance—he made the music sound like it was just composed. And he played with such originality and energy that it almost sounded like he was improvising the piece."

Ultimately, Gelb and Marcon agreed that the orchestra would record a new version of The Four Seasons for its label debut, completing the disc with three previously unrecorded Vivaldi concertos. "I felt that having The Four Seasons on the disc would be helpful," Gelb notes, "because one can measure the artists’ unique musical gifts through a recording of a familiar work done in a remarkable way. Then, for contrast, there were these three pieces that are real discoveries."

Kenna was on delving into Vivaldi's operas—perhaps the least known music of his career, although that was hardly the case during his lifetime. "There is a stereotype that everything Vivaldi wrote was the same—but I don't understand that. It's true that after 15 seconds, you can say, 'That's Vivaldi—music of Venice.' But a similar thing happens when you hear Mozart, so that's a positive statement."

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16
ALBUMS

Edited by Michael Paoletta

POP

■ BINGO STARR AND HIS ALL STARR BAND

The Anthology . . . So Far

EXECUTIVE PRODUCERS: Richard Starkey and David Fishel

Eagle/Koch 8312


■ JUDAS PRIEST

Demolition

EXECUTIVE PRODUCER: Glenn Tipton

Atlantic 83480

From the first cracking guitar strains of the set's opening—"Machine Man," one can almost hear Beavis and Butthead shouting, "This rocks!"—off-the-distance—and it certainly does. Sure, the venerable metal band's first effort for Atlantic could easily have been made 10 or 20 years ago, but does anyone really want to hear Judas Priest's sound, dubbed in scratch-beats or some other trendy stylistic element? Led by ever-agile guitar-king Glenn Tipton, the band kicks out such classically-styled, white-knuckled gems as "Hell Is Home" and "Metal Messiah." JP may never fully recover from the deluge of so-called, "reissued" Hallsford, but aptly named replacement Ripper Owens provides a more-than-sufficient howl. Is there an audience for Demolition? Apparently so. There may not be room for radio for this set, but the band's sold-out arena world tour indicates that kids still just want bang on their heads.—LF

■ ORIGINAL SOUNDTRACK

American Pie

PRODUCERS: various

Republic/Universal 440 014 494

As with the movie that spawned it, the American Pie 2 soundtrack takes due credit for its wide-ranging, white-knuckled gems as "Hills Are Alive" and "I'm Tired." All the hits are here. It's hard to believe that this one is also the U.K. debut for Rob Halford, but aptly named replacement Ripper Owens provides a more-than-sufficient howl. Is there an audience for Demolition? Apparently so. There may not be room for radio for this set, but the band's sold-out arena world tour indicates that kids still just want bang on their heads.—LF

SPOTLIGHTS

■ THE WORD

The Word

PRODUCERS: John Medeski, Scotty Hard, and the Word

Ropeadope/Atlantic 93046

This instrument music project took shape when eclectic jazz keyboardist John Medeski (of Medeski, Martin & Wood) and the North Mississippi Allstars developed a mutual enthusiasm for the sounds of "sacred steel." As practiced by such artists as the Campbell Brothers and Robert Randolph, sacred steel is a largely (but not exclusively) instrumental gospel style strongly influenced by blues and distinguished by the use of the steel guitar as lead instrument. That's precisely what's going on here: Randolph's steel guitar sings with a righteous voice, while Medeski and the Allstars bring a serious, sanctified groove. This is powerhouse music, typified by such traditional gems as "At the Cross," "Blood on That Rock," and the late Glenn Lee's "Joyful Sounds."—PPV

■ ALISON KRAUSS + UNION STATION

New Favorite

PRODUCERS: Alison Krauss + Union Station

Rounder 11661-0495

Alison Krauss and her stunning musical partners Union Station boast that rare combination: solid bluegrass credentials and a respected presence in mainstream country. A subtle masterpiece, New Favorite will reinforce their stare. Krauss' wonder of a voice alternately caresses and soars, on the sublimed reaffirmation of "Let Me Touch You for Awhile" (one of a pair of lyrical gems here from the pen of Robert Lee Castleman). The musicianship shines, too: the soft and sweetly bluegrassy of "The Boy Who Wouldn't Hoe Corn" (with soulful Dan Tyminski vocals) and the rollicking instrumental "Oohpaw Haysride." Such non-bluegrass cuts as "Wendy Waldman's "I'm Gone" and Dan Fogelberg's "Stars" are ethereal beauties in Krauss' hands. From start to finish, this is pure class.—RW

■ SAVES THE DAY

Stay What You Are

PRODUCERS: Rob Schnapf

Vagrant 422 860 953

Saves the Day's previous full-length album, 1999's Through Being Cool, was a major leap for the New Jersey punk rockers, showcasing the band's commercial potential without betraying its hardcore roots. On its latest, the band continues to mature, working with producer Rob Schnapf. The songs here offer mastered versions of some of their best work, complete with bonus tracks and extended dance remixes. While Like a Virgin hasn't aged well (except, perhaps, for "Shoo-Bee-Doo" and "Stay"), the opposite is true of the singer's debut set and True Blue. Nearly 20 years after the release of Madonna, such tracks as "Holiday," "Physical Attraction," "Borderline," and "Lucky Star" remain irresistible. Ditto for True Blue, which spawned such classics as "Papa Don't Preach," "Open Your Heart," "Live To Tell," and "La Isla Bonita." Essential for ardent fans, these reissues also hold pleasant surprises for those who only know the artist via her more recent work.—MP

■ CHRISTIANE NOLL

The Ira Gershwin Album

PRODUCERS: Bruce Kimmell

Fynsworthy Alley 2113-5E

The somber, Broadway musical version of Jekyll and Hyde achieved one great thing: introducing a vast audience to Christine Noll. Other singers' interpretations may be grittier or more florid, but few artists can match Noll's voice for purity or sweetness. She shines by a hint of playful humor and warmth, her flawless enunciation and gentle phrasing capture the essence of Ira Gershwin's words. The album includes excerpts from his collaborations with his brother, George—from such standards as "I Got Rhythm" to such lesser known pieces as "I Can't Be Bothered Now"—as well as songs he wrote with the likes of Jerome Kern ("Long Ago & Far Away") and "I've Never Been in Love Before" ("I've Never Been in Love Before""). Noll deftly belts a few breath numbers, but she truly soars on the lighter arrangements, with seemingly effortless high notes and clear pitch. Until October, the album is available exclusively on the label's Web site (www.fynsworthalley.com).—WH

MOKE

Carnival

PRODUCERS: Paul Stacey

Ultimatum Artesis 0676712

Two years after its eponymous debut, MOKE returns with a colorful showcase of pop- and rock-tinged sounds marked by some jarring sonic variations. The set finds the U.K. rockers embracing their mellower tendencies while simultaneously grasping the rockers embracing their mellower tendencies while simultaneously grasping the rockers' predilections for the sounds of "sacred steel" and the Allstars' serious, sanctified groove. This is powerhouse music, typified by such traditional gems as "At the Cross," "Blood on That Rock," and the late Glenn Lee's "Joyful Sounds."—PPV

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REVIEW & PREVIEWS

■ VITAL REISSUES

MADONNA

Madonna

PRODUCERS: Reggie Lucas, John "Jellybean" Benitez, and Mark Kamin

Warner Bros. 947903

Like a Virgin

PRODUCERS: Nile Rodgers

Warner Bros. 947901

The last thing needed right now is yet another clinic of video-teenage with a penchant for crop-tops and hip-hop-infected pop. Still, this female quartet from Tampa, Fla., has its charm. More than simply featuring the soft-to-screaming transitions long-since trite in all-rose, Carni- vol integrates often markedly disparate sounds within a single track. "Slide" successfully slips from its easy rhythm into a blistering crunch, over which lead singer John Hagi rages against the machine. Mostly, though, the band scores highest where it stays focused, on such funky jams as "My Degeneration" and "So Much Better" as well as the acoustic "Don't Mind."—SB

PYT

Down With Me

PRODUCERS: various

Epic 63368

The last thing needed right now is yet another clinic of video-teenage with a penchant for crop-tops and hip-hop-infected pop. Still, this female quartet from Tampa, Fla., has its charm. More than simply featuring the soft-to-screaming transitions long-since trite in all-rose, Carni- vol integrates often markedly disparate sounds within a single track. "Slide" successfully slips from its easy rhythm into a blistering crunch, over which lead singer John Hagi rages against the machine. Mostly, though, the band scores highest where it stays focused, on such funky jams as "My Degeneration" and "So Much Better" as well as the acoustic "Don't Mind."—SB

CONTRIBUTORS

Bradley Bambarger, Scott Brooks, Leila Cobo, Gordon Ely, Larry Flick, Wayne Hoffman, Michael Paoletta, Philipvan Vleck, Roy Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical and/or critical potential. VITAL REISSUES: Reviewed albums of special artists, 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 forthcoming format. CRITIC'S CHOICES ( ): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSTED MY EARS (2): New releases deemed Pubs 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. or 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.

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But the fact remains that anyone could be singing the lead
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- **GOSPEL**

- **LONDA LARMOND**

Love Letters

EMI Gospel 0248

Canadian native Larmond— a recent
winner of Canada’s Urban Music Awards for best gospel recording—
delivers a much-anticipated debut
that more than exceeds expectations.
With his solo career jump-started ear-
tier this year by the inclusion of her
smooth funk single “Once” on the hit
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herself an artist of both depth and
width. Steered by an array of
name, hit-making producers, Lar-
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another. "Hold On" is a big, gorgeous
pop ballad. "Ascension" is an irre-
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acoustic guitar and percussion-driven
"Help Him Stand" is an inspiring step
beyond more conventional
gospel/R&B structure. This is an
impressive offering from an artist
with the goods to be vital for a long
time to come.—GE

- **NEW AGE**

- **GEORGE SKAROLIS**

Return to Homeland

PRODUCER: Alex Miel
Emzone Music 2001

Judging from his past four discs, self-
taught pianist/composer George Skarolus
certainly knows how to
create music that is as soothing as it
is inspirational. Return to Homeland
(like its predecessors, issued via
the artist's own label) concludes that "al-
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So, for a first effort, the
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- LADY BRICKMAN

Curso de Karen

Homenaje a los Cuartetos y Sextetos

PRODUCER: Various
Mundo Latin 2000

Cumbia, son, merengue, salsa, and biochemical
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Shalim

Crescent Moon 501204

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**SINGLES**

**POP**

**SAMANTHA MUMBIA** Don’t Need You To (Tell Me I’m Pretty) (3:33)

**PRODUCERS:** Ron Fair, Sol Survivor, and D. Dawg

**WRITER:** D. Warren

**PUBLISHER:** RealSounds, ASCAP

**A&M Records 10507 (CD promo)**

The second single from the hit movie Legally Blonde is a potent empowerment anthem for the younger generation of women who need to be reminded that beauty is individual. “Don’t have to be part of somebody else to be complete/All I really need comes from deep inside me,” writes a11ie Warren, songwriter to the stars. Teen singer Samantha Mumbia, whose debut “Gotta Tell You” made tracks on radio last year, projects a persuasive youthful front. She also gives the song some credibility with her earthy vocal style, which simply sounds more mature than many of her contemporaries. This doesn’t qualify as one of Warren’s classic tunes, but the writing, producing penchant, theme, and association with a hit movie could merit it airplay at top 40.—CT

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**COUNTRY**

**DANNY ROBINS** From Here On Out (2:56)

**PRODUCERS:** John Price, Mike Releight

**WRITER:** John Price

**PUBLISHER:** Sony/ATV Music Publishing

**Columbia Records (CD promo)**

The follow-up single to “I Can’t Live Without You” is a late summer stunner that could cement Robins’ place on the charts. “From Here On Out” is a track that features a laid-back, acoustically inclined sound. The production is designed to showcase Robins’ vocal abilities, with a focus on the melody and instrumentation. The result is a song that has the potential to become a country hit.—CT

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**CRANBERRIES** Dreams (3:56)

**PRODUCER:** Stephen Street

**WRITER:** D. O’Riordan

**PUBLISHER:** Universal Music Publishing

**MCA Records 25493 (CD promo)**

“Dreams” is a pop classic that has stood the test of time. The Cranberries’ version of the song, first heard in the 1990 film “Dance With a Stranger,” has become an anthem for many. The song’s simple yet powerful melody, coupled with Dolores O’Riordan’s soulful vocals, has made it a favorite among fans worldwide. The re-release of “Dreams” is a testament to the enduring appeal of this iconic track.—CT

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**O.A.R.** Gonna Be a Star (4:25)

**PRODUCERS:** Pat McCarthy and R.E.M.

**WRITERS:** P. Buck, M. Mills, and M. Stipe

**PUBLISHER:** Temporary Music, adm. by Warner-Tamerlane Publishing, BMI

**Warner Bros. 10072 (CD promo)**

The song breaks a new paradigm for O.A.R. with its up-tempo, anthemic feel. The band’s signature blend of rock and soul is on full display, with catchy hooks and memorable choruses. The track’s energy is heightened by the addition of electronic elements, creating a unique sound that sets it apart from their previous work.—CT

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**BAMBAATAA & THE SOULSONIC FORCE** Classic (7:10)

**PRODUCER:** John Colletta

**WRITERS:** J. Loughlin, M. J. Rogers, and J. R. Cooper

**PUBLISHER:** Warner Bros. 100675 (CD promo)**

The band’s return to form is evident in “Classic,” a track that pays homage to the classic techno era. The song features a driving beat and iconic electronica sounds that have made the band a household name. The production is top-notch, with a mix of old-school and new-school elements that keeps the listener engaged throughout.—CT

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**P.O.D.** Alive (3:22)

**PRODUCERS:** Paul Oostenkamp, BMI

**WRITERS:** M. C. Carpenter, J. L. Johnson, B. G. Comegys, and W. M. Peters

**PUBLISHERS:** Sony/ATV Music Publishing, BMI

**Warner Bros. 10072 (CD promo)**

P.O.D. kicks off their latest album with a high-energy track that’s sure to get the crowd moving. The song’s catchy melody and powerful vocals are a perfect blend, making it a standout in the genre. The band’s signature blend of rock and hip-hop elements is on full display, creating a sound that’s both fresh and familiar.—CT

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**BUILT TO SPILL** Duster (5:20)

**PRODUCERS:** Phil Ek and Doug Martsch

**WRITER:** D. Martsch

**PUBLISHER:** All Smiles, ASCAP

**PRODUCERS:** Phil Ek and Doug Martsch

**PUBLISHER:** All Smiles, ASCAP

**Warner Bros. 100675 (CD promo)**

The band’s latest release is a departure from their previous work, with a more experimental and stripped-down approach. The track features a raw, unpolished feel that’s sure to appeal to fans of alternative rock. The lyrics touch on themes of life, love, and loss, with a nods to the band’s past and a forward-looking perspective.—CT

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**THE GO-Go’s** The Circle (3:07)

**PRODUCERS:** Paul K. Kolderie and Sean Slade

**WRITERS:** Valentine and Heatherton

**PUBLISHERS:** Supercharged Pop, ASCAP

**Pepa Loop Music, BMI**

**Beyond 28028 (CD promo)**

The band’s return to form is evident in “The Circle,” a track that pays homage to the classic rock era. The song features a driving beat and iconic rock sounds that have made the band a household name. The production is top-notch, with a mix of old-school and new-school elements that keeps the listener engaged throughout.—CT
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- Sharmara Crawford, songwriter, Ground Breaking Music
- George Daniels, owner, George's Music Room
- Kris Fine, president, Classic Music Publishing
- Randy Franklin, SVP-Promotion, Loud Records
- Professor Griff, member of Public Enemy
- Alan Grunblatt, president, In The Paint / EVP, Koch Ent.
- Thomell Jones, owner, Fortress Marketing/Hidden Beach
- Chris Lighty, president, Violator
- Mystic, artist, Goodvibe!Baraka/DOOR
- Eric Nicks, VP of A&R, Violator
- Nottz, producer, Teamsta
- James Poyser, producer, Axis Music Group
- Kawan "K" Prather, producer, Chim-2-Vison/Arab
- Rockwilder, producer, F-5 Productions
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- Maya Scott, founder/President, Montari Records
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World Radio History
Nivea Jumps From 'Danger'
Head-Turning Guest Spot Clears Path For Singer's Jive Debut Album

BY RASHAUN HALL

NEW YORK—Teaming with a rap superstar in a booty-shaking video isn't the most conventional way for an R&B/pop-star-in-training to make her debut single, but it worked for Nivea (aka Nivea Hamilton). Having paired with labelmate Mystikal on "Danger," the 19-year-old songstress is ready to release her eponymous debut for Jive Records (Sept. 11). "I had just signed with them a month before we did that," Nivea says. "Danger" was the last song to make his album. The Neptunes presented the hook to me, and I sang it—it took 10-12 minutes.

"No one expected it to be as big as it was because it wasn't originally supposed to be a single," the singer adds. "The DJs were making it hot, so they had to do a clean version and a video. I owe a lot of thanks to Mystikal, because every televised performance he did, he wanted me there."

While the song was a success—it hit No. 1 on R&B/Pop Singles & Tracks and introduced the singer to audiences nationwide—Nivea had no idea how risky "Danger" would be.

"No one knew what [Mystikal] was going to write about," she says. "Pharrell [Williams of the Neptunes] just told me the hook. [The label] was afraid because that's not my image, and they didn't want to market me that way. So if you notice in the video, I'm not with the other girls. I'm always by myself, and what I'm saying is nothing nasty."

VISION OF SUCCESS

After watching Mariah Carey perform, a 7-year-old Nivea realized her true calling. "I was watching The Arsenio Hall Show, and Mariah was performing 'Vision of Love,'" the singer recalls. "The way she projected her voice, she just had so much power. I knew then that I wanted to make people feel the way she made me feel. I bought all her albums and learned all the songs. That's all I would do all day long—sing Mariah Carey songs."

But it wasn't until 1997, when she met manager Colinn Lampkin of Atlanta-based Lampkin International, that she began to take singing seriously. Fortunately, being from Atlanta, Nivea knew a lot of the big-name producers there.

"We were there at the right place, at the right time," says Nivea, who has worked on projects for Carl Thomas, Cool Breeze, and Kurupt, "and it just worked out. It wasn't like I was building my demo, which ended up being 26 songs by the time we walked into Jive."

"Thanks to God, many people believed in me, especially Organized Noize—that was the beginning," Nivea says of the producers who helped craft her demo. It was Organized Noize who produced her debut single, "Don't Mess With My Radio." "I recorded that song at the beginning of my relationship with Organized Noize," says Nivea, director of marketing for Jive. "They really love her. She has all the elements of a pop star."

BALANCING ACT

While "Don't Mess With My Radio" has a youthful vibe, Nivea also possesses a bit of an edge with more mature tracks like "Cat's Got Your Tongue."

"Every song on the album, whether I participated in the writing or not, relates to me in some way," Nivea says. "I thought that was so weird. I'd be presented with a song already demoed out, and I'd say, 'How did they know that?'"

As for her label, Nivea couldn't be happier at Jive: "It's the perfect place for me to be right now, because they don't have any teen urban artists."

Since Nivea is currently on a Seagram's-sponsored national tour with Mystikal, Jagged Edge, and Jaheim, Jive has been utilizing that outing as her promo tour. After wrapping with Seagram's, Nivea will depart for a stint in Europe beginning Aug. 15. In addition to its promotional campaign, Jive has launched online promotions via its site, niveamus.com.

R&B/HIP-HOP

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### August 18, 2001
#### Top R&B/Hip-Hop Albums

**Number 1**

- **Artist:** Alkaline Trio<br>**Title:** Stomach Achin'<br>**Label:** Interscope

**Last Week's Number 1 Chart Position:** 61
**This Week's Chart Position:** 11
**Platinum/Number of Copies Sold:** 3

**Greatest Gainer**

- **Artist:** Nelly<br>**Title:** Country Grammar<br>**Label:** Universal

**Total Weeks on Chart:** 26
**Platinum/Number of Copies Sold:** 5

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#### Top R&B/Hip-Hop Catalog Albums

**Number 1**

- **Artist:** P. Diddy & The Bad Boy Family<br>**Title:** The Saga Continues...<br>**Label:** Bad Boy

**Last Week's Number 1 Chart Position:** 42
**This Week's Chart Position:** 1
**Platinum/Number of Copies Sold:** 10

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**Note:** Charts compiled by SoundScan, a national sales tracking service for the music industry. The charts reflect sales from retail stores and promotional items. The charts are based on sales from the week ending August 19, 2001.
CORMEGA GETS ‘REAL’: In 1997, it seemed the Firm was poised to be hip-hop’s newest superstar. Consisting of solo artists Cormega, N.O.R.E., Pete Rock, and AZ, the Firm rolled the airwaves and charts with its Aftermath/Interscope debut, The Album. But personal conflicts among group members left Cormega to fend for himself—which he’s been doing ever since.

“Some people thought I should have called it The Realast, but that is a self-promotional declaration,” Cormega says. “Who am I to declare that I’m the realist? The Realast is just a reflection of what’s going on in my life. It’s the essence of it, rather than a bravado declaration.”

Having recently completed the album, which features production by Havoc of Mob Deep, Alchemist, and Ayatollah, Cormega is already preparing a follow-up set.

LISTEN UP: As we all know, the fourth quarter is when the majors bring out their big guns. Words & Deeds has heard an earful of three albums to look out for this fall.

Def Jam South recently held a listening session for Ludacris’ forthcoming sophomore effort, tentatively titled Word of Mouth. The set features “Area Codes,” which is currently in heavy rotation at radio and appears on the Rush Hour 2 soundtrack, as well as a number of Neptune’s and Timbaland-produced tracks.

Cris tackles deeper subject matter this time out with cuts like “Cold Outside” and “Hard Times,” featuring 8Ball & MJG. The Atlanta-based artist also maintains his playful demeanor on “Keep It Hush,” featuring Jazze Pha, and “Freaky Thangs,” featuring Jagged Edge and Twista.

Def Jam is also preparing to release Ra Rule’s third album, Pain Is Love. Fresh from his second-string turn in the film The Fast and the Furious, Ra Rule offers his most commercial album to date. Pain Is Love features guest appearances by Ja Rule (aka Jennifer Lopez), Missy “Misdemeanor” Elliott, Charli Baltimore, and the late 2Pac, among others. The album’s lead single, “Livin’ It Up,” features Case and samples the Stevie Wonder classic “Do I Do.”

Busta Rhymes makes his J Records debut with Genesis. “I went into this album with a clean slate,” says Rhymes, who recently hosted a listening session for the album. “When you aren’t stressed, you can come creatively in a whole new way.”

For his fifth set, Busta teams with Dr. Dre, Mary J. Blige, Sisqo, and Jill Scott, among others. For old-school fans, he reworks Public Enemy’s “Shut ‘Em Down” with help from Pete Rock, the track’s original producer.

Additional reporting by Colin Finnin in New York. Rashbaum Hall can reached at rhal@billboard.com.

BY RASHAUN HALL

NEW YORK—It’s been a long time coming for Prophete Jones. The quartet has endured a name change and watched its label, University Records, switch home base from Jive Records to Motown Records earlier this year (Billboard, Feb. 17). But finally, Prophet Jones will release its eponymous debut Sept. 25.

The album, tentatively titled Word of Mouth, features “Area Codes,” which is currently in heavy rotation at radio and appears on the Rush Hour 2 soundtrack, as well as a number of Neptune’s and Timbaland-produced tracks. "Cold Outside" and "Hard Times," featuring 8Ball & MJG. The Atlanta-based artist also maintains his playful demeanor on "Keep It Hush," featuring Jazze Pha, and "Freaky Thangs," featuring Jagged Edge and Twista.

Def Jam is also preparing to release Ra Rule’s third album, Pain Is Love. Fresh from his second-string turn in the film The Fast and the Furious, Ra Rule offers his most commercial album to date. Pain Is Love features guest appearances by Ja Rule (aka Jennifer Lopez), Missy "Misdemeanor" Elliott, Charli Baltimore, and the late 2Pac, among others. The album’s lead single, “Livin’ It Up,” features Case and samples the Stevie Wonder classic “Do I Do.”

Woof’ makes noise. Audiences received their first taste of Prophet Jones via lead single “Woof”—a natural choice for an R&B quartet. Baltimore-based K.D. and P. Rowe, from Port Pierce, Fla., joined shortly thereafter.

The members’ various backgrounds are what make Prophet Jones so diverse. “Everybody has their own story,” K.D. says. “Every city does things differently, so we all come with different stories.”

“We didn’t just put the album together,” Hollywood adds. “We took our time, recording 50 songs.”

The group, managed and booked by John Dukakis of Beverly Hills, Calif.-based Overbrook Entertainment, has been compared to hip-hop soul act Jodeci.

“I feel honored to even be in a category with a group like that,” P. Rowe says. “In high school, that’s all I listened to, trying to mimic K-Ci’s runs and the way he would shake his head.”

"Woof’ will serve the younger crowd. Young audiences are listening to words and grooves.

With two singles in place, the album also has been earning rave reviews for lively showcases. "Prophet Jones has all the ingredients to make it to the top," Greene adds. "They’re taking a strong page from those who have come before them."
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The Hot R&B/Hip-Hop Singles Sales chart.

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**GREATEST GAINER / AIRPLAY**

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BY MICHAEL PAOLETTA

NEW YORK—What a difference a decade can make.

Eleven years ago, classically trained pianist Rob Chetcuti and hip-hop DJ Steve McGuiness were on separate musical journeys. A chance meeting on the tiny island of Malta, however, changed that. “I was 17 and DJing in a club [on the island],” McGuiness recalls. “One night, a friend introduced me to Rob. We got drunk, had many laughs, and the rest, as they say, is history.”

By the early ’90s, and after DJing throughout Malta and Italy, McGuiness says he and Chetcuti settled down in England to concentrate on music production as a duo. Chris- tengen themselves Rhythm Masters, Chetcuti and McGuiness recorded their first mixtape “Plastic Dreams,” which included three tracks: “The Underground,” their first single, which was released in 1992, and “Heaven,” their second single, which was released in 1993. “The Underground” reached number one in the UK charts and was featured on the soundtrack of the movie “The Commitments.” “Heaven” was their first studio album, released in 1994, and was awarded a Silver Disc by the British Phonographic Institute.

The duo’s success continued with their third studio album, “The Rhythm Masters,” released in 1995, which contained the hit single “Keep Your Eye on the Sky,” which reached number two in the UK charts. They also released a remix of “The Underground” that reached number one in the UK charts. Their fourth studio album, “The Rhythm Masters 2,” was released in 1996, and featured the hit single “The Rhythm Masters,” which reached number one in the UK charts. They also released a remix of “The Underground” that reached number one in the UK charts.

By the early 2000s, the duo had released numerous mixtapes and EPs, including “The Rhythm Masters Mixtape” (2000), “The Rhythm Masters Mixtape 2” (2001), and “The Rhythm Masters Mixtape 3” (2002). They also released a remix of “The Underground” that reached number one in the UK charts.

Today, Rhythm Masters continues to release music and perform live, with their most recent album being “The Rhythm Masters Mixtape 4” (2004), which featured a remix of “The Underground” that reached number one in the UK charts.

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DANCE MUSIC SUMMIT REWIND

Held July 24-26 in New York City, the eighth annual Billboard Dance Music Summit attracted an international contingent of some 500 dance-music enthusiasts, encompassing artists, DJs, remixers/producers, label executives, radio programmers, lawyers, managers, booking agents, and Internet specialists. In addition to showcasing two dozen recording artists and DJs, the three-day event offered daily panels dealing with a variety of timely topics. (All photos by Chuck Pulin)

Tommy Boy Records founder Tom Silverman, second from left, and DJ/artist/producer DJ Rap, second from right, delivered the summit’s two keynote addresses. Congratulating the pair are Grooveradio.com’s Swedish Egil, left, and Tommy Boy’s Eddie O’Loughlin.

XL Recordings/Beggars Group’s Stanton Warriors’ Dominic B., left, and Island/Def Jam’s MJ Cole shared a laugh behind the wheels of steel at Centro-Fly.

Logic Records’ Lucrezia flew in from Italy to perform her cover of Madonna’s “Live to Tell,” which recently peaked at No. 2 on the Billboard Hot Dance Music/Club Play chart.

Enjoying the sounds of U.K. DJs Artful Dodger, Stanton Warriors, and MJ Cole at Centro-Fly, from left, are Big Management’s Gary Salzman and Ministry of Sound’s Matt Jagger and Barney Glover.

Logic/BMG’s Gloria Gaynor was all smiles after her performance at the summit’s opening night showcase at Shine. Remix pioneer Tom Moulton presented the singer with a plaque (“1st annual Nightlife magazine disco award for female artist of the year 1975”) that he had been holding onto for 26 years. Shown backstage, from left, are Gaynor’s husband/manager Linwood Simon, Moulton, Gaynor, and BMG’s Thomas M. Stein.

Kool cigarettes sponsored the outdoor event at Sunset Terrace, which featured DJs Bill Coleman, Steve Travolta, and Danny Krivit, as well as the debut of Nervous Records recording artist Viola. Shown, from left, are Kool’s Marcello Diaz and Jackie Valentine, Prime Access’ Orlando Mendoza, and Kool’s Taini Torres and Carmelo Pagliaiunga.

With a seven-piece band in tow, Strictly Rhythm singer/songwriter Ultra Naté, shown above, wowed summit registrants with a vibrant set that highlighted tracks from her most recent album, Stranger Than Fiction.

Logic Records’ Lucrezia flew in from Italy to perform her cover of Madonna’s “Live to Tell,” which recently peaked at No. 2 on the Billboard Hot Dance Music/Club Play chart.

Mandalay’s Saul Freeman and Nicola Hitchcock enjoy the opening night showcase.

Strictly Rhythm’s Crystal Waters, left, and Gladys Pizarro bare their pearly whites at Centro-Fly.

World-renowned DJ/producer Roger Sanchez, whose “Another Chance” single recently entered the U.K.’s official Chart Information Network list at No. 1, manned the turntables at the summit’s closing night party at Centro-Fly.
**Maxi-Singles Sales**

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<tr>
<td>1</td>
<td>I FEEL LOVED</td>
<td>EMI-Capitol</td>
<td>Mariah Carey Featuring Camo</td>
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<tr>
<td>2</td>
<td>WHAT IT FEELS LIKE FOR A GIRL</td>
<td>Interscope</td>
<td>Destiny's Child</td>
</tr>
<tr>
<td>3</td>
<td>STRANGER IN MY HOUSE</td>
<td>American Airlines</td>
<td>Craig David</td>
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<tr>
<td>4</td>
<td>LIVE WITH YOU</td>
<td>BSO-Teena</td>
<td>T-Kele</td>
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<td>5</td>
<td>TAKE MY HAND</td>
<td>BMG-Atlantic</td>
<td>Faith Evans Featuring 112</td>
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<tr>
<td>6</td>
<td>YOU SET ME FREE</td>
<td>BMG-Atlantic</td>
<td>T-Kele</td>
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<td>7</td>
<td>WHERE THE PARTY AT</td>
<td>BMG-Atlantic</td>
<td>Faith Evans Featuring 112</td>
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<td>8</td>
<td>DAMAGED</td>
<td>Sony BMG Music</td>
<td>Da Brat &amp; Missy Elliott</td>
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<tr>
<td>9</td>
<td>DONT TELL ME</td>
<td>BMG-Atlantic</td>
<td>Mary J. Blige &amp; Dru</td>
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<td>10</td>
<td>LOVE DON'T COST A THING</td>
<td>BMG-Atlantic</td>
<td>Gwen Stefani &amp; Black Eyed Peas</td>
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**Hot Dance Breakouts**

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<tr>
<th>Title</th>
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<td>Breakout #3 (Hot Dance Music)</td>
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<td>Breakout #4 (Hot Dance Music)</td>
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<tr>
<td>Breakout #5 (Hot Dance Music)</td>
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Curb Releases New Chapter
In The ‘Real Life’ Of Jeff Carson

BY LORIE HOLLABAUGH

NASHVILLE—Five years ago, Jeff Carson hit the top of the Billboard country charts with such songs as “Not On Your Love” and “The Car,” won an Academy of Country Music Award for video of the year, and was lauded by fan magazine Country America as one of its top 10 new artists of the year.

Then his career suddenly cooled, with the release of several lukewarm singles. A sophomore album that included a rendition of the Christian crossover smash “Butterfly Kisses” came and went relatively unnoticed.

Now things may be heating up again for Carson, with the release of a new single, “Real Life (I Never Was the Same Again),” and a third album, Real Life, due Sept. 4 on Curb Records.

Although in some respects he is starting over with this latest project after being absent from the charts for three years, Carson is positive that his career is finally headed in the right direction, with guidance from producer Max McInally.

Brooks & Dunn and Jo Dee Messina will announce the final nominees for the 35th Country Music Assn. (CMA) Awards Aug. 28 at Nashville’s Adelphi Coliseum. Trick Pony will announce the CMA broadcast awards nominees. The awards show will be broadcast live Nov. 7 on CBS.

Steve Wariner will host the 12th annual International Bluesmusic Music Awards show Oct. 4 in Louisville, Ky.

Cam pandore Records, a new Houston-based indie specializing in roots and country music, will release its first project, Texas Road Trip — Songs From The Texas Roadside, Sept. 4.

The album features 20 new road songs performed by artists from Texas and Oklahoma, including Robert Earl Keen, Guy Moore, Roger Creager, Cooter Grimes, and Jason Isbell and the Straggles, as well as personal stories about Texas road trips from each participating artist.

Sony/Lucky Dog artist Jack Ingram contributes the liner notes.

Written by Neil Thrasher and Jim Janosky, the song elicited immediate response from programmers around the country—some of whom downloaded an MP3 file and began playing it before the label even went for airplay, much to Carson’s surprise.

RADIO READY

“The first I heard of it, was in Phoenix with Rhett Akins and Daryle Singletary on this Honky Tonk Tailgate tour we’ve been doing this year,” says Carson, who is booked by Buddy Lee Attractions. “[PD] Jeff Garrison had us at RMLE and said, ‘I love your new single...I’ve added it.’ I was surprised he had even heard it, much less was already playing it. He told me he’d gotten it off the Internet, and a few other stations followed suit, and it’s been incredible. In a sense it’s the ‘Car.’ I thought it was a song people could relate to. I knew if it touched people half as much as it touched me, it was going to do well, and I’m pleased it has.”

The song rises 33-31 on the Hot Country Singles & Tracks chart this week. “It’s a very real song in that it talks about things most people go through,” Garrison says. “I felt it touched the core emotionally, and most people could relate to it, which is why I put it on immediately. It’s exciting to see Jeff back, and this song is definitely the song to catapult him back onto the charts.”

“This is the biggest reaction record we’ve had in the two years I’ve been here, including all of our platinum acts,” says Curb VP of promotion Carson James. “Somewhere it got out there, and about 15 stations started playing it back in April, way ahead of the scheduled release date. As hard as we try to keep track of all the airplay, it’s impossible to know how many stations are playing it.”

“The label plans to capitalize on the single’s momentum and help boost Carson’s visibility and familiarity among the core country audience through radio promotions, satellite tours, and extensive print, TV, and Internet campaigns, according to Jeff Tuerff, Curb director of marketing.

“Even with a developing artist who’s had some exposure in the past, it takes a tremendous amount of time from a consumer standpoint to gain that familiarity between artist and song—and that’s always a challenge,” Tuerff admits. “But it’s definitely beneficial to us that there are still folks out there who are familiar with Jeff, and that he has hits that continue to get airplay.”

Carson says that to pound home that familiarity, Curb will maintain Carson’s visibility by setting up radio liners, promotions with syndicators, satellite tours, and “win it before you can buy it” campaigns, as well as advertising on CMT and Great American Country around the album launch. Curb will cover retail with positioning and listening posts. “So much of retail still focuses on what happens at radio,” Tuerff says. “Since we have a developing story there, that will definitely help.”

As for Carson, he’s just grateful there’s another chapter unfolding in his career at all. “Last week we played up north, and I watched this girl sing every word to ‘Real Life.’ That was the first time I’d seen that on this song. It was so cool. I’m really excited about the way things are happening now. It feels better than it ever has, and I’ve never felt more support from the label. After having ‘Not On Your Love’ and ‘The Car’ do so well and then having this big full for so long, if that success comes back around again like it did, I’m going to savor every minute of it this time.”
Records showing an increase in detections over the previous week, regardless of chart movement. Appearances are in the top 20 on both the <br>CD Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed <br>from the chart after 2 weeks. * denotes sales reports collected, compiled, and provided by SoundScan. **The Hot Shot Debut chart is <br>based on the previous week's most played country songs. For this issue, the cut-off was Thursday, August 2, 2001. **Sales report includes <br>music sold as single and as part of a package, such as an album.
### Top Country Albums

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<th>Position</th>
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<td>SHANIA TWAIN</td>
<td>Come On Over</td>
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<td>2</td>
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<td>1.01</td>
<td>Faith Hill</td>
<td>Breathe</td>
<td>2</td>
<td>1</td>
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<td>2.00</td>
<td>Tim McGraw</td>
<td>Greatest Hits</td>
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<td>4</td>
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<td>Kenny Chesney</td>
<td>Greatest Hits</td>
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<td>3</td>
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<td>4.00</td>
<td>Dixie Chicks</td>
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<td>Brooks &amp; Dunn</td>
<td>Red Dirt Woman</td>
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<td>6.00</td>
<td>Tim McGraw</td>
<td>A Girl Like You</td>
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<td>Sara Evans</td>
<td>Born To Fly</td>
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<td>Chris Cagle</td>
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<td>Trace Adkins</td>
<td>Don’t Let It Go To Your Head</td>
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<td>Patty Loveless</td>
<td>Mountain Soul</td>
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<td>Brad Paisley</td>
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<td>Faith Hill</td>
<td>The Boys Of Summer</td>
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### Greatest Gainer

- **Top Country Albums**

- **Pacesetter**

- **RIAA Certification** for net shipment of 1 million albums (Gold), 2 million albums (Platinum), and 5 million albums (Multi-Platinum).

- **Certification** for net shipment of 10 million albums (Diamond). Album unit sales are rounded to the nearest 50,000 units. **Bracket** indicates that the album sold between 50,000 and 100,000 albums during the week. **Top 20** albums are based on a blend of airplay, sales, and digital downloads. **Top Country Albums** chart data are supplied by Nielsen SoundScan through 9:59 p.m. EST for the week ending Sunday at 11:59 p.m. **Note**: This chart is not available for download.

### Top Country Catalog Albums

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<th>Title</th>
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<th>Change</th>
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<tr>
<td>1.00</td>
<td>Shania Twain</td>
<td>Come On Over</td>
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MIAMI—It’s a Friday morning at Miami’s Airport Hilton, and the members of merengue crew Grupo Manía have just arrived from Puerto Rico. After dumping their belongings in a hotel room, they are in the lobby hammering it up for the camera and entertaining reporters, all business despite being sleepless from a show the previous night.

That afternoon they will tape an appearance on Sabado Gigante, the leading Latin American variety show. Then it’s back to Puerto Rico, where the group will be on stage before the end of the night. Just another day in the life of “la manía,” one of Universal Music Latino’s latest tropical acquisitions. “Those guys are warriors,” says Miami-based promoter/studio owner Pablo Casals, an ardent admirer of the foursome.

Months after its March release, Blue Media’s latest small-label recording, “Go Discos,” has topped 110,000, according to Universal Music Latino’s VP for A&R Eddie Fernández, who signed the band. He expects the disc to reach Latin platinum sales (200,000) by the holidays. “They’re a well-established group,” Fernández says. “They have nothing to prove to us. They’re like a Backstreet Boys from Puerto Rico.”

The idea behind Asterisco, Camarena says, came from Universal Mexico’s president Marco Bissi, who had toyed with the idea of a dance label. Camarena says, “There’s a growing taste for dance and electronica in Mexico,” Camarena says. “DJs are increasingly important, with labels actively seeking them out, and Mexico has become an important door for this movement.” Although Asterisco will initially be marketed only in Mexico, it may eventually expand to other areas in the Latin region.

The first release under Asterisco is a compilation called Eurohits, which goes to stores next week and features tracks by such varied artists as Safri Duo, Majo, and Paulina Rubio. The group released a single behind Asterisco, Camarena says, came from Universal Mexico president Marco Bissi, who had toyed with the idea of a dance label. Camarena says, “There’s a growing taste for dance and electronica in Mexico,” Camarena says. “DJs are increasingly important, with labels actively seeking them out, and Mexico has become an important door for this movement.” Although Asterisco will initially be marketed only in Mexico, it may eventually expand to other areas in the Latin region.

Más Libre, especially positioned the band in the “international direction” it wants to take, Núnez says. Although Plena Libre is currently in discussions with a couple of labels, nothing has yet been decided. So, in the meantime, Núnez, without a label and without a publisher (he was signed with Ryko’s publishing arm, but when the record deal ended, that ended too), has decided to do some self-promotion—that most awkward of occupations.

“We’re like a dog with two tails,” he says, “and we’re naturally. ‘This is already a victory for us.”

AWARD WINDFALLS: In a flurry of activity, Sony Discos took up the task of releasing a new album for the 4th consecutive month. It resulted in rancero icon Vicente Fernández receiving a whopping 42 discos de oro (more than 100,000 copies sold), discos de platino (more than 200,000), and discos multi-platino (more than 400,000) from the Recording Industry Assn. of America’s (RIAA) Latin certification program (Los Premios de Oro y Platino) for a total of more than 4.6 million certified album sales in the U.S. alone. Other award winners include Azul Azul (whose “La Bombo” became the first single certified under the program, despite the fact that the group has dissolved), El Chichicolute, Lupillo Rivera, and Ricardo Montaner.

The problem is that the RIAA certified more albums in July than in the six preceding months. “This is a marketing tool. It’s a way of saying, ‘This record is successful,’” says a baffled John Henkel, director of the RIAA’s gold and platinum program, wondering why labels aren’t tailing sales. “Clearly, for some of these older, established artists, there’s catalog product just sitting there.”

Or perhaps labels don’t think sales of 100,000 are much to brag about. In this music market, it’s a significant number, but raising the ante for the awards—say, from 100,000 to 150,000 copies to get the gold—might rekindle some interest.
2001 THE STYLE HAS COME...

2001 LATIN GRAMMY NOMINEE
“BEST ROCK ALBUM BY A GROUP OR DUO WITH VOCAL”

“RABANES FROM PANAMA PLAY THE HIGH-SPEED REVIVAL OF JAMAICAN SKA SO PROFICIENTLY THAT THEY COULD EASILY SLIP ONTO THE US SKA CIRCUIT”
- JON PARELES, NEW YORK TIMES

“...THE BAND POSSESSES THE HIGHEST ENERGY POSSIBLY SEEN, TESTAMENT TO THE LEGIONS OF FANS THEY HAVE WON OVER”
- Mi2N, MUSIC INDUSTRY NEWS

“...ON THEIR CD THEY OFFER A PARTY MIX OF SKA, TROPICAL AND BIG ROCK RIFFS THAT WOULDN'T BE OUT OF PLACE NEXT TO THE OFFSPRING...”
- AUSTIN AMERICAN STATESMAN

✓ THREE TOP FIVE SINGLES IN PUERTO RICO, SPAIN AND LATIN AMERICA
✓ # 1 ON THE CMJ “ALTERNATIVE CHART

✓ GOLD IN PUERTO RICO AND CENTRAL AMERICA
✓ # 7 ON CMJ’S YEAR END TOP 40 CHART

WATCHA TOUR DATES

21 AUGUST 2001  BOSTON  PALLADIUM
22 AUGUST 2001  NEW YORK  HAMMERSTEIN BALLROOM
23 AUGUST 2001  DC  9:30 CLUB
26 AUGUST 2001  MIAMI  BAYFRONT PARK
28 AUGUST 2001  ATLANTA  TABERNACLE
30 AUGUST 2001  HOUSTON  AERIAL THEATRE

DEJATE SEDUCIR POR EL STYLE DE RABANES

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WWW.RABANES.COM
### Latin Pop Airplay

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| 3   | INMEDIATO | Johan | RCA / Bia
g | Latin                 |
| 4   | CORAZON | Victor Manuelle | Sony Discos |
| 5   | QUE NO ME ENGAÑE | Joel Balse | Sony Discos |
| 6   | MI AMORE | Gruppo Spiga | Sony Discos |
| 7   | DE QUÉ TE VAS | Marco Antonio Solis | Sony Discos |
| 8   | CONSUELO | Los Itinerantes | Sony Discos |
| 9   | COMO SE LO IZÓ AL CORAZÓN | Victor Manuelle | Sony Discos |
| 10  | LÁGRIMAS NIEVES | Chayanne | Sony Discos |
| 11  | NUNCA | Mysk | Sony Discos |
| 12  | MI SOMBRA | Chayanne | Sony Discos |
| 13  | JIMMY JOHNNY HISHER | Jimmy Johny & His Her | Sony Discos |
| 14  | LA CANTA A LO QUE ME GUSTA | Julito Iglesias | Sony Discos |
| 15  | COMO SE LO DI AL CORAZÓN | Victor Manuelle | Sony Discos |
| 16  | Y SI ME VAS A ENAMORAR | Luis Fonsi | Sony Discos |
| 17  | CONTESTAME | Yaire | Sony Discos |
| 18  | Y SI ME VAS A ENAMORAR | Luis Fonsi | Sony Discos |
| 19  | Y SI ME VAS A ENAMORAR | Luis Fonsi | Sony Discos |
| 20  | ENAMORADA  | Mysk | Sony Discos |
| 21  | Y SI ME VAS A ENAMORAR | Luis Fonsi | Sony Discos |
| 22  | LA DORADA | Mysk | Sony Discos |
| 23  | MI SOMBRA | Chayanne | Sony Discos |
| 24  | ENAMORADA  | Mysk | Sony Discos |
| 25  | MI SOMBRA | Chayanne | Sony Discos |
| 26  | COMO SE LO DI AL CORAZÓN | Victor Manuelle | Sony Discos |
| 27  | Y SI ME VAS A ENAMORAR | Luis Fonsi | Sony Discos |
| 28  | ENAMORADA  | Mysk | Sony Discos |
| 29  | MI SOMBRA | Chayanne | Sony Discos |
| 30  | ENAMORADA  | Mysk | Sony Discos |

### Tropical/Salsa Airplay

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BIGGEST SELLING LATIN ARTIST OF 2001

PAULINA

3 Latin Grammy® Awards Nominations

- Album Of The Year
- Best Female Pop Vocal Album
- Song Of The Year

"Y yo sigo aquí"

(Author: Estefano)
### Top Latin Albums

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**LATIN POP ALBUMS**

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**REGIONAL MEXICAN ALBUMS**

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**TROPICAL/SALSA ALBUMS**

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**Billboard Latin Music Awards 2010**

20 Exitos-Nuestra Canciones

20 Grandes Exitos

20 Granexitos

Pacesetter

25 Aniv. Vol. 1 II

***HOT SHOT DEBUT***

**Pacesetter**
In Brazil: Universal Music Brazil is capitalizing on the recent revival of samba-rock by releasing a series titled “Samba Soul” that includes re-releases of ‘70s albums totally remixed and remastered by Charles Gavin (drummer of rock band Titãs). Among the rarities it contains are the four earliest releases by Jorge Ben—the father of samba-rock—including the classic Samba Esquema Novo, which is widely regarded as one of the best Brazilian albums ever made. Other Brazilian black music stars are also represented, including Gerson King Combo—who recently released a new album after a break of more than 20 years—and Hyldon—who wrote such songs as “Na Rua, Na Chuva,” “Na Fazenda,” and “As Dores do Mundo,” which became hit singles recently covered by Kid Abelha and Jota Quest. The “Samba Soul” collection also includes titles by Lady Zu, Cassiano, and Sergio Sampiao.

TOM GOMES

In Mexico: Giant network and media conglomerate Televisa has created a new concert promotion division. Called En Vivo, the new enterprise will launch operations with an ‘N Sync concert Sept. 1 at Estadio Azteca. The show will mark the end of the group’s PopOdyssey tour and will be its first visit to Mexico. The Azteca seats 100,000 people and will offer five available ticket prices, ranging from $13 to $150.

Legendary Mexican rock band El Tri will celebrate its 33rd anniversary with a concert Sept. 29 at the Auditorio Nacional in Mexico City. Lead singer Alex Lora will share the stage with his band and a symphony orchestra in what will be the official release of the album Sinfónico II, which features El Tri’s hits arranged for the band and symphony orchestra. This will be El Tri’s second performance at the venue—the first was two years ago, when it launched its album Sinfónico, a disc that was groundbreaking for its fusion in Mexican rock.

TERESA AGUILERA

In Panama: Rubén Blades has signed an extensive publishing contract for an undisclosed sum with Sony Music Publishing that covers past and future compositions. Blades also plans to release his next album—tentatively titled Universo—with Sony in September. He also plans to create an Internet record label that will release his own projects, as well as those of such new Panamanian groups as Son Miserables (previously on Blades’ own Kiwi Records).

ANASTACIO PUERTAS CAICEDO

In Chile: Universal Music Chile has announced an ambitious plan to develop local artists. The label has signed an agreement with two local promoters, who will take on the responsibilities of A&R managers. Alfredo Troncoso is head of Macondo Producciones, a company that specializes in promoting concerts. Troncoso brought rock bands La Floripondio and González y Los Asistentes to Universal. His plans for the near future include the release of two new albums: Grandes de la Nueva Ola, a live recording of a performance by the most popular Chilean soloists of the ’60s, and Latinos en Vivo, a compilation of a series of shows promoted by Macondo and offered by Latin artists in Santiago. José Ollalli is an expert in tropical music, whose first signing to the label is Los Chiguá. Tropical combos Medialuna and Carla are also expected to enter the Universal catalog. Universal Music Chile’s GM, Walter Kolm, plans to spend $150,000 in producing 10 new albums by local artists.

After hitting platinum for selling 25,000 copies of its last album, Marca Chancho, funk-rock group Chancho en Piedra is getting ready to extend its appeal beyond Chilean borders. The album has been released by Sony Music in Peru, Argentina, and Colombia, and Sony Mexico will release it Aug. 25, according to the label’s offices in Chile.

SERGIO FORTUNO

Jumpin’ Jaguares. Jaguares members— from left, Alfonso André, Saul Hernández, and César “Vampiro” López—pose for a picture with an unidentified fan during an album signing at Tower Records in Los Angeles, which was attended by more than 3,000 fans. The band’s album, Cuando la Sangre Gotea (BMG), debuted at No. 1 on The Billboard Latin 50 and the Heatseekers charts.

FROM YOUR FRIENDS AT THE RECORDING ACADEMY®, MUSICARES®, THE GRAMMY® FOUNDATION, AND YOUR CHICAGO CHAPTER

TOO BAD WE DON’T AWARD A GRAMMY® FOR INDEPENDENT PROMOTION.

CONGRATULATIONS JEFF ON 20 YEARS OF SUCCESS AND THANKS FOR YOUR ONGOING SUPPORT.
BY RANDY LUNA

Tito Auger and Ricky Laureano, singer and guitarist of Fiel a la Vega, respectively, took time away from their band recently to pen a song about getting U.S. troops off the island of Vieques. Released July 27 to Puerto Rican radio and TV, "Canción para Vieques" is intended to bring moral support to the people of Vieques and to highlight the island’s problems.

Auger and Laureano managed to drum up support from a stellar cast of characters. Rubén Blades, Leon Gieco, Silvio Rodríguez, Pablo Milánés, Mercedes Sosa, Joan Manuel Serrat, Olga Tañón, Alberto Cortés, Miguel Mateos, Francisco de Vita, Antonio Cabán Vale, Domingo Quiñones, Andrés Jiménez, Danny Rivera, Roy Brown, Tony Croatto, Ismael Barrientos, and Lucecita Benitez are among the artists that donated their talents to the six-minute anthem, which will be distributed for free.

"We were lucky, because we knew many people who wanted to do something about Vieques but didn’t know how to help," Auger explains. "The majority of things needed to make the song were free: the studio, the engineers, the artists, and musicians. That’s why we can’t sell it."

Although the artists involved didn’t all congregate in the studio—all recorded their excerpts in Puerto Rico. Among them, only Tañón and Blades met in the studio and recorded as a duet. Francisco de Vita recorded in Venezuela and Pablo Milánés in Cuba, using ISDN technology that allows engineers to synchronize recordings even when they’re made in separate studios.

Copyrights were not an issue, Auger says, "because nobody is making money."

"Canción Para Vieques" is the latest track dedicated to furthering the cause of the island of Vieques, where a majority of residents voted last month to end U.S. Navy exercises. In past months, rock group Puya and Latin jazz flutist Nestor Torres have been among those who have included Vieques-inspired tracks on their albums.

"[Fiel a la Vega] took the initiative of looking for ways to help the people of Vieques," Auger says. "We had the idea of making this song and, with it, wanted to give [the Viequenses] moral support."

COMETOGETHER: It took an expired travel visa to give Avishai Cohen time to rekindle a relationship with the piano. The bassist for Chick Corea’s Origin and New Trio ensembles was visiting his family in Israel last winter when the expired document unexpectedly extended his stay by several months. Forced to miss concert dates with Corea, Cohen—who was composing on his family’s piano at the time—routed a local bassist and drummer and began performing at a Jerusalem room known as the Soup Place, where the musicians are paid with meals of bread and soup.

This homespun experience laid the groundwork for Unity (Concord Jazz, Aug. 14), Cohen’s fourth date as a leader and his first as a pianist. "I didn’t want to make a big deal about the piano playing," he says, "but people are curious, because outside of my close friends, most people don’t know I play." In fact, Cohen’s first instrument was the piano; he switched to bass in his teens when he fell under the spell of Jaco Pastorius. Although Cohen has always led his solo bands as a bass player, his compositions have largely been composed at the piano.

If there is a theme that runs throughout Unity, it is the convergence of different languages into one distinct whole. Joined by a multicultural sextet dubbed the International Vamp Band (and including bassist Yagil Baras, drummer Antonio Sanchez, trombonist Avi Lebovich, saxophonist Yosvany Terry, and trumpeter Diego Urcola), Cohen weds the Israeli melodies and Middle Eastern scales that have informed much of his work with Latin rhythms that reflect the Argentinean, Cuban, and Mexican heritage of Urcola, Terry, and Sanchez, respectively. Like Cohen, Baras and Lebovich have roots in Israel, where turmoil and fear are part of daily existence.

"There is frustration and terror in the Middle East, the neglect of responsibility toward human life," Cohen says, noting that all six members of the International Vamp Band come from homelands with histories of strife. "To have stronger hope about the situation, I needed to positively connect the music I am so passionate about with my personal views." The key to achieving this, he says, was to unite a band of musicians from around the globe to "show the world that people from different backgrounds can come together and work together."

As a bandleader, Cohen says that his greatest pleasure comes from watching his compositions develop through the influence of his ensemble’s individual and collective ideas. "When you create a tune, you are already obsessed with it, and to begin improvising around your own ideas can be overwhelming," he says. "For the most part, it is better to hear what my fellow musicians can do with what I give them."

While Cohen is a more than capable pianist, whose lines often reflect his childhood study of classical piano, he is quick to downplay his own technique in favor of espousing the greater group dynamic. "I am not a pianist’s pianist, like Chick," he says, adding that his public debut at the keys is nonetheless a thrill because it opens a world of new directions for him as a musician. "I would hate to play piano like I play bass, because then I would say other things with the instrument. I am more of a composer on the piano, but I say things on it that would not come out if I played like a virtuoso. My ideas are simple and homegrown, but they work with my compositions and with the other musicians."

JAZZ EXTRAS: Trumpeter Dave Douglas’ upcoming Bluebird/RCA release, Witness (Aug. 21), features a spoken-word appearance from vocalist Tom Waits and musical samples from Cibo Matteo’s Yuka Honda. The project, a nine-piece suite, is dedicated to global freedom fighters and activists who have inspired Douglas.

Jazz at Lincoln Center has named Bruce MacCombie as its new executive director, effective Sept. 1. MacCombie, an accomplished composer, was formerly the dean of the school for the arts at Boston University, and former dean of the Juilliard School.

The Jazz Foundation of America will hold a benefit titled “A Great Night in Harlem” Sept. 24 at Harlem’s Apollo Theatre. Hosted by Bill Cosby and Gil Noble, the event will raise funds to assist musicians in need of health services. Details: 212-531-3300.
Sh-K-Boom Aims To Widen Broadway Stars’ Audience

BY JIM BESMAN

NEW YORK—When Kurt Deutsch started up his contemporary Broadway artist-oriented Sh-K-Boom Records label more than a year ago, music publishing was an important adjunct. Two of the three artists currently represented by Sh-K-Boom product, Remi and Aida star Adam Pascal and The Rocky Horror Show and Side Show star Alice Ripley, are both singer/songwriters whose albums contain all original material.

ASCAP writer Ripley’s songs were published through Sh-K-Boom’s ASCAP affiliate, SHKTUNE Music; BMI writer Pascal’s were published through the label’s BMI company, Sh-K-Boom Publishing.

To exploit his companies’ catalogs, as well as further the label’s parallel goal of developing new audiences for Broadway musical theater, Deutsch has initiated a Thursday-night series of “Sh-K-Boom Room” events at hip New York showcase club the Cutting Room.

“It’s a forum for a new generation of songwriters to get their songs out there,” Deutsch says. “It’s also a way of getting songs to A&R people at the labels, who might get a bigger picture for them.”

Deutsch points to “Shotgun,” the lead track from Ripley’s Everything’s Fine Sh-K-Boom album, which he says will be featured in an upcoming CBS movie of the week starring Laura San Giacomo.

“It’s starting to get some airplay on Broadway and in L.A. This is a younger generation. Ripley, he says, “is a Broadway star, but when she performs her own original music, she touches people who find her through the rock’n’roll world on an emotional level.”

But not since Barbara Streisand have Broadway artists been given “the opportunity to cross over” by record companies, Deutsch says.

“They’re only allowed to do show-tune records, and the thought of performing their own songs was taboo.”

Sh-K-Boom’s signing, Aida star Sherie Rene Scott, was not a songwriter, but, like the label’s other artists, she had no desire to make a traditional Broadway artist’s album of show tunes. And while she won’t record albums, Sh-K-Boom, "Men I’ve Had,” features covers of songs by composers she’s worked with on Broadway (including Pete Townshend, Elton John, Randy Newman, and Kander and Ebb), whose material is more rock- and pop-oriented.

“Granted,” she doesn’t write her own music,” Deutsch says of Scott, who is also his wife. “But she comes from the rock’n’roll world like a lot of the new generation of Broadway artists do.”

Besides shopping its artists’ original songs to music supervisors and ad agencies, Sh-K-Boom produces and promotes Pascal’s and Ripley’s concert tours and hosts the home pages for all its artists’ Web sites. The label, which sells mostly through its Sh-K-Boom.com Web site, has also begun an affiliated artist program that sells the CDs of other young Broadway stars with similar musical backgrounds and objectives.

Deutsch is now preparing to move his “Sh-K-Boom Room” nights to a bigger venue. In the fall he is initiating a series of concerts at the 500-seat Village Theatre, the Bleecker Street off-Broadway venue where the Janis Joplin biographical musical Love, Janis is currently playing.

The first show, “Broadway Rocks,” will star signed and unsigned Broadway artists performing their own original material. The next one will focus on the pop music side of Musical Theater Works, an organization that supports new Broadway composers. It will team the composers with Broadway artists who will perform their original pop compositions.

Deutsch hopes that the auspices of the Sh-K-Boom Room, we’ll also showcase specific artists like Adam and Alice—and whoever else performs their own original music.

meleons”—they are at home with any musical style. “In the year-and-a-half that Alice has been working on her songs, she’s found her own voice,” he says. “She picked songs too the album about growing up with 11 brothers and sisters in Ohio and California and Michigan—all over the place. And her parents are divorced, so a lot of the songs are about feeling part of the family, or missing your father, or finding your own identity—the kind of things that youth can relate to.”

FINDING NEW AUDIENCES

Deutsch’s label and publishing companies serve his mission, he notes, “to find new audiences for Broadway, and in doing so, reach out to a younger generation.”

In addition to Sh-K-Boom’s ASCAP and BMI catalogs, Deutsch says, “Under the auspices of the Sh-K-Boom Room, we’ll also showcase specific artists like Adam and Alice—and whoever else performs their own original music.”

MOVIE MUSIC: Former October Project keyboardist/vocalist Marina Belica’s remake of “Return To Me,” a key cut on the new agey-folk/pop group’s 1993 self-titled debut album, is featured in the climactic scene of a new indie film, The Adulterer.

The recording, which appears on Belica’s solo debut album, Decembergirls, is also noteworthy in that Belica, who sang harmonies on the original, sings the lead, while Julie Flanders, the group’s nonperforming lyricist, sings the harmonies. “Mary Lee Kortes and her band, Mary Lee’s Corvette, are performing her song “Lonely Love” in Happy Hour, a forthcoming feature film starring Anthony LaPaglia and Eric Stoltz.

Deutsch aims to widen Broadway Stars’ Audience.

BY JIM BESMAN

Koch Broaches Publishing: Koch Entertainment, the domestic/artist-repertory arm of global independent music company Koch International, recently formed Koch Music Publishing, with veteran publishing executive Bernadette Gorman brought in as V.P.

Gorman, who reports to Koch Entertainment’s urban label, In the Paint, the company has also inked several co-publishing deals with that label’s Gangsta Blac, Woodie, and Cadillac Todd, says Gorman, who was most recently VP at Arc Music Group. She now looks to sign writers from other Koch-associated labels, including the Audi- um country label and the Koch Progressive singer/songwriter line, as well as the Koch Jazz and Koch Classical imprints. Gorman will also seek out writer/artists represented by the Koch International distribution company, along with outside artists.

“We started the publishing wing to go for content and want to compete with the majors as the new indie on the block,” says Gorman, who reports to Koch Entertainment president Bob Frank. “We’re interested in all kinds of music and want to get people to look here for new publishing deals. We can offer them the best worldwide administration and plan on doing a lot of work in promotion and exploitation—particularly in the realm of film, TV, and commercials. And we can offer personal service, because we’re new and not overwhelmed with catalog.”

Koch does want to acquire existing catalogs, Gorman says. She further emphasizes Koch Music Publishing’s “worldwide perspective” and notes that the company will proceed territory-by-territory for representation in providing the catalog with individual attention in each marketplace. In this regard, Koch Germany’s publishing arm, Koch International Musikverlag, will represent the company in Germany, Austria, and Switzerland. Additional international arrangements are currently in the works.

HAL LEONARD’S GIFT: Milwaukee-based music print publisher Hal Leonard Corp.’s $3 million donation last year to the boys’ and girls’ clubs of Greater Milwaukee has resulted in the creation—and naming—of the new Mardak Center for Administration and Training and the Van- denberg Arts and Culture Center, as well as the formation of the Hal Leonard Young Musicians Program.

The donation was made jointly last July by the corporation, its chair- man/CEO Keith Mardak, and VP Mary Vandenberg. The Vandenberg Center and the Hal Leonard Young Musicians Program are both located at the new Fitzsimonds Boys and Girls Club, which opened in Milwaukee’s inner city in February—the first boys’ and girls’ club planned in collaboration with a public school.

“Our company, which makes music, so to take that principle and put it into action is very gratifying,” Mardak says. “We’re pleased to see that the Hal Leonard Young Musicians Program is becoming an important, positive part of so many kids’ lives.”

Numerous Hal Leonard employ- ees have volunteered assistance, with publicity manager Lori Hagopian and senior marketing manager Brad Smith helping to set up the program’s four components: general music instruction, the Fitzsimonds Club Choir, musical theater/voice training, and fast-track instruc- tion lessons (using Hal Leonard’s popular FastTrack series of music instruction books). Other company execs are involved in actual music instruction.

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Playing Music. Chrysalis Music Group VP of business affairs Jeff Brabec—per- tured left, demonstrating a singing elephant toy—and ASCAP executive VP Todd Brabec—holding another animal toy—recently held a book signing/speaking engagement at Borders Books in Los Angeles. The brothers autographed copies of the new edition of their Music, Money and Success and used the toys to illustrate “Strange and Unexpected Ways That Things Make Money”—a segment of their talk, which was titled “Making Money From Music.” (For the record, the elephant sang “Hooked on a Feeling.”)

Koch Broaches Publishing: Koch Entertainment, the domestic/artist-repertory arm of global independent music company Koch International, recently formed Koch Music Publishing, with veteran publishing executive Bernadette Gorman brought in as V.P.
Red-Hot Rich Travali Talks Studio A, Pro Tools

BY CHRISTOPHER WALSH
NEW YORK—Any recent Billboard R&B/Hip-Hop Album chart will surely showcase the work of Rich Travali. Like the oppressive temperatures of August in New York City, Travali is red hot of late, spending most waking hours in Studio A at Hit Factory's 237 W. 54th St. building (near Broadway) and Stu-

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Red Hot Rich Travali Talks Studio A, Pro Tools

BY CHRISTOPHER WALSH
NEW YORK—Any recent Billboard R&B/Hip-Hop Album chart will surely showcase the work of Rich Travali. Like the oppressive temperatures of August in New York City, Travali is red hot of late, spending most waking hours in Studio A at Hit Factory's 237 W. 54th St. building (near Broadway) and Studio A at New York's Battery Recording Studios.

Travali's recent work attests to the ways of modern production, encompassing everything from tracks recorded on ADAT or DA-88 in home studio environments to 2-inch analog masters to projects recorded directly to Pro Tools. Whatever the format, though, artists, producers, and labels are clamoring for his participation, evidenced by the impressive number of hits showcasing his mixing chops.

Among his recent efforts are "Independent Women, Pt. 1," the Destiny's Child track from Charlie's Angels; Nelly's Country Grammar, and, most recently, Jan Folkson, who has incorporated his home studio setup into Avatar's Studio E, a Pro Tools-based room featuring a Focusrite Digidesign Control4 surface.

"Jan is one of the most in-demand Pro Tools operators in New York," Passante says. "We're trying to build upon that and bring in more talent. We're working on moving the office up to the fourth floor. Once that's completed, we'll have three additional production rooms on this floor, as well as our own Pro Tools room.

"I'm getting more and more calls from individuals who have a Pro Tools system and are looking for a room," Passante continues. "You want to keep it within your facility because they'll end up in one of your rooms, whether it's for a transfer or an overdub, or to cut the basics. It just makes sense."

Additional changes at Avatar are expected to include a second Solid State Logic 9000 J console for Studio D, currently housing an SSL Axiom-MT digital console, the installation of which, Passante agrees, can be listed among the "questionable decisions" of Avatar's previous owner. Studio D, he adds, is undergoing acoustic modifications to better support music mix- ing and will be outfitted with a surround monitoring array. "The room was originally built for sound for film," Passante explains, "so it always had issues as a mix space. We're making necessary changes to the walls and putting in a new console and monitors. It's a great spot, in the back corner of the building. Clients love being there. It's very private, a big control room ideal for surround."
BY JULIANA KORANTENG
LONDON—Virgin Entertainment Group (VEG) CEO Simon Wright may have recently overseen the sale of its French Megastores to Lagardère, which bought the stores for £100 million ($143 million). The sale enabled VEG to cut its European losses and enter markets that it has recently pulled out of. The deal represents a significant force. Sony Music France chief executive Olivier Montfort, part of the original team that launched Virgin Megastores in France in 1988, tells Billboard that “the rationalization of the Virgin and Extrapole chains makes sense. Virgin is a strong brand, and I am pleased to see that even after the acquisition, the brand will continue to exist. Extrapole didn’t reach critical mass—young and with a strong simple fact of turning the chain into Virgin stores will give them a boost.”

Jean-Noël Reinhardt, Virgin Stores’ former chairman/CEO, will remain as chairman of the exchased Virgin Stores. Virgin Group founder Richard Branson and Wright remain on the board of Virgin Stores under its new ownership.

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Arnaud Lagardère says that no Extrapole or Virgin store will be closed and that additional store openings in France are planned for the next year.

Lagardère comments: “With Virgin, our group now has access to a new brand—young and with a strong notoriety—which enriches our portfolio.”

Additional reporting by Emmanuel Lagrand in London and Joanna Shore in Paris.

VEG Plans For Overseas Growth
French Sale Is Firm Step Toward Gaining New Prominence, CEO Says

VEG sold Virgin Stores to French conglomerate Lagardère Media July 26, marking the end of what Wright calls a “very frustrating” period for VEG on the Continent. The sale, he claims, “opens up possibilities of re-entering markets that we’ve pulled out of,” but this deal, there’ll be potentially more Virgin Megastores across Europe.

Virgin Stores comprised 16 Megastores, including the flagship outlet on the Champs Élysées in Paris, Lagardère, which bought the stores through its Hachette Distribution Services subsidiary, is rebranding its own Extrapole stores as Virgin outlets in an expanded 37-strong retail operation that will have estimated annual sales of £325 million. Wright says the French Megastores made a £1 million ($1.4 million) profit in 2000.

The deal also saw VEG license the Virgin name to Lagardère for use on stores in other French-speaking European markets (Belgium and Switzerland), Spain, and Portugal, with an option to add other markets. VEG will sell its Virgin mobile-phone service in France through the Virgin shops and elsewhere via Lagardère’s worldwide retail network.

Industry observers say that the sale enabled VEG to cut its European losses while releasing revenue for international expansion. In the Middle East, it has recently opened stores in Lebanon, the United Arab Emirates, and Kuwait through franchises, and it is in talks to open another in Cairo, Egypt.

In North America, new outlets will open in September in Dallas and in November in Boston. Another new store is scheduled for Toronto by early 2003. Wright says, “One of my agendas is to strengthen the brand across the world, and I think we really need to invest to make sure our stores are first class.”

Wright insists the French deal creates opportunities for VEG to re-build the Virgin Megastores brand in Europe, where the company has gradually been closing down its lose-making stores. In recent years, VEG has shuttered Megastores in Germany, Spain, Norway, Belgium, and the Netherlands. “We moved out because they weren’t working particularly well,” Wright admits. “We didn’t have the right real estate, and we were stretched in management terms.”

Lagardère Media is part of Lagardère Group, which has interests in media and book publishing, as well as aeronautics (as a member of the consortium building the Airbus airplane, which counts Virgin Atlantic among its clients), defense, and satellite businesses.

The French company entered the Virgin deal to challenge French music-retail market leader FNAC. According to Lagardère Media chief executive Arnaud Lagardère, the deal represents “an encounter between two major actors in the culture and communication fields, who share the same values—a culture for brands and the same entrepreneurial spirit.”

Industry sources estimate that even if the new Virgin/Extrapole entity still falls short of FNAC’s market share in France and its 58 stores, it now represents a significant force. Sony Music France chief executive Olivier Montfort, part of the original team that launched Virgin Megastores in France in 1988, tells Billboard that “the rationalization of the Virgin and Extrapole chains makes sense. Virgin is a strong brand, and I am pleased to see that even after the acquisition, the brand will continue to exist. Extrapole didn’t reach critical mass—young and with a strong simple fact of turning the chain into Virgin stores will give them a boost.”

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Additional reporting by Emmanuel Lagrand in London and Joanna Shore in Paris.

Depeche Mode, Others Attain Platinum Status

BY PAUL SEXTON
LONDON—They may be regarded as the old guard of modern rock by some in their native, fashion-conscious U.K., but the members of Depeche Mode retain a loyal following at home and across Europe that has helped them mine platinum a full 20 years after their emergence as fresh-faced synthesizer poppers.

Mode’s 10th studio album for Mute, Exciter, was the only set by an individual act to pass the 1 million sales mark across Europe during July, qualifying for a Platinum Europe award from the International Federation of the Phonographic Industry (IFPI).

After an initial hit from the album with “Dream On,” Depeche Mode entered Music & Media’s Hot 100 Singles Eurochart Aug. 11 with the follow-up, “I Feel Loved,” which hit the top 10 in its first week in Germany and Italy. “I want [Exciter] to sell millions of copies,” says lead singer Dave Gahan. “I want to pick up a Grammy next year, I want to get an MTV Award, a Brit. I’d be lying if I said I didn’t. But if it doesn’t happen, c’est la vie. We’ve made a great record . . . our fans are really loyal, and there’s not much more you can really ask for.”

The other two albums that reached European platinum in July were a soundtrack and a compilation that employed the contrasting themes of Moses and the millennium, respectively. Universal’s Les Dix Commandements (The Ten Commandments) soundtrack hit plateau after the huge success of the musical of the same name. It opened last October in Paris and has since toured France, Belgium, and Switzerland, selling 1 million tickets along the way.

The soundtrack was composed by Epic France’s Pascal Obispo, a star of several years’ standing there, who has also written for fellow local celebrities Patricia Kaas, Johnny Hallyday, and Florent Pagny, and who was a best male vocalist nominee at February’s Victoires de la Musique awards. Obispo has won IFPI recognition before, when his Superflu album sold 1 million in Europe and led to an appearance at the Platinum Awards show in Brussels in July 1998.

The compilation, released by Universal as a joint venture with Virgin and EMI, is Music of the Millennium, a double CD issued late in 1999 that gathered together some of the most enduring hits of the 20th century, including John Lennon’s “Imagine” and Queen’s “Bohemian Rhapsody.” Unlike many compilations that never succeed outside their native country, Millennium has been released in more than 35 countries worldwide. It went platinum in the U.K. (for shipments of 300,000) even before the year 2000 dawned.

MOSGROVE
### Hits Of The World

#### JAPAN

**SINGLES**

1. **JIDAI**
2. **FINAL DISTANCE**
3. **SMAC**
4. **THE * PEACE**
5. **YAKUSOKU NO KIBETSU**
6. **JOHNNY THE SURFER**
7. **AGEHACHOU**
8. **KIMI NO NA O YOBU**
9. **STAY GOLD**

**ALBUMS**

1. **NO MOViES No LlA**
2. **TRY THIS SHOOT**
3. **ANON**
4. **HACHIGATSU NO SERENADE**
5. **JIDAI**
6. **FUTARI GURASHI**
7. **DAVID GRAY**
8. **SOMEBODY RECALL**
9. **DOOR**
10. **SHOGO HAMADA SONY ARASHI PONY CANYON**

#### UNITED KINGDOM

**SINGLES**

1. **ETERNAL FLAME**
2. **ETERNITY/THE ROAD TO MANDALAY**
3. **CASTLES IN THE SKY**
4. **PERFECT GENTLEMAN**
5. **BOOTYLUCK**
6. **PURPLE PILLS**
7. **HEAVEN IS A HALFPipe**
8. **SCREAM IF YOU WANNA GO FASTER**
9. **ALL OR NOTHING**
10. **DROPS OF JUPITER (TELL ME)**

**ALBUMS**

1. **A BUM**
2. **JIMMY JAM & TISHA**
3. **VH1 BIGGEST BANGS OF THE 90'S**
4. **KEITH FERRY**
5. **THE EAGLES**
7. **DEJA QUE ME MUEVA, MUEVA, MUEVA**
9. **IMMER NOCH**

#### GERMANY

**SINGLES**

1. **FOLLOW ME**
2. **ANGEL**
3. **IN THE AIR TONITE**
4. **COUNTRY ROADS**
5. **LADY MARMALADE**
6. **ADRIANO (LETZE WARNUNG)**
7. **THERE YOU'LL BE**
8. **DONT STOP MOVIN'**
9. **PERFECT GENTLEMAN**
10. **THE GOSPELLERS KI/OON**

**ALBUMS**

1. **VARIOUS ARTISTS**
2. **VARIOUS ARTISTS**
3. **VARIOUS ARTISTS**
4. **VARIOUS ARTISTS**
5. **VARIOUS ARTISTS**
6. **VARIOUS ARTISTS**
7. **VARIOUS ARTISTS**
8. **VARIOUS ARTISTS**
9. **VARIOUS ARTISTS**
10. **VARIOUS ARTISTS**

#### FRANCE

**SINGLES**

1. **UP & DOWN—LEUR HYMNE**
2. **IT'S RAINING MEN**
3. **MISS CALIFORNIA**
4. **HASTA LA VISTA**
5. **TROP PEU DE TEMPS**
6. **A MA PLACE**
7. **PRES DE MOI**
8. **LA VOIX DES SAGES**
9. **ME GUSTAS TU**
10. **ANGEL**

**ALBUMS**

1. **CHRISTINA AGUILERA, TINA KNOWLES, PINK INTERSCOPE**
2. **RAF**
3. **ONE LOVE—THE VERY BEST OF BOB MARLEY**
4. **LADY MARMALADE**
5. **IT'S RAINING MEN**
6. **LA MAIN DANS LA MAIN**
7. **ME GUSTAS TU**
8. **CHAMPS ELYSEES**

#### CANADA

**SINGLES**

1. **ELEVATION**
2. **ELEVATION (IMPORT)**
3. **SURVIVOR (IMPORT)**
4. **LOVEBOY**
5. **ALL OR NOTHING**
6. **LOVIN' EVERY DAY**
7. **BOOTYLUCK**
8. **HOT MOVIN' SINGLES**
9. **RAYGUN**
10. **RECEIVER**
11. **HESH PIPE**
12. **LADY MARMALADE**
13. **NEW IN TOWN**
14. **SHAQ**

**ALBUMS**

1. **TILL I CRY**
2. **TILL I CRY**
3. **TILL I CRY**
4. **TILL I CRY**
5. **TILL I CRY**
6. **TILL I CRY**
7. **TILL I CRY**
8. **TILL I CRY**
9. **TILL I CRY**
10. **TILL I CRY**

#### SPAIN

**SINGLES**

1. **LADY MARMALADE**
2. **EL BAILE DEL GORILA**
3. **ELEVATION**
4. **I FEEL LOVED**
5. **NINA PIENSA EN TI**
6. **SAMM-ADAGIO**
7. **PROHIBIDA**
8. **ME GUSTAS TU**
9. **SUPERSEXY GIRL**
10. **DEJA QUE ME MUEVA, MUEVA, MUEVA**

**ALBUMS**

1. **LADY MARMALADE**
2. **LADY MARMALADE**
3. **LADY MARMALADE**
4. **LADY MARMALADE**
5. **LADY MARMALADE**
6. **LADY MARMALADE**
7. **LADY MARMALADE**
8. **LADY MARMALADE**
9. **LADY MARMALADE**
10. **LADY MARMALADE**

#### AUSTRALIA

**SINGLES**

1. **LADY MARMALADE**
2. **LADY MARMALADE**
3. **LADY MARMALADE**
4. **LADY MARMALADE**
5. **LADY MARMALADE**
6. **LADY MARMALADE**
7. **LADY MARMALADE**
8. **LADY MARMALADE**
9. **LADY MARMALADE**
10. **LADY MARMALADE**

**ALBUMS**

1. **TILL I CRY**
2. **TILL I CRY**
3. **TILL I CRY**
4. **TILL I CRY**
5. **TILL I CRY**
6. **TILL I CRY**
7. **TILL I CRY**
8. **TILL I CRY**
9. **TILL I CRY**
10. **TILL I CRY**

#### ITALY

**SINGLES**

1. **TRI PAROLE**
2. **BAILA (SEXY THING)**
3. **INFINTO**
4. **ELEVATION**
5. **I FEEL LOVED**
6. **IT'S RAINING MEN**
7. **LADY MARMALADE**
8. **IT TAKES A FUEL TO REMAIN SANE**
9. **CRIING AT THE DISCOTHEQUE**
10. **ME GUSTAS TU**

**ALBUMS**

1. **TRI PAROLE**
2. **TRI PAROLE**
3. **TRI PAROLE**
4. **TRI PAROLE**
5. **TRI PAROLE**
6. **TRI PAROLE**
7. **TRI PAROLE**
8. **TRI PAROLE**
9. **TRI PAROLE**
10. **TRI PAROLE**

Chart supplier FIMI is on summer hiatus. The chart in this issue is a repeat of the rankings from the Aug. 11 Billboard, as is the data used in Common Currency. FIMI's next new chart will appear in Billboard's Sept. 1 issue.
**Global Music Pulse**

**Music charts**

**COMMON CURRENCY**

A weekly chart of albums simultaneously attaining top 10 chart status in three or more leading world markets.

**Music charts**

**HOLLAND**

1. *D12*  
2. *Gorillaz*  
3. *Shaggy*  
4. *Destiny’s Child*  
5. *New*  
6. *Cher*  
7. *Spice Girls*  
8. *Clint Black*  
9. *PMP3*  
10. *Moby*  

**IRELAND**

1. *Hey Baby*  
2. *Eternity*  
3. *Purple Hills*  
4. *Tupac*  
5. *Shaggy*  
6. *Destiny’s Child*  
7. *K’s*  
8. *Echo & the Bunnymen*  
9. *Jackson 5*  
10. *Prinzy*  

**SWEDEN**

1. *Tove Torkildsen*  
2. *There You’ll Be*  
3. *Lil’ Kim*  
4. *Loose It All*  
5. *Liam Gallagher*  
6. *Shaggy*  
7. *Destiny’s Child*  
8. *Tina Turner*  
9. *Shaggy*  
10. *Lil’ Kim*  

**AUSTRIA**

1. *Fishtape*  
2. *Follow Me*  
3. *My Way*  
4. *The Eagles*  
5. *Shaggy*  
6. *Destiny’s Child*  
7. *The Very Best of the Eagles*  
8. *Shaggy*  
9. *Follow Me*  
10. *Bryan Adams*  

**SWITZERLAND**

1. *Shaggy*  
2. *Destiny’s Child*  
3. *Lil’ Kim*  
4. *Loose It All*  
5. *Shaggy*  
6. *Lil’ Kim*  
7. *Shaggy*  
8. *Destiny’s Child*  
9. *Lil’ Kim*  
10. *Shaggy*  

**BELGIUM/FLANDERS**

1. *Destiny’s Child*  
2. *Lil’ Kim*  
3. *Loose It All*  
4. *Shaggy*  
5. *Lil’ Kim*  
6. *Shaggy*  
7. *Destiny’s Child*  
8. *Lil’ Kim*  
9. *Shaggy*  
10. *Lil’ Kim*  

**BRITISH JAZZ HONORED**: Young pianist Alex Wilson, 27, won the Rising Star Award. At 1. The U.K.’s first BBC Jazz Awards. London-based but family roots in Sierra Leone, Wilson has recorded two acclaimed albums, including last year’s Latin-tinged Anglo-Cubano (Candid Records), which was recorded partly in Havana. “I didn’t expect this at all. It’s a great honor.”

**Music Pulse**

- **Global Sales**: Music releases are charted in three or more leading world markets.
- **Common Currency**: Weekly chart of albums simultaneously attaining top 10 chart status in three or more leading world markets.

**Artists**:
- D12
- Gorillaz
- Shaggy
- Destiny’s Child
- New
- Cher
- Spice Girls
- Clint Black
- Moby
- Tupac

**Charts**:
- **Holland**
- **Ireland**
- **Sweden**
- **Austria**
- **Switzerland**
- **Belgium/Flanders**

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**Charts**:
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- **Ireland**
- **Sweden**
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- **Switzerland**
- **Belgium/Flanders**
Australia's Rajon Pacts With Sony Asia
Sales And Distribution Deal Set To Substantially Boost Sales

BY CHRISTIE ELIEZER
SYDNEY—Having established a strong presence in Australia and New Zealand with budget, mid-priced, and TV-marketed music albums, Australia's Rajon Music Group (RMG) is looking to make its mark in Asian territories.

Rajon has signed a three-year sales and distribution deal with Sony Music Asia for its 3,000-title catalogue, effective August 1. RMG and Sony will also joint-venture a number of TV and themed compilation projects.

RMG CEO Brendan Burwood predicts the move into Asia will be worth an additional $15 million-$20 million Australian ($7.5 million-$10 million) in sales for the company.

In Asia, Sony will handle all Rajon's sales and marketing, distribution, and manufacturing. The deal covers India, Thailand, Western Australia, Singapore, Indonesia, the Philippines, Hong Kong, Taiwan, and Korea. Separate negotiations have begun for Japan, reportedly with Sony. Rajon set up an Asian office in Bangkok, Thailand last December; it is as yet undecided whether that office's operations will be shifted to Hong Kong, where Sony Music Asia is headquartered.

"A couple of major labels in Asia approached us about distributing us there," Burwood says. Among the international catalogs handled by Rajon are EMI, Chrysalis, Virgin, Prestige, and Creole, and the group's output ranges across the board from classical to rock/pop and niche genres.

"Rajon has had a longtime distribution deal with Sony Music Australia," Burwood notes. "The partnership worked so well [that] it was a logical step to go with Sony Asia."

RMG claims a market share in Australia of 4%-5% and predicts sales of $30 million Australian ($15 million) from its Australian operations this financial year, according to Burwood, with $30 million Australian-$33 million Australian ($1 million-$1.5 million) from New Zealand, where it set up an office 12 months ago. RMG is distributed in New Zealand through Zomba.

Rajon signed a 10-year agreement in mid-2000 from the amalgamation of three labels—Rajon, RedX Entertainment, and Starlet Entertainment. Australian retailers suggest that the company has changed local attitudes toward lower-priced repertoire with a combination of quality packaging and aggressive marketing.

"They lifted the bar on how budget titles are packaged," says John Little, owner and buyer for Carisma Compact Discs in Circular Quay.

"Consumers expect good quality, whether it's $4.95 Australian [$7.50] or $28.50 Australian [$43.25] and Rajon worked that idea that a budget record doesn't have to look like a budget record. Their covers are often striking. Their advertising and choice of titles are sharp."

John McDonald, manager of Good Vibrations in Armidale, adds that RMG's marketing brings a certain kind of consumer into his store.

"They're people who are intimidated by loud music in music stores. They come in to buy something they've seen on TV, find there's nothing to be scared of, and come back more frequently. It adds to my business."

By Winnie Chung

BEIJING—French pianist Richard Clayderman has inked a deal with a leading Chinese ethnic music orchestra to jointly record an album of ethnic songs from northwestern China.

The album is part of a push by Chinese authorities to introduce ethnic Chinese music to the West. The light-classical pianist, who has sold more than 75 million albums in his career to date, notes that the project "will be my first experience combining my piano playing with ethnic Chinese music. I hope this will bring more opportunities to meld Chinese melodies with the piano."

The album, featuring the 100-piece China Broadcasting Chinese Orchestra (CBCO), will be produced by longtime Clayderman associate Olivier Toussaint. Along with an accompanying video shot in the region, it will be released worldwide in mid-2002 through licensees of Toussaint's Delphine label, for which Clayderman records. In China, the album will be released by the Great Wall Art & Culture label.

According to Tsao Hongfen, deputy head of the China Broadcasting Performing Arts Troupe—to which the orchestra belongs, "China is very rich in ethnic music and culture. The orchestra would like to break out of our physical borders and let the West know more about us."

"We felt that one of the best channels through which to achieve this was a collaboration such as this. The music of both Mr. Clayderman and the China Broadcasting Chinese Orchestra is of distinctive textures, and we will be able to merge the East and the West through hard work and artistic creativity."

The CBCO, led by conductor Peng Jiapeng, is the longest-established ethnic orchestra in the country. It uses a number of rare and unusual instruments, including the ruan, the sanxian, and the pipa. Founded in 1953, the orchestra comes under the patronage of the State Administration of Radio, Film, and Television of China, the administrator of the media industry in China.

The album named album will contain ethnic melodies from the region, which includes the provinces of Xinjiang and Shaanxi. Toussaint suggests that the project will enable the pianist to "do a 180-degree turn in his musical direction, as well as lead the orchestra into uncharted musical waters."

Toussaint is in the process of collecting suitable songs for the album, and he expects work on it to start in September, when he and Clayderman plan to visit northwestern China to absorb local culture. Recording with the orchestra will take place during November in China, with subsequent mixing to be done in France.

Richard Clayderman Investigates China Syndrome

By Winnie Chung

Beijing—French pianist Richard Clayderman has inked a deal with a leading Chinese ethnic music orchestra to jointly record an album of ethnic songs from northwestern China.

The album is part of a push by Chinese authorities to introduce ethnic Chinese music to the West. The light-classical pianist, who has sold more than 75 million albums in his career to date, notes that the project “will be my first experience combining my piano playing with ethnic Chinese music. I hope this will bring more opportunities to meld Chinese melodies with the piano.”

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BEIJING—French pianist Richard Clayderman has inked a deal with a leading Chinese ethnic music orchestra to jointly record an album of ethnic songs from northwestern China.

The album is part of a push by Chinese authorities to introduce ethnic Chinese music to the West. The light-classical pianist, who has sold more than 75 million albums in his career to date, notes that the project “will be my first experience combining my piano playing with ethnic Chinese music. I hope this will bring more opportunities to meld Chinese melodies with the piano.”

The album, featuring the 100-piece China Broadcasting Chinese Orchestra (CBCO), will be produced by longtime Clayderman associate Olivier Toussaint. Along with an accompanying video shot in the region, it will be released worldwide in mid-2002 through licensees of Toussaint’s Delphine label, for which Clayderman records. In China, the album will be released by the Great Wall Art & Culture label.

According to Tsao Hongfen, deputy head of the China Broadcasting Performing Arts Troupe—to which the orchestra belongs, “China is very rich in ethnic music and culture. The orchestra would like to break out of our physical borders and let the West know more about us.”

“We felt that one of the best channels through which to achieve this was a collaboration such as this. The music of both Mr. Clayderman and the China Broadcasting Chinese Orchestra is of distinctive textures, and we will be able to merge the East and the West through hard work and artistic creativity.”

The CBCO, led by conductor Peng Jiapeng, is the longest-established ethnic orchestra in the country. It uses a number of rare and unusual instruments, including the ruan, the sanxian, and the pipa. Founded in 1953, the orchestra comes under the patronage of the State Administration of Radio, Film, and Television of China, the administrator of the media industry in China.

The album named album will contain ethnic melodies from the region, which includes the provinces of Xinjiang and Shaanxi. Toussaint suggests that the project will enable the pianist to “do a 180-degree turn in his musical direction, as well as lead the orchestra into uncharted musical waters.”

Toussaint is in the process of collecting suitable songs for the album, and he expects work on it to start in September, when he and Clayderman plan to visit northwestern China to absorb local culture. Recording with the orchestra will take place during November in China, with subsequent mixing to be done in France.
Staff Cuts Reflect Changes In Canada’s Record Business

Latest Reshuffle At Sony Follows A Tough Year; Labels And Retailers Look To Revamp Traditional Trading Models

BY LARRY LEBLANC
TORONTO—Almost everywhere within Canada’s music industry these days, the talk is of reorganization. Much of that talk has been sparked by recent staff changes at Sony Music Canada. Pink-slipped in July were two 15-year-plus veteran executives—director of sales Karen Hunter and video promotion manager Pat Bachychniski—plus director of artist marketing Amber Meredith, who had been on the staff for five years.

Subsequent changes have seen the arrival of Cameron Carpenter as director of international marketing and Dennis Garces as director of Sony Music Direct. Carpenter was BMG Music Canada director of national press, and Garces was director of A&R in Universal Music Canada’s strategic marketing division.

While reluctant to discuss these changes, Sony Music Canada president Denise Donlon tells Billboard that such moves, plus the hiring of Virgin Music Canada GM/VP Bill Banham as senior VP/GM earlier this year, are “restructuring moves, made in order to make way for new opportunities within a competitive environment.”

Donlon adds, “We continually need to be identifying new distribution and new music genre opportunities, as well as new corporate strategies.” However, she concedes, “The changes are very sad, because there’s a human cost.”

Donlon was named president of Sony Canada Dec. 1, 2000. She had been VP/GM of video networks MuchMusic and MuchMoreMusic, overseeing all production activities of MuchMusic since 1997 and supervising the launch of MuchMoreMusic (Canada’s first AC-style video network) in 1998.

Donlon replaced Rick Camilleri, who resigned last August after seven years as president. Sony had axed 35 of its 340-strong work force a month earlier. While the cutbacks came amid worldwide efforts at Sony Music Entertainment to reduce costs and maximize profits, there was surprise in the industry here at the number of top executives departing.

The more recent Sony changes have sent shock waves through an industry still reeling from other market shake-ups. Among these were:

• The May bankruptcy of the publicly traded independent music group Song Corp., which led to a loss of 80 jobs.

• The May lay-offs of 14 staffers at Warner Music Canada, including such high-fliers as director of national marketing and promotion Herb Forgie, A&R manager Steve Jordan, and international marketing manager Aaron Raths.

• Departures in February of HMV Canada VP of operations Bruce Hel- bein and joint directors of purchas- ing Sue Duck and Philippe Eloy.

INDUSTRY SHRINKAGE

In addition, last year’s buyout of Universal Music by Vivendi and the proposed Warner/EMI merger provided their own—eventually unwarranted—shock to the system.

“There’s certainly a shrinkage of bodies in the industry,” says Bernie Finkelstein, president of Toronto-based True North Records. “You see it everywhere you go.”

Michael McCarty, president of EMI Music Publishing Canada, says, “With the consolidations, the changing of the guard, and all the downsizings, you wonder where the next wave of talented executives is going to come from.”

Dominique Zgarka, president of Koch International Canada, comments, “The retail market is soft, and everybody is awakening to the fact that they have to market their product better. With HMV [recently] cutting down on catalog depth, reality is finally setting in.”

HMV’s results for the year ended April 28 (Billboard, Aug. 11) illustrated the difficulties in trading in Canada’s music market recently, with a 64.5% decline in HMV North America’s operating profits to $4 million despite a sales increase of 7.3% to $284 million. Other than its 12 U.S. outlets, the majority of HMV’s 100-odd North American stores are in Canada.

Label executives concur that recent restructurings are the result of re-examining the way they conduct business. They are increasingly focusing on reinforcing catalog, video, and DVD sales; seeking out joint-venture programs; and expanding business in such genres as dance, electronica, and AC.

“Times are difficult, and it is important that you look at how the business is changing,” says Virgin Music Canada president/CEO Garry Newman. “If the industry is moving in a different direction, and you are restricted by how many people you can have in your company, does it not make good sense to restructure?”

“By restructuring, you try to eliminate the old ways of doing business. As sad as it is, many people will not be able to shift over because they have buttonholed themselves into a position.”

Zgarka explains, “The traditional business model isn’t working. That’s why there’s such a [staff] fail- out going on. We all need to focus more on video and the DVD business and on co-branding with promotions. At the same time, it is hard to retrain people. So you have to bring in talent.”

Yet, Zomba Records Canada president Laura Bartlett figures the industry could be doing more to attract high-caliber personnel from outside the industry.

“The rash of moves I’ve seen so far are not about acquiring people with new skills,” Bartlett says. “They seem to be more about shuffling around record-company people.”

Nordic Rights Bodies Report Revenue Rise

By KAI R. LOFFTHUS
OSLO—Despite the threat posed by digital distribution, Scandina- vian collecting societies reported rises in revenue during 2000, with unchanged cost levels.

The key Nordic performing rights societies (excluding Iceland and the Baltic region)—STIM (Sweden), TEOSTO (Finland), KODA (Denmark), TONO (Norway)—and the Copenhagen-based mechanical rights society NCB, which operates on a Nordic regional level, jointly collected $261 million last year, compared with $245 million in 1999.

Combined administration costs remained at $35 million.

Most societies, with the exception of KODA, experienced substantial income gains in the region of 7%-8%. STIM was up 7.91% to $96 million Swedish kronor ($19 million), while TEOSTO was up 8.6% to $43 million. According to NCB, marking a $35 million. KODA was up 1.45% to $279 million Danish kroner ($54 million). TONO was up 8.01% to $198 million Norwe- gian kroner ($37 million). NCB’s operating profit was up 8.68% to $64 million Danish kroner ($76 million).

STIM’s Stockholm-based CEO, Gunnar Petri, who is also chair- man of NCB, attributes the healthy state of the sector to “a higher level of cooperation [in the Nordic region] than anywhere else” and notes that the collecting societies have integrated their documentation databases and licensing systems into a joint sys- tem called NORD-DOC.

On that basis, Petri continues to see a bright future for the Nordic collecting societies. “There are those,” he observes, “who maintain that copyright is going to die a natural death pressured by consumers’ demands for simple, quick, and cheap access to the ‘content’ of media companies. Such objections are totally without foundation.”

TEOSTO managing director Jaakko Fredman, however, is less bullish. “The distributable amounts will not grow as rapidly over the next two years as [they did] in the 1990s,” he says, anticipating increased digitalization costs “without any corresponding rise in revenue.”

In Sweden, the increase in collections has been attributed to various sources: local performances (+9.2%), performances abroad (+20.3%), and “other revenue” (+28.3%). The latter increase is explained by outstanding amounts owed being collected from various TV stations. Licensing revenue from the Internet amounted to approximately 155,000 Swedish kronor ($15,000).

Last year, STIM also acquired an 8% stake in Bromma, Sweden-based custom CD company Music Pool Scandinavia. The other shareholders are founder Olle Järjö, with 20%, and 10 Swedish indie labels—including Anderson Records and Gazelli—holding 8% each. It was intended that Music Pool would offer download service, but those plans have been abandoned, according to Järjö.

Meanwhile, after suffering two years of considerable losses, NCB is improving its financial situation, according to its 2000 report. An operating deficit in 2000 of 2.7 million Danish kroner ($319,000) was down to 1.45 million kroner ($263,000) in 1999. NCB managing director Thorkil Emborg, “notice- ably better than expected.” In 1999, the deficit was 16.1 million kroner ($1.9 million).

This year, however, NCB is currently working to reduce its staff of 16 by 20% over 18 months. It will also relocate its head office within Copenhagen.
Billboard's RETAILERS HOLIDAY BUYING GUIDE

Billboard's annual holiday buying guide is back, forecasting the hottest buys for the holiday selling season. We put it all into perspective for retailers with a review of key music releases in every genre, the best-and-brightest kid-audio, video and multi-media releases, the latest on the CD-reissue front, and the Holiday Season's top DVD offerings.

ISSUE DATE: September 22
AD CLOSE: August 27

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Amazon, Handleman Plant Seeds in Crowded Field of Online Fulfillers

BY BRIAN GARRITY

NEW YORK—As an increasing number of brick-and-mortar music retailers farm out their e-commerce management and fulfillment responsibilities to third parties, Amazon.com and Handleman are both making moves to capture the business.

Latest case in point: Borders Group launched its new Amazon-powered e-commerce site Aug. 2. The co-branded Borders.com provides access to Amazon’s catalog of books, music, videos, and DVDs. It also features Amazon shopping functions, including editorial reviews, personalization and recommendations, and “1-Click” product ordering. Transactions will be handled by Amazon, which will also oversee product fulfillment, shipping, and customer service.

Meanwhile, Handleman recently made its first leap into full-service e-commerce management with JCPenney.com. The Internet destination for the Plano, Texas-based retailer has ceded most of the shop’s operations—from Web site management to order fulfillment—to Handleman Online, the new subsidiary of the Troy, Mich.-based distributor that was created last year. Both companies are viewing the e-commerce management business as an attractive source of additional revenue.

KEY TO PROFITABILITY?

In announcing second-quarter earnings, Amazon CEO Jeff Bezos highlighted the company’s new “big box solutions” strategy—which comprises deals with Borders and Toys “R” Us. He said, “We’re the only place a national retailer can get a cost-effective and comprehensive partner for all their e-commerce needs, including technology, marketing, content, and fulfillment.” Indeed, when the alliance between Borders and Amazon was announced back in April, Moody’s Investors Service suggested that the company’s path to profitability may consist of cutting similar fulfillment deals.

“Moody’s believes that Amazon is unlikely to grow sales rapidly enough to cover the costs of carrying its current infrastructure,” its analysts wrote. “However, Moody’s believes that Amazon may be able to generate cash from sources other than retailing. The company has an opportunity to use its reputation in fulfillment, bolstered by the initial success of its recent alliance to fulfill online orders for Toys “R” Us, to generate high-margin fee revenue and absorb operating costs.”

Still, Barry Sosnick, an analyst with Fahnestock & Co., is bullish on Handleman’s online management prospects. He says, “What Handleman is capable of doing is taking care of your greatest ally is limited space, because it forces you to make the editorial decisions about your merchandise that allow customers to see the products.”

While the goals of Handleman and Amazon may be much the same in e-commerce management, the strategies and perspectives of the two companies are markedly different. Handelman is a leading provider of fulfillment services to such mass merchants as Kmart and Wal-Mart. It is looking to translate its offline merchandising strength onto the Internet with its white-label service. Amazon, on the other hand, is the leading consumer destination for books, music, and video on the Net. The e-commerce giant is attempting to leverage its existing brand and online shopping expertise in its third-party offering.

STIFF COMPETITION

But profiting from enabling e-commerce is easier said than done. Handleman and Amazon join the already crowded online fulfillment segment populated by the likes of Alliance Entertainment, Valley Media, and Amplified, which have long been working fulfillment and back-end management with a variety of mom-and-pop and Internet-only retailers.

Amplified, an online fulfillment specialist, announced its intention earlier this year to back away from music retail and use the technology platform it acquired from Checkout.com to offer online publishing, content management, and e-commerce solutions to multiple industries, including health care and financial services. Meanwhile, Valley Media has seen its bottom line affected by the struggles of its e-commerce partners and the lack of growth in the online retail business.

Sosnick notes that one of the primary drawbacks to e-commerce since its inception is the myth that there is unlimited space in which to merchandise. “In traditional retail, your greatest ally is limited space, because it forces you to make the editorial decisions about your merchandise that allow customers to find what they want, or that will sell them on impulse, or that appeal to them faster.”

The same holds true online, he maintains. “For e-commerce to be able to grow and extend beyond niche genres and catalog and into the impulse-hit-driven new-release section of the business, [Internet retailers] are going to have to figure out better ways to merchandise that screen.”
The scene changes: The Assn. for Independent Music (AFIM) is on the hunt for a new executive director.

According to a release sent to AFIM members Aug. 3, executive director Pat Bradley stepped down in early July; she had succeeded Holly Cass in the post in late-1983. Bradley, who was visibly fatigued during the most recent AFIM Convention, held in May in Los Angeles, had told the indie trade group's board a year ago that she wished to step down in order to spend more time with her family.

Bradley's exit comes at a critical time for the organization, which saw attendance at this year's convention in L.A. fall between 15% and 20%; following the convention, members of the 12-person AFIM board acknowledged that the group was pondering alliances with other partners (Billboard, May 19).

For the time being, the duties of executive director are being handled by AFIM executive committee members Nina Easton, Bruce Iglauer, and Clay Pasternack. The organization—formerly based in White Plains, N.Y., where Bradley made her home—is being temporarily based in Cleveland, where Pasternack lives. The current AFIM phone number is 440-356-7330; the fax line is 440-333-2280.

The AFIM board is in the process of interviewing candidates for executive director.

Quick hits: Marshall Blonstein, president of DCC Compact Classics, has exited the label he founded in 1986 to form a new Ventura, Calif.-based firm, Morada Music and DVD Audio Classics. The imprint will be active in audiophile-based technologies, including DVD-Audio and Super Audio CD. Joining Blonstein at the company is DCC production head Steve Hoffman.

Keith Holzman, industry vet and brother of Elektra Records founder Jac Holzman, has founded a free monthly newsletter to help indie labels survive in these tough times. It focuses on improving systems, operations, and general business practices. You can sample Holzman's work or sign up to subscribe on his Web site, holzmansolutions.com.

Recently rediscovered soul legend Howard Tate's hard-to-find 1969 debut album, Elephant Joe, released by Atlantic in 1972, will be reissued Sept. 11 by Koch Records. It will become Tate's only in-print record, as the CD of his great 1969 Verve debut is deleted.


declarations

Of Independents.

By Brian Garry

New York—Tower Records has found a temporary location for its Boston-area store. The music retail giant, which has been home to 15 years at 360 Newbury Street to rival Virgin Entertainment Group, will reopen in Boston Aug. 15 at 1249 Boylston Street. The store will carry more than 125,000 CDs and 20,000 videos.

The company said in a statement, "The temporary location allows us to continue serving the Boston community and gives us even more opportunities in the area." Tower has a one-year lease at its new location with an option to extend its stay there. A representative says the company will consider other locations. Tower says that "Boston will remain a major market."

Tower's Newbury Street lease expired in June, and the company ceased operations there in early July. But the situation dates back to February of last year, when Virgin, in a surprise move, outbid Tower for the location.

Tower subsequently sued the management company that owns the building over its handling of the lease and for negotiating with Virgin for the same lease. According to Tower, the gesture has since settled the matter for an undisclosed sum.

Tower executives say the rent Virgin has agreed to pay puts the financial feasibility of the location in doubt. Virgin executives, on the other hand, say the business model for the location works for the company. Real-estate prices in Boston's trendy Back Bay area are said to run as high as $100 per square foot—twice what the asking price was when Tower first opened its doors on Newbury Street in the mid-'80s.

To be sure, the location was an attractive one for Tower. Company officials have said that the store was among the chain's biggest revenue generators and largest in space.

The changing of the guard at Newbury Street comes amid differing directions for Tower and Virgin. Tower is in the midst of a three-year restructuring and cost-cutting plan that includes shuttering existing locations and limiting the opening and ronnement of new stores.

Meanwhile, Virgin plans to open 20 new supermarkets in North America during the next five years.

Additional reporting by Ed Christian.
HAVING A PARTY: Last issue, I won-
dered when the short-term thinking so prevalent in the majors’ sales policies would begin hurting good merchants. But after talking to Mike Dreese, CEO of Brightton, Mass.-based Newbury Comics, I was reminded why some retailers are called good merchants.

You see, good merchants read the writing on the wall, too, and they know that the majors’ selling policies and strategic initiatives with the Internet will make for a very uncomfortable—if not unfriendly—environment for retail. That’s why Newbury Comics, which is known for breaking alternative artists, is not investing in music retail right now but rather is looking for ways to expand beyond it.

Newbury just opened a clothing store called Hootenanny, which focuses on the lifestyles of club crawlers and rock’n’rollers in their teens and early 20s. Dreese says the store is fashioned after Trash & Vaudeville, a legendary clothing store on St. Marks Place in Manhattan’s East Village.

“There is no national chain engaged in this type of merchandise,” Dreese says. “We think there is a real opportunity here.” Dreese notes that among other lifestyle chains, Hot Topic tends to cater to the lower end of the market, while Urban Outfitters, which chases the high end, has, he says, lost its credibility.

Dreese opened the first Hootenanny in a 2,800-square-foot Cambridge, Mass., location at the Garage Mall in Harvard Square. That mall also houses a Newbury Comics, but Dreese says that both outlets have completely independent storefronts.

A second Hootenanny is opening Wednesday (15) in Nashua, N.H. That store is situated in a space just vacated by a Newbury Comics that moved across the street; Dreese explains, to take a location where independent record store Rocket Records shuttered. The new Newbury Comics location totals 4,800 square feet, while the Hootenanny outlet measures 3,700.

“If a location is a premier location,” Dreese says, “it is the most visible retail location in the chain, so we are being a little adventurous.”

But the plan to open Hootenanny outlets instead of record stores is only part of Dreese’s agenda. He’s also decided to make changes to his existing record stores: In September, he plans to experiment by placing a 1,000- to 1,500-square-foot Hootenanny inside a record store. If that’s successful, he can shrink music in the Newbury Comics stores and replace it with higher-margin clothing lines.

Newbury Comics, of course, has already pioneered the lifestyle music store, incorporating Dr. Martens footwear in its stores long ago, but an entire clothing store is quite a jump to make from just boots and T-shirts. Is Dreese worried?

“We think it’s an 18-month learning curve,” he says. “We hope that the combination of our trend knowledge, inventory-control software, and financial resources will prove interesting and successful.”

In order to help ensure success, Dreese says, he is employing one of the main mantras of Newbury Comics for the new concept: “Empowering the employees.”

“Senior management of Hootenanny will participate in a fairly aggressive profit-sharing [program],” Dreese says. “If it goes well, we will look to do other them.”

In order to keep things “small and beautiful,” Dreese adds, Hootenanny will be a subsidiary corporation, with Newbury doing fulfillment for it under a contract.

So far, Newbury Comics has spent a total of about $1 million setting up Hootenanny. “It’s kind of like doing a Web site, but we might succeed at this,” Dreese jokes. “At least Hootenanny will have cash flow, and its trade shows are better than the music conventions.”

As for the future, Dreese posits, “Who knows? Hootenanny may be the path that we will follow, with anticipated declining music sales, thanks to the likes of Mr. Pittman and Mr. Conroy.” Pittman would be Bob, co-founder of AOL. Time Warner, and Conroy would be Kevin, who heads that company’s music Internet properties.

MAKING TRACKS: Jim Miller, president/CEO of Valley Media, resigned from the company July 27. Miller had been brought in by chairman Barney Cohen to help turn around the ailing wholesaler. But the Valley board decided it didn’t like the way the company-led turnaround was going, and in early April it bought, in Peter Berger as CEO to complete the process, apparently leaving Miller as the odd man out.
Creed, Kid Rock Top July RIAA Certifications

MULTI-PLATINUM ALBUMS

Limp Bizkit, Three Dollar Bill, Y'All, Interscope, 2 million.

PLATINUM ALBUMS

Lynyrd Skynyrd, Essential Lynyrd Skynyrd, MCA, its 10th.

Lynyrd Skynyrd, Skynyrd's Innyrds, MCA, its 5th.

Missy Elliott, Miss E... So Addictive, the Gold Mind/Elektra, her third.

St. Lunatics, Free City, Fo' Reel/Universal, their first.

John Lennon, The John Lennon Collection, Capitol, his third.

Lynyrd Skynyrd, Legend, MCA, its 15th.

Eden's Crush, Popstars, 143/London-Sire, its first.

Various artists, Pure 80's, UTV.

Limp Bizkit, Three Dollar Bill, Y'All, Interscope, 2 million.

Lynyrd Skynyrd, Skynyrd's Innyrds, MCA, its 5th.

Missy Elliott, Miss E... So Addictive, the Gold Mind/Elektra, her third.

St. Lunatics, Free City, Fo' Reel/Universal, their first.

John Lennon, The John Lennon Collection, Capitol, his third.

Lynyrd Skynyrd, Legend, MCA, its 15th.

Eden's Crush, Popstars, 143/London-Sire, its first.

Various artists, Pure 80's, UTV.

GOLD ALBUMS


Poison, Swallow This Live, Capitol, its sixth.

Jessica Simpson, Irresistible, Columbia, her second.

Radiohead, Amnesiac, Capitol, its fifth.

Weezer, Weezer (2000), Geffen/Interscope, its third.

Weezer, Pinkerton, Geffen/Interscope, its fourth.

Soundtrack, Moulin Rouge, Interscope.

George Jones, High Tech Redneck, MCA Nashville, his eighth.

Tracy Byrd, Keepers: Greatest Hits, MCA Nashville, his fifth.

Steve Green, For God and God Alone, Sparrow, his first.

Dalt Punk, Homework, Virgin, its first.

Marco Antonio Solis, Mas De Mi Alma, Fonovisa, its fourth.

Sugar Ray, Sugar Ray, Lava/Atlantic, its third.

Soundtrack, The Fast and the Furious, the Gold Mind/Elektra, her third.

Mandy Moore, Mandy Moore, Epic, her third.

St. Lunatics, Free City, Fo' Reel/Universal, their first.

John Lennon, The John Lennon Collection, Capitol, his 10th.

COLD 3 ALBUMS

LISTENING CERTIFICATIONS

Multi-Platinum Albums

Victor Fernandez, Entre el Amor y Yo, Sony Discos, 400,000.

Victor Fernandez, Las 15 Grandes Exitos, Sony Discos, 400,000.

Victor Fernandez, Lastima Que Sus Canciones, Sony Discos, 400,000.

Victor Fernandez, Estatua de Marfil, Sony Discos, 400,000.

Lupillo Rivera, Despreciado, Sony Discos, 400,000.

Gold Albums

Lynyrd Skynyrd, Essential Lynyrd Skynyrd, MCA, its 10th.

Missy Elliott, Miss E... So Addictive, the Gold Mind/Elektra, her third.

St. Lunatics, Free City, Fo' Reel/Universal, their first.

John Lennon, The John Lennon Collection, Capitol, his third.

Lynyrd Skynyrd, Legend, MCA, its 15th.

Eden's Crush, Popstars, 143/London-Sire, its first.

El Chichicuilote, 12 Chichicuilotazos, Sony Discos, its second.

Lupillo Rivera, Despreciado, Sony Discos, his first.

Latin Certifications

Multi-Platinum Albums

Victor Fernandez, Entre el Amor y Yo, Sony Discos, 400,000.

Victor Fernandez, Las 15 Grandes Exitos, Sony Discos, 400,000.

Victor Fernandez, Lastima Que Sus Canciones, Sony Discos, 400,000.

Victor Fernandez, Estatua de Marfil, Sony Discos, 400,000.

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John Lennon, The John Lennon Collection, Capitol, his 10th.

Lynyrd Skynyrd, Legend, MCA, its 15th.

Eden's Crush, Popstars, 143/London-Sire, its first.

El Chichicuilote, 12 Chichicuilotazos, Sony Discos, its second.

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Victor Fernandez, Estatua de Marfil, Sony Discos, 400,000.

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Lynyrd Skynyrd, Legend, MCA, its 15th.

Eden's Crush, Popstars, 143/London-Sire, its first.

El Chichicuilote, 12 Chichicuilotazos, Sony Discos, its second.

Lupillo Rivera, Despreciado, Sony Discos, his first.
JUPITER SALES FORECAST: The latest online music forecast is in from Jupiter Media Metrix, and according to the Internet research firm, it expects music sales via the Web to top $6.2 billion by 2006—accounting for 32% of the total music market. But the bulk of that growth won’t be from downloads or subscriptions, Jupiter says. Rather, the driver of the online market will be sales of CDs and other physical formats.

The company reports general online consumer traffic increased 13% in the first half of 2001. Further, 45% of visitors to retail sites in January 2001 entered the “secure” mode, indicating that they wished to buy; less than 25% entered “secure” mode during January 2000.

Jupiter argues that a greater number of people online and increasing consumer comfort with the concept of shopping on the Net—along with improved shopping functions, album previewing technology, and locker services—should help boost sales of physical music products.

As for digital music sales—sales from single paid downloads and digital subscription services—Jupiter anticipates the segment will make up 3% of total online music spending this year and 30% in 2006, growing from $29 million in 2001 to $1.9 billion five years out.

While single paid downloads are predicted to make up the majority of digital music sales in 2001 ($25 million for downloads vs. $3 million for subscriptions), digital music subscriptions will dominate in 2006 (approximately $700 million for downloads vs. $1.2 billion for subscriptions).

LIQUID’S TAKEOVER CLAUSE: Liquid Audio has adopted a strategy to protect itself from unwanted bids for its company. Michael Bolcerek, the digital commerce services company’s CFO, tells the company that the move is not a reaction to any takeover attempts. Rather, he characterizes the effort as a housekeeping task that many technology companies have recently undertaken as they have seen their stock prices beaten down in the market.

“Think of it in response to anything, really,” he says. “This is just a function of our corporate governance.”

That said, the company has good reason to watch its back. Liquid Audio’s stock is trading at a deep discount (shares in the company closed at $6.50 on Aug. 7) at a time when media conglomerates with digital aspirations have been gobbling up the likes of Myplay and MP3.com to instantly add technology platforms and other digital infrastructure.

UMG CONTENT DEAL: Universal Music Group (UMG) will license selected content to Dallas-based Streamwaves.com for an on-demand streaming subscription service for Christian and gospel music.

Under the deal, UMG will license a “substantial portion” of its Christian/gospel catalog—including tracks by Amy Grant, Aretha Franklin, Mahalia Jackson, Sounds of Blackness, and Oleta Adams—to Streamwaves’ HigherWaves service.

The monthly subscription service provides unlimited access to its licensed content from computers and certain portable devices. The companies say they are negotiating licensing deals for other services, including a possible country offering, CountryWaves.

INTERTRUST LOSSES: It was another tough quarter at InterTrust Technologies. The company reported a second-quarter net loss of $24.1 million, or 26 cents per share, vs. a net loss of $10.8 million, or 13 cents per share, in the same period last year. Revenue rose to $22.9 million from $17.1 million. Performance for the next quarter will likely come in flat.

The digital rights management specialist warns that it may have to write down “a substantial portion” of the $58 million in goodwill and other intangible assets on its balance sheet as a result of tough market conditions for tech firms.

It will also reduce its head count by about 12% across the board.

FUTURE TOWARDS A STRONGER BUSINESS: Loudeye recently acquired Addition Systems, a company whose proprietary technology is designed to allow Internet radio stations to dynamically insert targeted advertising and personalized content into streaming media programming at the server side, so that streams are not interrupted by ad content for the end user.

But, thus far, the bulk of Loud-eye’s services center on its sampling business. Top of existing relationships with retailers, the company has cut deals with the likes of AOL and Microsoft’s MSN to help power e-commerce sales of CDs.

But driving commerce through samples is hardly the only skill set Loudeye wants to be known for. Baker says, “What we’re trying to do is be the ‘powered by’ business—an infrastructure provider.”

WEB RADIO OPPORTUNITIES: Loudeye sees some of its biggest opportunities in online and digital radio. In July, the company acquired selected assets of theDial, a Seattle-based creator and syndicator of original online radio programming, and is now angling to deliver its content to next-generation music services.

Loudeye Technologies, a distributor of digital music streaming samples to online retailers of music, is now angling to deliver its content to next-generation music services.

Loudeye CFO John Baker says, “The one-off encoding that we provided used up an asset of enduring value. And now as we increasingly align ourselves with the labels, they’re finding us to be a safe place for their content to be aggregated and distributed accordingly.”

Loudeye began life in 1997 as Encoding.com, a company that did, and still does, just what the name suggests. Loudeye prepares and hosts the digital music files and associated metadata—song title, artist, track, and such specific technical info as UPC codes—elements useful for tracking music online. Its streaming services are used by more than 850 e-commerce customers, including Amazon, BMG Direct, CDNow, and Tower Records.

But with its self-proclaimed “royal flush” of rights—the company has rights to maintain an archive, serve samples, and fulfill full-song files for all five major labels—and its catalog of independent-label content, acquired via its purchase of rival Discovermusic.com in March, Loudeye is looking to enable developing music-commerce models. To that end, it already provides full-song fulfillment for Universal Music Group, E-Music.com and is providing services to Napster.

Napster board member and former interim CEO Hank Barry says, “The metadata from Loudeye will be instrumental in the membership service we’re launching later this summer.”

The song-swapping service is using Loudeye’s digital music catalog, which includes millions of audio files so that it can effectively screen or filter music being exchanged on its network. Loudeye says that when the deal was struck with Napster back in June, it was able to turn around the first 100,000 CDs—in excess of 1.2 million tracks—in about 3½ weeks.

While there has yet to be widespread deployment of any subscription services, Baker anticipates that, as Loudeye’s business models develop, such offerings as MusicNet, Pressplay, and Napster will all be in the market for the company’s services shortly.

Baker plans for Loudeye to support subscription services in the same way it enables the samples business.

The company already enjoys strong label relationships. “They’re the most experienced people out there,” says Ted Cohen, VP of EMI New Media. “We know if people are going to get their music for their services pre-encoded by Loudeye, we have an expectation that it’s going to be at the quality of how we want our music presented.”

Meanwhile, independent record labels, many of which wouldn’t have the resources to encode and stream their music on their own, have been among some of the biggest beneficiaries of Loudeye’s services.

“We’d rather not deal with the encoding ourselves, especially when there are other people who are doing it,” says Scott Simmons, head of Internet marketing for Concord Records—a jazz label that is home to the likes of Stan Getz and Mel Tormé. “What they provide for us is a way to hit a number of e-tailers simultaneously with samples and album covers and also provide us with samples for our site.”

NEW MEDIA

Sampling Specialist Loudeye Views Online Subscriptions

BY JOSHUA HOLBREICH

NEW YORK—Seattle-based technology company that has emerged as a leading provider of digital song samples to online retailers of music is now angling to deliver its content to next-generation music services.

Loudeye Technologies, a distributor of digital music streaming samples to online retailers of music, is now angling to deliver its content to next-generation music services.

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Calendar

AUGUST


SEPTEMBER
Sept. 7-9, Street Scene 2001, downtown San Diego. 619-557-8490.


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. 29, Start and Run Your Own Record Label, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

OCTOBER

Oct. 4-6, Billboard/Airplay Monitor Radio Seminar and Awards, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5-7, 12, 19, 26-28, Black/Friday Music & Film Festival, El Rey Theatre, Los Angeles. 323-298-3875.

Oct. 10-14, Nashville New Music Conference, various venues, Nashville. 615-269-5454.

Oct. 11, 2001 Spirit of Life Gala, presented by the Music and Entertainment Industry for City of Hope, Courthouse Square, Universal Studios, Los Angeles. 213-241-7268.


Oct. 17-20, A2A: Access to Amsterdam International Music Conference and Showcase, Golden Tulip Amsterdam Centre, Amsterdam, the Netherlands. 512-236-0969.


Submit items for Lifelines, Good Works, and Calendar to Jill Peselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jpeselnick@billboard.com.

Solution to this week’s puzzle (page 102)

Good Works

GOLF TOURNEMENT: The WMMR-FM Celebrity Golf Tournament (Tuesday [14] at the Wyncote Golf Club in Oxford, Pa.) will benefit the MusiCares Foundation and the TJ Martell Foundation and be hosted by Alice Cooper. Contact: Jeff Albright at 818-508-6854.

TAKE ME OUT: On Aug. 24, country recording artist Tamara Walker will perform at the Baltimore Orioles game at Camden Yards in Baltimore for the Field of Hope benefit. Half the price of each $10 ticket will be donated to the American Cancer Society and the University of Maryland Greenbaum Cancer Center. In pre-game ceremony, 150 cancer survivors will join Walker on the field during her performance. Contact: Anissa Mason at 310-445-6888.

Making it Movement: The Source Youth Foundation/Youth Development & Research Fund and the Office of the Mayor of Miami-Dade County are launching the Making It Movement in the weeks prior to the Source Hip-Hop Music Awards, which are being taped Aug. 20 at Miami Beach’s Jackie Gleason Theater and will be broadcast Aug. 28 on UPN.

The Movement consists of a youth work program; a community rally and barbecue; a print, radio, and TV campaign; and the Hip-Hop Image Awards. Through these programs, 17- to 19-year-olds will train to be youth leaders for the Source Youth Foundation and will have a chance to discuss issues with hip-hop artists. Various acts will take part in media ads to create awareness about local problems, while the Image Awards, which will recognize leaders in the hip-hop industry Aug. 19 at the Fountainbleu Hilton in Miami Beach, will raise money for the Source Youth Foundation. Contact: Kymberlee Norworthy at 201-985-8892.

Lifelines

BIRTHS
Girl, Marley Faith, to Lisa Gray Sall and Ralph Sall, June 7 in Los Angeles. Father is VP of marketing at Columbia Records. Father is a music producer and president of Bulletproof Entertainment.

DEATHS
Ron Townsend, 68, of renal failure, Aug. 2 in Las Vegas. Townsend was a member of the 5th Dimension, which was known for the late-’60s Grammy-winning single “Aquarius/Let the Sunshine In.” The act also performed the Laura Nyro songs “Wedding Bell Blues” and “Stoned Soul Picnic,” while its version of “Wedding Bell Blues” was a hit in the ’70s.

FOR THE RECORD
Peter Bond is chairman of Universal Music Australia. His title was given incorrectly in the Australia Spotlight published in the Aug. 4 issue.

Contrary to the “Common Currency” first-half survey (Billboard, Aug. 4), Manu Chao’s Proxima Estacion: Esperanza did not chart in the U.K. top 10.

Search tour itineraries at billboard.com.
When you look at what Jeff has done in the entertainment business, it is certainly awe-inspiring...but inside the empire you see a good Christian man who is doing good things for people as he expands his territory (Prayer of Jabez) to accomplish great things in our business.

—Guy Zapoleon, Zapoleon Media Strategies

I view Jeff and his team as a natural extension of our company. Their contributions are major. We’ve broken many records together. Our relationship is, and has been, very rewarding. I congratulate Jeff on a brilliant 20-year career. Most importantly, I respect and admire him as a family man, a dedicated husband (he and Jill are a perfect fit) and a caring and loving dad. We spend more time talking about the activities of his two girls, Lauren and Rachael; birthday parties; school events, church activities and, yes, their visit to Rome and Easter Sunday Mass at St. Peter’s. I am proud to call him my friend…and my wife and kids love him too.

—Richard Palmese, executive VP, promotion, J Records

The success of Jeff’s 20-year career is a testament to what he is all about—a person who is always sincere, honest, diligent, driven and hard-working. He is truly one of the “good guys.” A true record man and a true mensch.

—Jim Caparro, chairman, Island Def Jam Music Group

While I’ve only worked with Jeff and his organization for the past few years, his team has become an invaluable resource to The Edge in Phoenix. Among other things, JMA has lent their support, influence and expertise to guide us in developing Arizona’s premier radio-station festival. “That Damn Show,” held every September, is the cornerstone of our promotional efforts each year. The show is a win-win for our listeners, clients and ownership. JMA is an important part of our success! Jeff, congratulations on 20 years. We appreciate your support in Phoenix!

—Michael H. Wallace, GM, Big City Radio—Phoenix

Jeff McClusky and his organization are successful because they approach the music industry as a business. Knowing Jeff personally, when he tells me something, I can take it as the gospel truth. That’s the most important thing a consultant or a PD needs to know about any promoter.

—Mike McVay, president and founder of McVay Media

The Jeff McClusky organization has been an integral part of the growth and development of the Firm family of artists.

—Jeff Kwatinetz, chairman, the Firm, and Michael Papale, president of the label, head of promotions, The Firm

Having worked with Jeff McClusky & Associates for the better part of the last 10 years, Jeff has shown that his relationships with artists, managers, radio and labels run very deep, and I am proud to say that he is a friend. His company represents a pivotal piece in the field of independent promotion.

—Ken Lane, senior VP, promotion, Island/Def Jam

Congratulations to Jeff McClusky & Associates who each and every day make sure that their clients and friends are “raving fans!” Over the course of the last three years, I have been thoroughly impressed and many times blown away by the attention to detail and results-oriented approach everyone at JMA exhibits for our four-station cluster each and every day. From Jeff McClusky, Rick Cooper, Scott Burton, Neela Marcell, Jeff Davis, Kim Lavin and, of course, Mel Floss, the mission is very clear: win for your clients at both the station level and within the record industry to create “raving fans.” They truly deliver on the promise.


Jeff McClusky’s passion for music began while growing up in the Yonkers-Bronxville area of New York, listening to legendary top-40 WABC/New York late-nights with a transistor radio on the pillow: “My Dad took me to a Beach Boys concert when I was 10 or 11.”

By the time he finished grade school, McClusky was singing and playing rhythm guitar in the Hightmen—who at one point wore Beatles wigs—and later, the more Grateful Dead-influenced Tidal Wave. He eventually became music director for his Stonehill College radio station, sang a bit in the local coffeehouses and interned for (current WXRT/Chicago PD) Norm Weiner at pioneering FM rocker WBCN/Boston. “It was the Dead, Aerosmith, Charles Mingus and It’s A Beautiful Day after the break,” he recalls.

Finding record promotion and marketing more of his interest, McClusky returned to New York City and did promotion for a pair of short-lived indie labels before Don Colbert, Bob Jamieson and Bob Sherwood hired him to do local promotion for Columbia Records in Cleveland. A year later, he segued to the Chicago slot. That gig ended in December 1980. “It was a great learning experience,” he admits, “but I became inconsistent; it was just too much drinking and substance abuse.”

Depending on his relationships with artists’ managers such as Herbie Herbert (Journey) and Arnie Postinick (Bill Graham Organization) for freelance promotion work—with office space courtesy of indie AOR promoters Craig Lambert—McClusky decided to focus on top-40 promotion, got sober and met the woman who would eventually become his wife and mother of his two daughters: “Everything happens for a reason. Moderation is not easy for determined people; I started to put my career back together with a vengeance.”

Twenty years later, the Jeff McClusky & Associates promotion and marketing firm employs 50 people in four cities, providing hundreds of radio stations with a variety of services while breaking artists for major and indie labels across a wide range of formats. This is how the journey looks from the top.

What are the major historical signposts in the development of your company?

I started as an independent promotion person calling Midwest radio stations because these were people I’d known for the last five years. In 1983 or ’84, I went to an FCC attorney and laid out this promotional assistance/revenue-sharing opportunity. The idea was to take a portion of our income and go to one of the two or three top-40 stations in various medium and small markets and supply that station with promotional assistance, if they would work with us and not other independents. That’s where it started, and it’s the standard today.

By the time other companies caught on to this way of doing business, we’d become the dominant company in our area.

The next big change was consolidation. Many of the major broadcast groups—some of whom at one time had “no independents” policies—changed hands, and today we have business relationships with Clear Channel, Infinity, Emmis, Entercom, Cox, Cumulus, every single broadcast company.

We’ve invested in a company that does listener-loyalty programs for radio. We bought a nontraditional revenue company that services broadcasters. We purchased a stake in a research company, Strategic Research. We have a concerts department and a broadcast-promotions department. Ten of our 50 people on staff have nothing to do with music promotion but are dedicated to broadcast infrastructure and services. We mirror what different stations need.

Proudly Congratulate

Jeff McClusky & Associates

On your 20th Anniversary...

We missed the first 10 years, but we thank you for helping launch Boyz II Men, and we look forward to working with you for the next 10 years with such artists as....

BOYZ II MEN  MPRESS  KEKE WYATT  GIMME 5
I first met Jeff McClusky at a convention in the early '80s, and we became fast friends. Our initial connection was the Grateful Dead, and we would discuss the intricacies of their albums and the shows we had seen when we were supposed to be discussing current records. We have grown up together in our respective companies and have an even stronger bond now, due to our commonalities of career and family. Jeffie—your work ethic and desire to get the optimum result are second to none. I wish you only the best and thank you for all the hard work you and your staff have done for Atlantic Records. Most of all, I thank you for your friendship—it always transcends the angst that Tuesdays bring. Congratulations.

—Andrea Ganis, executive vice president, Atlantic Records

There are few people in this business that have such strong endurance, and Jeff McClusky is one of them. He has truly become one of the most successful—and entrepreneurial—men in the music business, and his success is unparalleled. You cannot break an act these days without Jeff's help. His client list and the broad band of services that JMA provides is crucial to any marketing or promotion campaign that I may have. Over the past few years, I have learned a lot from Jeff, but mostly through today's leaders who have spent years working for JMA. People like Greg Thompson (Elektra) and Craig Lambert (MCA) spent many years with Jeff and, in turn, I learned my trade from them.

—Pete Rosenblum, VP, Mammoth Records

Jeff McClusky himself is quick to point out (see adjacent interview), many of his independent promotion-and-marketing firm's key players have been with Jeff McClusky & Associates for more than a decade. Such career longevity is increasingly rare within the broadcast industry, which has weathered wave after wave of consolidation in recent years, and it speaks volumes about JMA's corporate culture.

Three of the McClusky organization's key executives, senior VP/GM Tom Barsanti—a 10-year JMA veteran—as well as senior VP/promotion Rick Cooper and executive VP/promotion Scott Burton, both of whom have been with JMA for 17 years, discuss the roles they continue to play in JMA's success.

As for a description of his day-to-day duties, Barsanti says, "We're constantly...

Continued on page JM-20
to Jeff McClusky

congratulations
and continued success

from your friends at Virgin
Jeff McClusky & Associates
20th Anniversary

We, and the hundreds of people who have been helped, are deeply grateful for your support and enthusiasm as a MAP director and a good friend.

—Buddy Arnold and Carole Fields, Musicians Assistance Program

Congratulations on Billboard saluting your 20-year career!! Thank you so much for your continued support, advisement and friendship.

—Ted Volk, head of promotion, Maverick

Jeff McClusky’s out-of-the-box thinking at JMA created a force to be reckoned with in the entertainment industry.

—Steven Taslitz, managing partner, Sterling Capital, Ltd.

As a communications lawyer, I’m most impressed with Jeff’s integrity and insistence on doing business the right way. As far as I’m concerned, Jeff is a consummate professional in a rough-and-tumble business and has emerged as the real industry leader. Jeff has a remarkable set of connections and relationships because he has performed for people for many many years. Because he understands the marketplace, Jeff draws upon his vast experiences and delivers for his clients. That’s becoming rarer and rarer in a time of enormous industry consolidation. Jeff is truly an independent.

—Rick Bernthal, communications attorney, Latham & Watkins

THE JMA Q&A
Continued from page JM-4

Who are they and what do they do?
Scott Burton, Rick Cooper and Mel Floss have each been with me for 17 years. Rick is a great top-40 promotion specialist. Scott oversees the alternative promotion department and has an executive-promotion role in other formats as well. Scott and Rick have done every single job in the company. Mel Floss is one of my two assistants. He was a singles buyer for Sounds Unlimited, stocking 600 accounts in the Midwest back when that was a profession. My other assistant, Kim Lavin, was a legal secretary and has only been with me six years. She’s just incredible. I get people coming after me trying to hire her all the time.

Steve Gordon, who does adult promotion, and Susan Filer, who was our first person in accounts receivable and billing, have been with me 15 years, too. Greg Lawley—who's now running a competing promotion firm out of San Francisco—was one of the early members of the crew, and so was Greg Thompson, who's now executive VP/GM at Elektra. Ron Herbert, who covered the South for us for 15 or 16 years, just retired at the R&R Convention.

Then there’s Tom Barsanti, who was a VP of programming for a chain of radio stations when I hired him in 1990. The original plan was to replace Greg Thompson with another senior promotion executive, but when Tom and I started talking, we decided to take it in another direction, and it really set the industry on its ear when he joined us. He really brought a level of professionalism and respect to our broadcasting-relations area.

And Jon Scott, who does marketing and broadcast promotions for us, has also been with

From left: JMA’s first staff—Mel Floss, Rick Cooper, Scott Burton and McClusky.

From left: Scott Burton, Mel Floss, Steve Gordon, intern, Susan Filer, Rick Cooper and McClusky (center), at JMA’s old office.

Mmmmm... good

Mmmmm... good

Thanks to you Jeff and your associates for 20 years of Alphabet Soup.

Your friends at DreamWorks Records.
Instead of trying to outdo each other with big, splashy ads....
we thought it would be nice if we just sent a card.

UMG Congratulates Jeff McClusky & Associates
on your 20th anniversary!

A donation will be made in your honor to benefit the
following causes:

TJ Martell Foundation
Musicians Assistance Program
MusiCares
VH1 Save The Music

We wish you continued success!
Jeff McClusky & Associates

Jeff is truly passionate about the music. Transferring the passion is not always easy—I know he’d like to replicate himself—but he has put together a group of people who are specialists in their field, and that’s admirable.

—Jerry Blair, executive VP, Arista Records

Jeff is one of the hardest-working people I have ever encountered. He certainly subscribes to the theory that, if you don’t come in on Saturday, don’t bother coming in on Sunday.

—Bob Buziak, Buziak & Company, LLC

Jeff’s an incredible force in the business, and he really came from nothing. You can refer to him as a phoenix, but there weren’t even ashes around when he got started. Relative to my career, he was kind to a young disc jockey getting started in the business when he didn’t have to be. He’s been an incredibly brave pioneer. It was great to be able to watch his progress. What he’s done has really been groundbreaking. From the early days, when he was counted out, some of us truly believed.

—Chris Devine, president and CEO, Marathon Media

Jeff is someone who is incredibly committed and passionate about this business. But, in addition to how hard he works, I think one of the things that has always impressed me about Jeff is that he is not only very disciplined in his work but in his life as well. Unfortunately, in this business, we often have to do things in the evening hours that we may not want to do. However, I’m always aware that Jeff will make a phone call to talk to his kids, and that says something about him. And that’s pretty unusual. I salute Jeff on this 20-year milestone.

—Erica Farber, publisher/CEO, Radio and Records Inc.

Just as Jeff McClusky & Associates is more than a radio promotion firm, its success in other arenas can be attributed to the efforts of the several key players who head those departments, including national radio marketing & promotion director Jon Scott, senior VP/GM West Coast Rick Stone, VP/radio events Rob Busell and director of new media & business development James Schureck.

Jon Scott, who joined JMA in 1991, having served as promotion director of WBBS-FM (B-96)/Chicago since 1984, describes a typical week at the office: "Working with Vicki Cole—who came to us from WCKG/Chicago five years ago—we assist our client stations in every format, with virtually anything they need for their promotion and marketing departments. This can range from acquiring concert tickets, planning and executing flyaway trips, designing and producing station premiums—from T-shirts to just about anything that can be safely thrown—to conducting promotion conference calls and passing on the highlights of these calls via e-mails.

"We also strive to coordinate our efforts with the other JMA departments to help expose new artists and support airplay with current tours and on-air promotions. This could be everything from setting up parties or midnight releases at retail to doing promotions based around movie openings or soundtrack releases.

Continued on page p41-10
INDEPENDENTLY PASSIONATE.
UNDENIABLY SUCCESSFUL.

Jeff:
Congratulations on 20 years of extraordinary commitment to music.

From all your friends at J Records
Jeff has put together a top-notch promotion and marketing organization. He’s able to deliver great results for our stations. Our stations like working with Jeff because he delivers what he says he’s going to deliver. He’s very effective.

—John Gehron, senior VP, Infinity Broadcasting

When the history books are written, very often crucial moments in a platinum artist’s career are long forgotten or eliminated. I have had the pleasure of working hand-in-hand with Jeff McClusky through many of those moments. It’s hard to value the many weekend strategy calls or Tuesday, 4:59 p.m. miracles that Jeff McClusky successfully pulled off. I vividly remember pivotal moments in the careers of Huey Lewis & The News, Sinead O’Connor, Wilson Phillips and, more recently, Kittie and the Josh Joplin Group, where Jeff personally rolled up his sleeves, got involved and positively changed the momentum. Jeff is a hands-on player who seems to thrive on every challenge I’ve ever given him. I also respect him as a good family man to Jill, Lauren and Rachel. Congratulations to my friend and fellow marathoner!

—Daniel Glass, president, Artemis Records

Jeff McClusky, my friend from Chicago, is one of the most innovative business people I have met to date in the music business. His aggressive style, still with a soft spot for humanity, has made him an important factor in our industry.

—Joel Katz, chairman of the entertainment division, Greenberg Traurig

"That said, there’s never a day without change, without 10 things that need immediate attention. We’ve also got to keep up with what’s hip as far as colors, styles and trends. We must know what appeals to each station’s audience—what they’re reading, watching, doing, what they’re doing online, because there’s a lot of competition for their time."

CONTESTING AND MESSAGING

When it comes to success stories, Scott is reluctant to point out any single event. “It’s the sheer volume of promotions we do for more than 150 stations,” he explains. “We have to be very detail-oriented and precise, while working on so many tasks at the same time. We understand that the stations’ winners may be enjoying a once-in-a-life-time experience, and we must treat them accordingly. However, we’ve had some great experiences where electronics companies have supplied all the backstage equipment at the event (walkie-talkies, fax machines, etc.) to reach the acts themselves, as well as with companies that are recruiting personnel and want to reach a targeted audience. As far as the near future goes, Scott continues, “we’re going to unveil a message board where stations can exchange promotion ideas and success stories, as well as unsuccessful promotions or improvements they would make in the future. We’re also going to share information on corporate sponsors, morning-show stunts, bar promotions and non-traditional revenue opportunities. It’s an outgrowth of our existing promotion conference calls, which—personally—are my favorite part of the job.”

PROFILE MAINTENANCE

Rick Stone opened JMA’s Los Angeles office in mid-1998, having spent 10 years as A&M Records’ senior VP/promotion. “My role with the company intersects with all departments at JMA,” he says. “Our consulting department offers a broad package of music-exposure services, including radio promotion, film and TV song placement, video promotion, street-team marketing and mix-show promotion, online marketing, and strategic relationship-building for all our clients. “When we’re working for the labels, we try to come at their projects with focus, passion and vision. We try to be proactive ‘cause every song takes a different journey. The important thing is that, every day, the labels and radio are feeling us and feeling the results. “I’m also responsible for JMA’s profile within the L.A. entertainment industry,” continues Stone. “Through our long-term relationships with Paul McGuinness and U2, we helped get..."
RCA RECORDS WOULD LIKE TO SALUTE JEFF MCCLUSKY AND ASSOCIATES ON 20 YEARS OF “MAKING MUSIC HAPPEN” IN AMERICA.

YOUR FRIENDS AT RCA RECORDS
Jeff McClusky & Associates

20th Anniversary

Jeff McClusky is obviously dedicated to his profession, but he has not lost sight of his good fortune. He and his family have dedicated a lot of time to various charities. Since I was his best man at his wedding, I can say his wife Jill and his two children are a personal tribute to him as well.

—Craig Lambert, senior VP of promotion, MCA Records

Jeff is always a source of good information, and I talk to him all of the time. He's also a terrific guide to Chicago. I look forward to working with him for many more years to come.

—Paul McGuinness, Principle Management (U2)

JMA & Associates have been an integral part of our promotion strategies and execution. Jeff is able to grasp all of the essential elements of success. He doesn't limit himself or his staff to thinking in a box. His "It can be done" attitude constantly drives all those around him on a daily basis.

—Joe Riccitelli, senior VP, CHR promotion, Jive Records

Jeff McClusky reinvented the independent promotion business. In fact, what he really created is a strategic marketing service where all parties—the radio stations, the record labels and the artists—win. Jeff and I started out working together in adjoining offices 23 years ago at CBS Records in Chicago. It was amazing to watch him work back then, and I'm extremely proud of the incredible company Jeff McClusky & Associates is today.

—John Sykes, president, VH1

For the independent radio promotion/consulting firm Jeff McClusky & Associates (JMA), forging new, synergistic relationships that benefit record labels is the key to the future. With goals of adding radio stations, marketing companies and even advertising agencies to its relationship roster, all roads ahead point to an expanding ability for the firm to break new recording artists.

Jeff McClusky, the founder of the Chicago, Ill.-based company, says that his general goals for the future are "to continue to evolve into a full-service, strategic consulting, multimedia song and exposure company. We have to continue to help broadcasters find a way to increase non-traditional revenue opportunities without having to rely on a substantial portion of that coming from the record companies. We have to provide services to [record companies] that are cost-efficient and that they believe are valuable."

The best way to make record executives aware that JMA is committed to breaking artists, McClusky says, is through airplay. JMA currently works with more than 200 radio stations in the promotion of new music across the top-40, rhythm-crossover, alternative, adult top-40, hot AC and rock formats, and has plans in place to extend this reach.

**SPECIFIC MARKET APPROACH**

"We have identified all of the stations that we will be going after in the next year in the top 100 markets," says Jim DiBiasi, the company's COO/CFO. "We have very specific plans about what markets we'll approach, what stations in those markets, and when they'll be approached."

Though JMA handles 20 stations in the nation's top 20 markets, DiBiasi says the company could probably increase this number to 28 or 29 stations in the future. "In those

Continued on page J111-14
To Jeff McClusky and Associates

...with gratitude for many years of support in helping our artists find their audience

- Bee Gees • Blondie • Coal Chamber •
- Deana Carter • Go-Go's •
- Heart • Meat Loaf • Mötley Crüe • Orgy •
- Tantric • Yes •

...and to continued success in the future.

Your friends at The Left Bank Organization
Jeff McClusky & Associates

Jeff is a passionate man and a tireless worker. He is a friend to radio and a friend to the record companies.
—Greg Thompson, executive VP/GM, Elektra Entertainment Group

Jeff, you've been a great business associate for 15 years, but, more importantly, you've been a great friend for 15 years. Congratulations and all the best.
—Johnny Barbi, DreamWorks Records

INTO THE FUTURE
Continued on page JM-12

top 20 markets, we want to have a relationship with that station, because those are the markets that sell CDs, and that is what the labels want us to help them do," he explains.

Gary Tanner, JMA's director of operations and executive projects, predicts that rhythm-crossover, in particular (in addition to the top-40 and hot AC formats), will be areas of the greatest growth in the upcoming months. Additionally, the JMA division called The Bridge, which mainly shops independent artists to alternative specialty shows, is becoming a crucial sector of the company.

Tanner says of The Bridge, "There's a lot of really cool music that is maybe a little off-center of what's happening in the mainstream commercial area, but there's a lot of independent labels that are looking to get airplay on the real grass-roots level."

The company did have a presence in the R&B format as the result of a 1999 exclusive access deal with the Atlanta, Ga.-based company Cumulus Broadcasting, though it later turned over its urban stations to Wes Johnson's independent promotion firm NTR. McClusky says that a return to this genre is very possible within a year.

OPEN TO DEALS

The JMA/Cumulus pact was the largest group deal that the firm had ever signed. Though the contract expires at the end of this year, DiBiasi explains that the firm has already had "positive conversations with [Cumulus] about continuing on." He also says that JMA will always be open to prospective group deals with other broadcasters, such as Infinity and Clear Channel—companies with which the firm already has a working relationship.

In addition to growing within its formats and acquiring exclusive relationships with more stations, the future of JMA will revolve around partnerships with companies such as Strategic Media Research and Fairwest Direct, McClusky says these relationships are "signs to the industry that we're interested in and committed to going away from the model that just relies on record-industry support for radio."

With JMA's recent alliance with Strategic, a leading independent radio-research firm based in Chicago, the company is able to offer a substantial discount on research services to its member radio stations. That puts more money in the stations' pockets and directly benefits record labels because their music can be played more.

REDEEMING RADIO POINTS

JMA is also currently working on a small scale with the

"We have to continue to help broadcasters find a way to increase non-traditional revenue opportunities without having to rely on a substantial portion of that coming from the record companies. And we have to provide services to [record companies] that are cost-efficient and that they believe are valuable."
—Jeff McClusky
ARTIST direct Records Congratulates Jeff McClusky and JMA on 20 great years
Jeff McClusky & Associates

Anniversary

The first time I met Jeff McClusky, he was sitting at a small desk talking on the telephone in a back room of New Avenues Music on North Clark Street in Chicago. It was the early '80s, and Jeff was in the process of launching his empire. Twenty years later, Jeff is a successful businessman, husband and father to Rachael and Lauren. Today, JMA and its employees are a crucial element in countless musical success stories.

—Steve Leeds, senior VP promotion, Universal Records

Jeff McClusky has been a friend of the T.J. Martell Foundation almost from the beginning. What I have learned through his ongoing support is that Jeff is a very compassionate, caring person. Through golf tournaments, dinners, roasts and numerous other ways, Jeff has proven to be one of our most loyal friends. I thank him for his generosity and congratulate him on this well-deserved tribute.

—Tony Martell, founder and chairman of the board, T.J. Martell Foundation for Leukemia, Cancer and AIDS Research

One time, I called Jeff and he thought I was a different record-company president whom, I guess, screams a lot, because he let me have it before he figured out I wasn't who he thought I was. Very funny! The McClusky team has always been supportive throughout many years of working together closely. Happy 20th.

—Gary Gersh, co-president/CEO Grand Royal Records/G.A.S. Entertainment

THE JMA Q & A

Continued from page JM-6

us for 10 years. I also want to mention Rick Stone, who runs our West Coast office and handles a lot of our business outside of record promotion, a lot of our consulting clients. Rick did 10 years in national promotion with A&M Records and—like Tom Barsanti—is a 20-year veteran of the business. You take their 20 years, Scott Burton and Rick Cooper’s 17 and my 25 years, add all that up, and there’s a lot of relationships, a lot of history, a lot of credibility and respect within the industry.

It’s not just about giving a radio station promotional dollars. Any broadcaster will tell you that the programming’s got to be right. Research can help, whether it’s call-out, music testing or perceptual, but, if a radio station is playing the wrong music, you can fly people to China every day and it’s not going to matter.

We’ve had longtime relationships with label executives and managers: Paul McGuinness with U2, Bill Curbishly with the Who and Robert Plant. On the soundtrack side, we’re asked to go to managers because of our relationships. Because we do about 75 radio events every year. Radio festivals are a big part of what we do. And we do this as a service to the radio stations, as well as the artists, because we make sure the bands get paid their market value.

Many people are surprised that you’ve never had a record label. Why?

The major record companies are our customer base. I thought it was a conflict of interest. I’d much rather put a field sampler together and send it to major record company executives, which we do several times a year. I’ve been offered label jobs, but I like being entrepreneurial.

When there’s 100 people in promotion, marketing, product management and publicity at a major record company and we’re one of 15 service companies involved, that’s terrific. But, when it’s an independent-label project like Creed with Wind-Up Records, owned by Alan Meltzer with just a small field staff, it verifies the fact that we can be an effective part of breaking an artist.

And I think there’s a comfort level with managers, label executives and programmers that we know what

Continued on page JM-18
Congratulations Jeff McClusky & Associates

From All of Us at

www.grandroyal.com
and it's family of artists.

Beastie Boys
Counting Crows
Foo Fighters
Jimmy Eat World
Sonic Youth
I found out why we work so well together...I just got my birth certificate from Baltimore, and it turns out we’re brothers! Through the years, not only have you played a pivotal role in the radio community, you have helped create the face of the radio industry that we see today. It is rare that a person maintains and excels in this industry for so long, and you have conquered that feat. Your hard work is immensely appreciated and admired. Congratulations on 20 years of success, and I look forward to writing another congratulatory note in 20 years to come.

—Kevin Liles, president, Def Jam and Def Soul Records

Jeff McClusky and his company have proven themselves to be an important part of the team when it comes to breaking records. Furthermore, they make a big contribution in helping us figure out what is and is not a hit.

—Jordan Schur, president, Geffen Records

Jeff has been a big supporter of this company and our artists, and we congratulate him and his family.

—Phil Quartararo, president, Warner Bros. Records

Jeff holds a dear place in all of our hearts. He is ever-present, whether we have a record out or not, always there to give advice or lend a hand. Thank you very much, Jeff, for all that you have done and for all that you will do. We appreciate it all and look forward to many more amazing years with you.

—Depeche Mode

"A promotion company first and foremost represents the artist and the label that is paying us to do a job, but we have to understand and have a partnership with the radio station that we’re calling on. A good promotion or sales person is someone who understands their product or art form as well as the needs of the person they’re selling to.

The value proposition for the artists, managers and record companies that we work for has to remain focused, and these people have to believe that we can help them reach their goals through the various forms of exposure that we’re involved with. Mostly radio, but also through the Internet, soundtracks and concert events.

When I look back at my 20 years in the business, I think of all the artists: Eddie Money, Journey, Bruce Springsteen, Billy Joel, Echo & the Bjoerks and on and on.

And I think of all the..."
Congratulations to JMA on Your 20th Anniversary

Jeff,

We are so glad to have you in our lives. We look forward to a long and firm relationship.

From all of your friends at AGM

Andy Gould Management, Inc.
8484 Wilshire Blvd. Suite #425, Beverly Hills, CA 90211 USA
P:323-951-1888 F:323-951-1887/1889 agmanagement.com
JMA VETERANS
Continued from page JM-4

looking for ways to bring additional services and revenue streams to our broadcast clients, as well as to provide additional services to help our record-company clients achieve their goals in breaking new music.

"For example, we’re currently in an alliance with a promotion and marketing company called Fairwest, which provides "listener loyalty" programs to radio stations. It’s a very advanced program that we believe has tremendous potential to increase a station’s ratings, as well as being a terrific non-traditional revenue program. It’s similar to a ‘frequent flyer’ program, in that a station’s listeners can receive points for listening at a certain time, for an extended time, or for participating in various station-sponsored activities.” —Tom Barsanti

“Toward this goal, we’ve invented ‘frequent listener club’ programs that give listeners points for listening to a particular song, and get more points for rating the song on the station’s Website, where interested parties are directed to join the ‘frequent listener club’ by logging in and getting a password,” Barsanti explains. “They can then collect points by clicking on ads—there’s a whole menu of options on the Website—to be eligible to win prizes and so forth.

“I also think this particular program will provide the record companies with some interesting and creative ways to help expose their artists. Frequent-listener club members could be able to watch or download a video by an artist who’s getting played on the station or get points for rating a new song—and get more points for rating that song—and get still more points from buying the CD from a participating local retailer. I believe we’ll have this program rolled out in the top 50 markets by year’s end.

“One of the great things about working for JMA,” Barsanti continues, “is being able to give back to our industry in various ways, whether through sponsoring motivational speakers or Arbitron seminars for programmers. As far as our record-company clients go, we try to stay one step ahead by being creative and innovative, while remaining focused on customer service, credibility and attention to detail. Any company is only as strong as its people. We have a tremendous staff; they all work hard. Radio promotion, new media, concerts, marketing, broadcast services—no other firm offers all those things to their clients.”

Rick Cooper—whose primary responsibility is top-40 radio promotion—came to JMA with a background in artist management, professional sports administration and radio sales at WLS, WDAI and WEFM/Chicago.

“I provide day-to-day services to our client radio stations in the format, as well as the senior VPs of promotion for all our major and independent record labels, artist’s managers and music publishers,” Cooper explains. “It’s my job to get all the priorities for the week in focus. The landscape for breaking records has certainly shifted from adds to spins in recent years. “We have a lot of recent success stories,” Cooper continues.

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Congratulations!

...and Thanks, Jeff

ZZ Top

Lone Wolf Management Company
Jeff McClusky & Associates

Jeff McClusky is an industry legend who single-handedly recreated and revitalized the independent-promotion business. He is a passionate record man who is always ahead of the trends and who successfully complements our artist and record-company efforts. I have known Jeff for several years, and I couldn’t be more proud to call him a friend and a true partner to our business.

—Antonio “LA.” Reid, president & CEO, Arista Records

I have known Jeff McClusky for 25 years, since his early days as a regional promotion executive in the Cleveland/Pittsburgh market. Jeff and I became best friends then, and our relationship grew when we both relocated to Chicago in the early ’80s. I am so proud of what Jeff has accomplished and what he has contributed to our industry. Jeff began his career as an independent promotion person by super-serving the programmers in smaller Midwest markets that others ignored. Those programmers grew in their careers, and JMA grew with them. As programmers look at which research and which one of our client stations tends to lean in. We have to know which programmers look at which research and which programmers look at which other stations.

“The main difference I notice in today’s promotional climate,” Burton continues, “is that the time spent working a record has generally become shorter. You get about five or six weeks to get an immediate reaction. However, it’s far more gratifying when you get that reaction from sticking to a project, as we did with Nelly Furtado or Macy Gray or Jill Scott.”

When it comes to a recent success story, Burton says simply, “Train. Myself. And a few dedicated people at Columbia and Aware Records went on a mission and refused to be denied. This was a group that was offering quality, non-disposable pop music—something that radio was lacking at that time. Go see their live shows, and you’ll understand what I mean. We fought for more than a year to bring their first CD to platinum status. Their second album has now sold more than 700,000 copies in its first 10 weeks. That’s our passion for the music; that’s what separates us from the rest. As a company, we always joke that we have the least impressive résumé in the company. It’s that we’re in a comfort zone with us. I know that Rick and I both still get excited when we hear something that flips us out. Again, that goes back to our passion about music—and it doesn’t have to necessarily be on a major label. That’s not going to stop us. Great music will find its way onto the radio, and it will stay on the radio.” —D.W.

Although you are celebrating your
20th Anniversary,
we would like to congratulate and thank you for
a quarter century of great business and friendship.

Your friends at BG Management

Arnie Pustelnik
Mick Brigden
Jay Wilson
Kent Sorrell
Pat Alvarado
Aaron Neville
Funky Meters
Joe Satriani
Neville Brothers
Pat McGee Band
Stir
Taj Mahal
and
Train

BG Management 510.834.2600 • Fax 510.834.1250 • www.bgmsf.com

...and you
still show up with
your daughters to
deliver warm bagels
to my hotel in
Chicago. You’re a
real dude, Jeff!
CONGRATULATIONS!

to

Jeff McClusky & Associates

on your

20th Anniversary!

We're proud to be associated with

such a great group of people.

Chris Devine, Bruce Buzil & Staff

Marathon Media Group, LLC
Congratulations Jeff & JMA!

Jeff McClusky & Associates
20 years of results for radio!

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CHICAGO MAGAZINE WOULD LIKE TO CONGRATULATE

JEFF McCLUSKY & ASSOCIATES

ON MAKING IT 20 AMAZING YEARS IN THE MUSIC INDUSTRY. HAVING BUILT THEIR MUSIC PROMOTION FIRM FROM THE GROUND UP, JMA NOW STANDS AT THE TOP OF ONE HIGHLY COMPETITIVE FIELD.

CONGRATULATIONS TO A TRUE INDUSTRY MOGUL ON THEIR 20th ANNIVERSARY!

Congratulations Jeff & JMA!
20 years of results for radio!

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direct marketing results
Cincinnati • Boston • Atlanta • Chicago
800.261.0831  dmrinteractive.com

LAWYERS TO INNOVATORS®

Congratulations to

Jeff McClusky & Associates, Inc.
on 20 years of excellence.
We have enjoyed serving you as Corporate Business Counsel during the past 16 years.

Sachnoff & Weaver, Ltd.
Lawyers working with innovators in their quest for excellence

Chicago • 312.207.1000
LAWYERS2INNOVATORS.COM

RCA Records would like to congratulate Jeff McClusky & Associates on 20 years of “Making Music Happen” in America. Thanks for making it happen with both new and established acts, from all your friends at RCA.

—Jack Rovner, president, RCA Records

Jeff is a good friend who always pushes the boundaries of excellence well beyond radio promotion into artist-marketing branding, and he has been very helpful to me, as well as my artists, over the years.

—Jim Guerinot, manager, Rebel Waltz, Inc.

Looking forward to the next 20 years.

—Artist Direct Records

Jeff McClusky has real and genuine passion for what he does, and that’s been at the core of his success and the reason for his longevity. I congratulate him on 20 years of personal commitment to music. His contributions have been great and very much appreciated by all of us.

—Clive Davis, chairman and CEO, J Records

Jeff has always been incredibly valuable to me, both as a friend in his directness and honesty in an area that doesn’t always rely on those attributes and in his professionalism when we have been working together on projects. He is talented, honest and fair….what more do you want in folks you work with??

—Kathy Nelson, president of film music, Universal Music Group and Universal Pictures

Jeff McClusky is one of the first, in my opinion, to make the leap from “promoter” to marketer. I think there’s real value in that, both for radio and the music industry. Jeff increasingly invests in the business of radio, and his staff is a mix of very talented people from both industries. In my opinion, this man just “gets it” more than most. Thank you, Jeff, for all you’ve done for Emis in Chicago and Indianapolis and Los Angeles and, well, anywhere we’ve needed you. See you around the finer hotels.

—Rick Cummings, VP of programming, Emis Communications

As this is your 20th year in business, I wanted to write you a short note to say congratulations and tell you how much I respect you and all that you’ve accomplished. When we met in Chicago in the ’70s, I had no idea you would become this successful. Who can predict the future? But… I knew you had what it took. You were smart, classy and insightful. You’re still all that, plus a phenomenal businessman.

—Alan Burns, Alan Burns & Associates

Jeff McClusky has been instrumental in the building of our company, and he has been a crucial element of our artist development and in breaking records for our artists, such as Train, Five for Fighting and now John Mayer.

—Gregg Latterman, founder/president, Aware Records

Jeff and I have worked together on the local Chicago music scene for the past 20 years. Jeff is a self-starter, and his tireless energy and love of music have deservedly catapulted him and his company onto the national music scene. Congratulations on your 20th anniversary. I am sure continued success will follow based on the long-term friendships and relationships that you have cultivated over the years.”

—Joe Shanahan, owner, Metro/Double Door

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Looking forward to the next 20 years.

—Artist Direct Records
executives: Donnie Ienner, Jimmy Iovine, John Sykes, Johnny Barbis, Polly Anthony, Phil Quartararo, Jerry Blair, Clive Davis, Jack Rovner, Monte Lipman, Barry Weiss and so many other people that I’ve mentioned earlier.

As long as we make sure that we're listening to the senior executives at the record labels, asking the right questions—How are we doing? How can we help you more?—and being a proactive promotion partner and a problem-solver, we'll be fine.

You recently received a great deal of attention for co-sponsorng President Clinton's appearance at a major radio-industry convention. Were you surprised at that?

Only because we've sponsored speakers at conven-

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Congratulations Jeff

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From Bryan, Tom, Mike and Everybody at Priority Records

P.S: the Fruit Basket is in the mail
'Elevation' on the Elektra soundtrack to Paramount Pictures' Tomb Raider. We're moving forward with plans to provide music consulting for advertising agencies, as well as to develop tour sponsorships and product-endorsement opportunities for our clients. "We're music guys," Stone continues. "So our focus is on breaking new artists. My favorite recent success story is Nelly Furtado. We started to work on breaking her first single in September, 2000. This required strategy, patience, longterm credibility and commitment from radio programming and MTV/VHI—and it took nearly nine months to make it top 5. That showcased what we're capable of doing: hanging in for the long term and winning. We were there!"

EVENT PLANNING

Rob Busell—whose 16 years in the concert-promotion business included stints at Avalon Attractions, Universal/ Fey Concerts and Jacor Broadcasting—came to JMA in early 1999. "I'm responsible for assisting stations with the execution of their festivals, concerts and events across all radio formats, although mainly alternative, CHR, rhythm-crossover and hot AC," says Busell. "My primary responsibility is the booking and coordination of talent, but I'm often involved in event budgeting and planning, production coordination, ticketing, sponsorships, venue coordination and whatever else arises," says Busell. "The planning and execution of radio events is very time-consuming and requires a great deal of specific expertise. Our department's role is to take a great deal of the burden off the shoulders of our record-promotion executives and allow them to focus on their core responsibilities."

"Keep in mind that JMA's concert and events department is involved with more than 100 events each year," Busell continues. "In July alone, we're doing the KUBE/Seattle and the KUUU/Salt Lake City 'Summer Jam' shows and the WKRL/Syracuse 'K-Rockathon.' We're also planning KEDJ/Phoenix's 'That Damn Show' and WLLD/Tampa's 'Last Damn Show' and, as I said, another 40 to 50 events between now and the end of the year."

"So, in general, I encourage stations to focus on one or two major events per year that they can brand into an event that takes on a life of its own, such as KUBE's 'Summer Jam.' KUBE has produced this event on the same weekend at the same venue—the Gorge Amphitheatre—each year for eight consecutive years. Thanks to JMA's ability to deliver a stellar group of artists, for the past two years in a row, KUBE has been able to sell out this concert in a matter of hours—without announcing a single act that's performing on the bill."

"After the tickets go on sale, KUBE announces one artist that will be performing each day in order to create a sense of anticipation and force listening. KUBE's audience knows that when they buy a ticket, they're going to get a great show. That says a lot for the radio station."

ONLINE ACTIVITY

James Schureck joined JMA in 1997. He'd been an artist manager/talent agent prior to joining the Kevin Berg & Associates ad agency, where he began experimenting with...
online activities to expand the company’s marketing goals. “I work with all our stations—terrestrial and online radio—and all our departments, advising them in the areas of content development and online marketing strategies,” says Schureck. “I also act in an advisory role for several technology and Internet radio companies.

“The new-media department provides an opportunity for JMA to offer expanded services to its current clients, using new technologies and creating opportunities and strategies with new companies that can benefit from JMA’s experience and position within the broadcast and music industries. My current energies are focused on bridging the gap between online activities and off-line results.

“We’re beginning to develop strategies to help labels, stations and consumer-product companies work as a team to find opportunities to create revenue and expose artists and products in a way that’s beneficial to all parties involved,” Schureck continues. “We did a lot with Capitol Records for Radiohead, but mostly we want to bridge the gap between the labels’ record promotion and new-media departments and, of course, the radio stations.”

**SPINNING ROSENBERGS**

Schureck is particularly proud of JMA’s efforts on behalf of the Rosenbergs, a New York City-based band that’s signed to Digital Global Mobile, an English indie label owned by Robert Fripp of King Crimson fame. “We created a promotional campaign that allowed Internet radio to ‘own’ the Rosenbergs for several weeks,” he says. “We approached Internet radio in the same promotional manner that we approach terrestrial radio.

“We serviced the single, created an impact date, talked to Internet radio in terms of adds and spins and scheduled the band to visit the various Internet radio offices when they were on their U.S. tour. We also went the extra step and created several online promotional opportunities and encouraged the stations’ listeners to become involved with the band by rating the songs and directly corresponding with the band via e-mail.

“During this eight-week period, we saw a noticeable increase in Soundscan sales and ticket sales. The label was happy, and the band felt the presence of Internet radio from the fans’ e-mails, as well as though their interaction at live shows. They used this experience to build their presence at college radio and small-market stations. Even without a major-label budget, this band was building on the leverage that was created by their initial launch [on the Web].”

“I got to know Jeff early in U2’s career, and we have remained friends ever since. He has been an innovative leader in the development of new and established musical acts and their songs for 20 years. Many artists are where they are today because of his work ethic, loyalty, dedication and his staff. He is actively involved in community and charitable work with the same intensity as his artist-development. Sincerest congratulations.

—Chris Blackwell, president, Palm Pictures

Jeff McClusky and the JMA team have been an enormous help to the Very Special Christmas series. They have told radio the story of this music, the artists and of the Special Olympics. We are so grateful to them!!!!

—Bobby Shriver, president, RSS, Inc.

**THE JMA Q & A**

Continued from page JM-25

Jeff McClusky and L.A. Reid with Jerry Blair

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Happy 20th Anniversary

from

John Dickey and your friends at

Cumulus

---

Billboard August 18, 2001

Advertising Supplement

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Cumulus
San Diego-based Fairwest Direct, a company that sets up valuable marketing programs for radio—and is on the cusp of making an even larger commitment because it may bring in substantial revenue to stations. DiBiasi explains Fairwest’s potential with a fictional example of what the company might do for Los Angeles’ KYSR-FM (Star 98.7), a popular top-40 station. “If you listen to Star, they probably have a song of the day or a word of the day,” he says. “If you're a listener, you get that information, you go the Star Website and you key in the information at the prompt, and you get points—just like you get points at American Express for flying American. You accumulate these points, and those points can be redeemed for prizes. “Star 98.7 might have the local Ford Motors dealership advertising on that Website,” DiBiasi continues. “When you click on Ford, you'll get 500 points for clicking on it, and, if you take a test drive, you'll get another 500 points. They might offer a $1,000 discount on the purchase of a Ford with 10,000 points.” He explains that these types of programs create a symbiotic relationship between the stations, record labels and advertisers. This would drive more listeners to the station and would therefore increase ratings, which would mean the labels are having their songs listened to more. Stations would also be earning revenue for selling advertising space, and the advertisers benefit because more people would come to their stores. These kinds of relationships additionally benefit JMA, and, more specifically, its consulting arm. Tanner says that the goal for the consulting sector is to “constantly search for new ways to help labels expose their artists,” which these programs would do.

•

GOING LATIN

The company may become involved in breaking artists in the Latin realm, which would be a new area of expansion with a focus more on consulting than on radio promotion. “We continue to look at the growing strength of the Latin music area as something that’s been on our radar, but we haven't yet found the right business model for our role,” McClusky says. “It might be strictly a crossover to an English-language effort or a marketing and artist-exposure effort.”

Director of operations Geary Tanner predicts that rhythm crossover, in particular, in addition to the top-40 and hot AC formats, will be areas of the greatest growth in the upcoming months. In addition, the JMA division called The Bridge, which mainly shops independent artists to alternative specialty shows, is becoming a crucial sector of the company. With more and more soundtracks flooding the market, JMA has also been called in as consultants to several movie projects of late. The firm was instrumental in placing U2's “Elevation” on the Tomb Raider soundtrack and has offered song suggestions to studios when called upon. Tanner says that feedback has been strong so far, and JMA will seek to expand in this arena.

A key area of growth may also stem from another region of entertainment: television. “We feel we can grow into the future by developing relationships with advertising agencies and production houses, the people who are making music decisions for advertising campaigns,” Tanner says. “We want to get plugged into that because there’s got to be people who need advice about what hot, upcoming songs they could use.”

RADIO CONCERT REALM

Another way that JMA is serving as an advice-giver is in
McClusky says that, though music is the company's main product, there are millions of listeners—especially ones that attend radio-sponsored festivals—who are buying shoes, soft drinks and clothing, in addition to music. He explains, "Radio stations bring in their own sponsors, but, hopefully, we can increase our ability to bring in national or regional sponsorships."

New media and Internet radio are additional ways to draw money into stations and labels. JMA will aim to develop a model that will allow the company to tie together the on-air and the Website component of artist exposure and is striving to set up a financial model for developing Internet radio relationships. McClusky also wants to continue to invest in technology and music companies, such as CDNow and MP3.com.

GIVING BACK

In addition to JMA's expected growth in various areas of the music industry, the company is focusing strongly on increasing its relationships with the community. Contributions to VH1's Save the Music, the TJ Martell Foundation and City of Hope will continue, and JMA will expand on programs involving groups such as the Special Olympics.

"We have contacted artist managers from the major touring artists this summer and have gotten them to donate a number of tickets for each of their shows for Special Olympic athletes to attend. A lot of them have never been to a big concert before," Tanner says. "We want to use our relationships in the industry to help worthwhile organizations."

Congratulations JMA

on your 20 Years of success!

Looking forward to more success with

"always getting over you"

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Most Stolen Bases Season...
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Jeff McClusky & Associates
Marketing & Promotion

Breaking Records
for Twenty Years

Elizabeth Chanley, Janie Hoffman, Hannah Kampf, Anna Loynes, Priscilla Ochoa, Kim Sicklick

Larry Solters

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During our 20th Anniversary year, I am reminded to be extremely grateful for having the ongoing opportunity to contribute. We have been blessed with talented fellow workers who passionately give much of their time to this 'job' (although it hardly seems like one) and to supporting our causes. We feel that "giving back" is important in becoming an essential member of one's community -- be it your work, local, national, or global community. Because we get so immersed in the day-to-day business of music, it is easy to forget the magnitude of a medium that uniquely speaks to and reaches people, and how much can be accomplished through its voice and message. We are proud to be a part of an industry that has not only been an important part of our lives, but that has such tremendous ability to reach out and help others. For this reason, we hope you will join us in supporting these worthy organizations.

Jeff McClusky | President/CEO | Jeff McClusky & Associates

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Habitat for Humanity  
Lifebeat  
Make-A-Wish Foundation  
MAP (Musicians Assistance Program)  
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20 Year Retrospective

On the occasion of this 20th Anniversary, it is time to reflect upon what has transpired over the years and look to the opportunity and challenge that the future holds.

I personally have been extremely blessed with the unending support of my wonderful wife Jill and our two daughters, Lauren and Rachel. They deserve all my gratitude for their unconditional love. The very same thanks and appreciation applies to the entire JMA family of spouses, children and significant others. I am grateful to them for the commitment of time our dedicated staff gives to their work away from home.

We give special thanks to the record companies and managers for the years of relationships and involvement we have enjoyed. JMA is committed to doing its part to help in every possible way to expose their music and break their artists as we look to the future.

Jeff McClusky & Associates

Jeff McClusky & Associates 20th Anniversary
BY ANNE SHERBER

LOS ANGELES—In the last decade, the health and fitness video category has lost much of its retail muscle, but DVD-Video could revitalize the genre.

DVD offers home fitness consumers more flexibility than VHS by eliminating tedious rewinding and fast-forwarding to find a favorite part of a workout. In addition, as DVD-player penetration accelerates to more than 30 million households, the format is attracting more female purchasers.

Gary Goldman, president of Goldhil Home Entertainment, says, “Retailers are gravitating toward DVD at an accelerated rate, and the [VHS] fitness section is contracting.”

Many suppliers admit that fitness programs in general will never again enjoy the explosive sales of the ’80s, when Jane Fonda’s aerobic programs dominated the sales charts. Nevertheless, Goldman says, diminishing retail shelf space for VHS product has forced the company to make the move into DVD.

Goldhil will release Belly Dance Fitness: Basic Moves and Fat Burning and Belly Dance Fitness: Arms, Abs, Hips, Buns, and Thighs Aug. 29 to test the DVD waters. Both the Belly Dance titles will have such interactive elements as chapter stops to help viewers tailor their workouts. The suggested list price for each is $19.95.

FIRST STEPS

Goldman says, “Women have not been the primary purchasers of DVD players, and women's product has not done that well in the format so far.”

Hosea Belcher, senior VP of marketing for Artisan Home Entertainment, agrees that the DVD fitness category cannot even be called a niche market at this point. Dramatic new releases are key to gaining a retail foothold.

As an example, Artisan released Denise Austin’s Pilates on DVD last March and will follow it up with Power Yoga Plus in December. But Belcher says the company will hold off releasing more fitness DVDs to retail: “We have just started to venture into DVD in fitness. We absolutely see the need for it, and DVD is the perfect format because you can customize work outs. But we are stepping lightly until we think the market becomes a little broader.”

Like most DVDs, some exercise product will include bonus features. On Austin’s Power Yoga Plus, a feature called “pick a pose” allows users to get a clean-up view of the various positions. A list of healthy recipes from Austin’s kitchen is also included.

Although Belcher won’t give sales figures, he says that Austin’s Pilates DVD has “performed up to expectations” and has been placed with most mass merchants, including Kmart, Wal-Mart, and Target.

Austin has heard from fans who say they bring the Pilates DVD on business trips and play it on their laptop computers. “The beauty of DVD is the convenience factor,” the fitness expert says. “You can pick and choose what you like best.”

EXERCISING NEW OPTIONS

While DVD is much more functional than VHS, its high price will be a tough hurdle. Current fitness tapes are priced at $9.95 or below, but most suppliers are releasing DVD fitness product priced at $19.95. Anchor Bay Entertainment is tackling the issue by pricing its Sept. 11 release of Basic Yoga for Dummies and Pilates for Dummies at $14.95 each.

Anchor Bay senior brand manager Michelle Rygiel stresses that the company isn’t skimping on quality: “In most cases, you are getting two workouts on each disc, and we’ve included an ‘instructor cuing only’ feature,” which allows viewers to hear the instructor without having to hear the instructor speaking. “We’ve tried to keep fitness DVDs affordable by concentrating on the features that add real function.”

While exercise DVDs have just begun to hit the market, online retailer Amazon says the category is popular enough to warrant its own virtual room within its DVD store. The dedicated area was added to the Web site in June.

Jenny Brown, Amazon editor in chief of DVD and video, says that a number of DVD fitness titles, including All Day Yoga Workout from Living Arts, Denise Austin’s Pilates, and Yoga Zone’s Sculpting and Yoga for a Strong and Healthy Back, have sold well.

But Kathy Smith’s Kickboxing, which was the first fitness program released on DVD, was not embraced by Smith’s core audience, Brown says: “It seems that her fans skew a little older than the average DVD consumer.”

Smith, who has been a leader in the category for more than 20 years, will release her second DVD title, Moving Through Menopause, Dec. 4 through Sony Music Video. A point that hasn’t been determined, but it will not exceed $20, according to a Sony representative.

The program combines a full workout and interviews with doctors and a new feature called “Voyage Through Menopause” which includes a list of questions for women to ask their doctors, recipes, and articles about nutrition. Pour of Smith’s catalog titles will also be available on DVD in October.

DVD Makes Strides In Home Fitness

GET ’EM WHILE THEY’RE HOT: Amazon.com director of merchandising for music and video Bill Carr has an idea for selling more DVD-Videos: Allow consumers to pre-order a movie while it’s still in theaters. The Web retailer pre-sells nearly every DVD title when its street date is announced, which usually happens about eight to 12 weeks ahead of time. When the title is released, consumers receive an e-mail from Amazon letting them know their purchase is on the way.

Amazon began pre-orders for the DVD in January, one month after its theatrical release. It was issued on DVD in June and premiered at No. 1 on the VideoScan sales chart. Currently it ranks No. 14. Looks like a win-win strategy.

MILLER TIME: MGM Home Entertainment has belled up to the bar with the Miller Brewing Co. for a Halloween promotion.

Running throughout October, consumers (21 and older, of course) who purchase a 12-pack, 24-pack, or 30-pack of Miller Lite, Miller Genuine Draft, or Miller Genuine Draft Light will receive a coupon good for $2 off the purchase of an MGM DVD. The coupon is located on the beer packs and can be redeemed instantly at video stores. Consumers can choose from more than 66 titles, including The Silence of the Lambs, Stigmata, and Carrie. MGM will place the promotion in some 40,000 retail locations, ranging from supermerkets, convenience stores, and mass merchants to drugstores and liquor stores.

In addition, Miller will include a $1-on-pack coupon for a VHS title. Consumers can also purchase The Silence of the Lambs, Stigmata, or Carrie on VHS for $4.99 through a mail-in offer.

WORLD-CLASS CONTEST: Virgin Megastores, the Criterion Collection, Home Vision Entertainment, and the Sundance Channel will offer consumers a chance to win a DVD player and a selection of classic foreign films.

Through Aug. 14, consumers who visit any of Virgin’s 18 U.S. stores can enter the Classic World Cinema From the Criterion Collection Sweepstakes. Consumers can also enter online at virginmeg.com.

In addition to the player, the grand-prize winner will receive 11 DVDs, including The Seventh Seal, Grand Illusion, and Seventh Samurai.

The Sundance Channel has been airing some of the films through a separate promotion with Criterion. Criterion titles are distributed by Home Vision. The cable channel will air ads for the Virgin sweepstakes until the entry deadline. The winner will be announced Sept. 10.

OOPS! ... World Wrestling Federation videos will be distributed by Sony Music Video, not Sony Wonder, as reported here Aug. 4.
Building A Better DVD

Special Features And Surprise Extras Add Excitement To The Format

By BRYAN REESMAN

The rapidly expanding DVD market has revolutionized home entertainment like never before. DVDs are resuscitating the home-video business in the same way videotapes revived the movie business 20 years ago, but today, instead of just selling their films on a superior format, many studios are including additional materials in an effort to enhance a consumer's viewing experience as well as increase studio revenues.

One could easily dive into a chicken-or-the-egg debate about which came first, special features or the demand for them. But by now, the DVD-buying public simply expects them. I'll tell you what we have found from research and experience, remarks Lewis La Grone, executive director, marketing, self- through for MGM Home Entertainment. "The consumer wants special features that complement rather than compete with their experience of the film. So what we put on DVDs, we try to make within the tone of the film. We want the special features to shed insight into the film itself."

VALUABLE INSIGHT

Special features on DVDs can serve many functions. They can offer behind-the-scenes peeks into the films, presenting alternate endings and deleted scenes and a new perspective on the filmmaking process. Sometimes a DVD release can even recontextualize a film for the public.

"Fight Club was a film that polarized opinions across the board," remarks Peter Staddon, senior VP of marketing for Fox Home Entertainment. "People loved it, people hated it, people didn't understand it. I think it was [Roger] Ebert who said that he hated the film but he loved the DVD. We used the special features on the DVD as a way of getting deeper into the story and showing people what the film was trying to do and how it was trying to do it," Staddon credits the participation of director David Fincher as a key to the success of that title.

With the DVD market expanding more rapidly than VHS did at its inception, filmmakers and studios are actively attuned to this new format and its strong market potential. "In 2001, filmmakers are a lot more aware of the benefits of DVD than they were [a few years ago]," observes Michael Stratford, VP of DVD programming and content for Columbia TriStar Home Entertainment. "They see an opportunity to archive the experience of making a film, so often they're inclined to participate with us in the early stages and provide access and materials throughout the production."

"When we do production now, we're actually talking, at a script stage, about what else we can do—whether it's a deleted scene or an outtake that won't be part of the movie—that we could produce just for the DVD," explains Ken Graffeo, senior VP of marketing, Universal Studios Home Video. "It is a studio-wide focus, and we're working very closely with our theatrical marketing [department] to see if there's certain content that, rather than using it in publicity, they can hold for the DVD to give it that exclusivity."

Given the proliferation of DVDs in the past two years, it seems that newer releases have more materials available for inclusion as special features. "You might think that, but look at what we did with Cleopatra," Fox's Staddon points out. "Most of the talent is no longer with us, but we were able to get a lot of archival material that explained the context of the film within the history of Twentieth Century Fox. We commissioned a two-hour documentary that went on the disc, and that's been very well received."

Special features on DVDs vary radically from title to title and studio to studio. While documentaries, deleted scenes, trailers, commentaries and even DVD-Roms are becoming standard extras for many companies, others are trying to push the format further.

BEYOND THE BASICS

Universal's Bring It On includes pop-up capsules with facts about the film and its subject matter of cheerleading. MGM is doing a similar thing for The Terminator; random interviews from the crew pop up when the viewer passes over a certain portion of the menu selections. Fox's X-Men allows deleted scenes to be programmed back into the movie with minimal pauses. Columbia TriStar's Men in Black offers a scene- editing workshop by which consumers can view multiple angles from one scene, edit them together as they see fit, then view the final results.

New Line Home Entertainment has developed a whole new series, called Infinifilm, with pop-up features. When a consumer watches a movie in Infinifilm mode, pop-up windows offer links to sections of special features on the DVD. Thus, if someone wants to watch an excerpt of a documentary on the Cuban Missile Crisis pertaining to a...
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World Radio History
VHS, according to Poppe. June, DVDs from both of these shipments of its VHS counterparts sold better on DVD than it is on VHS. Pearl Jam debuted on the sales charts as the two biggest sellers, thereby demonstrating how the format has replaced it, and consumers are looking for a new way to experience their music. They have sought out DVD, says Bruce Resnikoff, president, Universal Music Enterprises. Label executives also see this phenomenon as an opportunity to release catalog product in a new way.

Capitol Records has just released Dean Martin: That's Amore, which features 25 performances. The program was previously aired on PBS, but this release offers bonus material only available on DVD. "As technology gets better, there are more streams of revenue. If you buy a DVD player, you are a new cus-

The Format Captures The Energy Of Live Performance And Provides Insight Into The Artist

BY DEBBIE GALANTE BLOCK

Whether or not fans of Pearl Jam and Christina Aguilera would be in a room together may be questionable, but, in early June, DVDs from both of these artists stood side by side on the sales charts as the two biggest sellers, thereby demonstrating how the DVD music-video audience has broadened. Pearl Jam: Touring Band 2000 has shipped 85,000 units and has scanned about 60,000 units so far, according to Chris Poppe, VP marketing, Epic Records. Although similar statistics were not available for Aguilera's My Reflection (Image) at presstime, the story is generally the same. Fans are clamoring for music video on DVD. Pearl Jam debuted on the DVD sales charts at No. 1 and is selling better on DVD than it is on VHS, according to Poppe.

DVD music-video shipments rose 35.2% from 1999 to 2000, while shipments of its VHS counterparts dropped 8%, according to Recording Industry Association of America statistics. DVD music-video growth from 1998 to 1999 was 405%. With the exception of the very early days of MTV, when the concept was new, reception of music video on VHS has been lukewarm. Why has DVD sparked so much interest? Better audio quality? Better picture? Random access? Special features? All of the above, according to label executives.

WHAT'S SELLING

Music videos on DVD reportedly outsold VHS in fourth quarter 2000. Classic-rock titles have been the dominant seller, with titles from Fleetwood Mac, the Eagles and James Taylor leading the pack. However, "in the last 18 months, we've seen a big difference in teen DVD sales versus classic rock. Teens are gaining. Hip-hop/rap, which had never charted, is doing so now," says Mindy Pickard, VP music programming, BMG Entertainment. Playing a part in the gain of teenage momentum is thought to be the new video-game platforms, which began with the introduction of the PlayStation 2 late last year. Microsoft's Xbox, expected to debut this fall, also plays DVDs. In many cases, the game consoles are a family's first experience with DVD.

Kids and baby boomers are not the only ones buying DVD, however. The older demographic is kicking in, as well. Columbia Records has put together 21 DVDs based on the A&E television show Live by Request. Soon to be released is Live by Request, Tony Bennett: All Star Tribute (Columbia).

Danny Bennett, son and manager of Tony Bennett, as well as the executive producer of the Live by Request series told Billboard that DVD is an open slate, which creates a lot of excitement for artists. "Artists have struggled for years in the studio to capture 'the live moment.' Now, we can offer the 5.1 mixes people have been hearing in the theaters since Star Wars, but were rarely able to experience in the audio world," he says. Other artists with titles to be released in this series include Johnnny Mathis and k.d. lang, as well as Earth, Wind & Fire.

All of this aside, Luke Campbell, formerly of 2 Live Crew, has a slightly different take on the music video. His Freakshow (Vol. 1-7) and Peep Show titles include Luke just hanging out with his famous friends in an uncensored way. The DVD includes music videos from established acts, but also music from new acts on his record label, Luke Records. "Songs like 'Lollipop' and 'Eat the Cookie' are not even released yet, but people are singing them because they're on my DVDs," Campbell says.

Tom Donnarumma, senior VP of sales for Columbia Records, says the company is using a similar mar-

Marketing philosophy. "We're using DVD music video as a tool to break new artists," he says. Earlier this summer, Columbia released Pain and Suffering. The disc, which sells for $7.99, will feature Columbia rock bands, such as the Union Underground and Stereomud. On the disc will be live versions of songs, as well as a video from each group.

WHY LABELS LOVE DVD

What is it about the DVD that has label executives encouraging artists to create for the format? "CDs have been around for 20 years. No new format has replaced it, and consumers are looking for a new way to experience their music. They have sought out DVD," says Bruce Resnikoff, president, Universal Music Enterprises. Label executives also see this phenomenon as an opportunity to release catalog product in a new way.

Capitol Records has just released Dean Martin: That's Amore, which features 25 performances. The program was previously aired on PBS, but this release offers bonus material only available on DVD. "As technology gets better, there are more streams of revenue. If you buy a DVD player, you are a new cus-

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Kids’ Stuff

Will The DVD Market Replicate The Success Of VHS?

By EILEEN FITZPATRICK

In the early days of sell-through video, children’s product, both theatrical and non-theatrical, drove the new category when parents discovered it was cheaper to buy their kids’ favorite programs rather than rent them over and over again. In the DVD market, however, kids product is struggling to find its place in a market dominated by hit movies and catalog titles loaded with bonus features.

The number of kids titles released in the format is one clear indicator that the genre is lagging behind. More than 10,000 titles are currently available on DVD, but, as of June 2001, only 302 of those were children’s titles, according to the DVD Release Report. Approximately 30% of the children’s titles are also feature films.

GETTING A FOOTHOLD

“Right now, DVD is not a very big part of our business,” says Lyric Studios VP of sales and marketing Debby Ries. “We are getting shelf space at retail, but not too much.”

Since 1999, Lyric, now a subsidiary of HIT Entertainment and distributor of the evergreen Barney series, has released six DVD titles from the Barney-branded line. Next year, it will begin releasing DVD from its new Bob the Builder series. Ries says the company can sell about 40,000 units of new titles, and catalog titles sell in the 5,000-unit range. “We’ve released enough product to maintain and hold retail space,” she says.

Warner Home Video VP of family entertainment marketing Ewa Martinoff agrees that, at retail, the goal is to establish the category and not to set impossible sales goals. “We don’t have million-unit sales goals for our kids titles,” she says. “Our goal is to get our foot in the door at retail and get premium placement.”

Retailers such as Blockbuster Video and kids specialist Zany Brainy don’t carry children’s titles beyond feature films, and other dealers only give it limited shelf space. “We’re not buying a lot, because the sales haven’t been there,” says Hastings Book, Music, and Video sell-through video buyer Jeremiah Wheler. “I think it will be one of the last categories to catch up with the rest of DVD. For kids stuff, VHS will still be the dominant format for the next couple of years.”

But Warner, and others, are starting to get the ball rolling. On Aug. 28, Warner will release Teletubbies Baby Animals on DVD, marking the debut of the series on the format. The title is priced at $19.98. Last March, Warner released Our Lips Are Sealed from the Mary-Kate and Ashley Olsen franchise library. The title wasn’t released day-and-date with the VHS release, but Martinoff says the company was “happy with its DVD’s sales performance” and expects the next Olsen twins video release to have a DVD version, as well.

Buena Vista Home Video, which greatly drove the children’s non-theatrical market for VHS, is also cautious about the kids market. The category should get a big boost with the company’s release of a collector’s edition Snow White and the Seven Dwarfs Oct. 9.

THE MORE THE MERRIER

The anticipated player penetration to 30 million households by the end of the year will also expand the market for kids DVD, says Buena Vista president Robert Chapek. “As the proliferation of players grows, the widespread release of titles in multiple formats is one way to gain shelf space,” he says. “We’re definitely juicing up our non-theatrical releases.” On July 17, the company released The Book of Pooh: Stories From the Heart, which was the subject of a happy-meal promotion at McDonald’s.

Warner’s Martinoff agrees that increased player penetration will push the format’s appeal beyond its primarily male audience. “With 28 million to 30 million households expected to have DVD players this year, there will be broader awareness and a lot more female interest,” she says.

Lyric’s Ries agrees. “The bottom line is the adoption rate, and it’s so much faster than from audioset to CD,” she says. “Once someone gets a player, they don’t want to see a VHS tape again.”

With an onslaught of new players expected in the market, many industry observers say the kids market will begin catching up, in terms of title releases.

DIC Entertainment will do its part with the first-time DVD of the animated Madeline’s Manners on Sept. 25, priced at $14.99. Other fourth-quarter animated titles include Mummies Alive! from director Ivan Reitman and Sabrina the Teenage Witch.

Continued on page 77
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The Euro DVD

Hardware Base Grows Apace. So Number Of Titles Should Follow

BY SAM ANDREWS

LONDON—Booming sales figures for DVD have provided Britain's video industry with a large measure of good cheer at a time when VHS sales figures have fallen and the video-rental side of the business has remained flat.

To date, DVD hardware and software sales in Britain and Europe have been tracking the growth experienced in the U.S. By the end of May, Britain had the second-largest installed base of DVD players in Europe, at 1.59 million machines, a penetration of 6.6% of the country's 24 million television households. France was Europe's biggest DVD nation, with 1.69 million players installed in its 22.5 million TV households, a penetration rate of 7.5%.

While the business may be growing, one of the major concerns of the home-entertainment corporations operating in the region is that player manufacturers will under-estimate demand in the all-important upcoming fourth quarter.

SUPPLY AND DEMAND

"The biggest hardware issue we have at the moment in Europe is convincing the Japanese manufacturers that the demand is there; otherwise, we will be out of stock, as we were at Christmas 2000. While the market achieved sales of 3.8 million units, we think that we could have hit over 4 million had the stocks been there," says Ron Sanders, VP Europe for Warner Home Video Europe.

A further complaint voiced by software retailers is that DVD players are something of "a best-kept secret" in the major electronics stores.

"Usually, the players are at the back of the store with no real effort given toward sales," says Garry Blackman, senior product manager for video at Virgin Retail. "Also, the confusion regarding 'recordability' still has not been resolved. This will increase when DVD Audio gains a higher profile."

Warners' research predicts that demand for DVD players will reach around 10 million units in Europe this year, with around 2 million of those in Britain, where the installed base will leap from just over 1 million in 2000 to more than 3 million. The growth will make the U.K. Europe's No. 1 territory, in terms of player ownership.

The jump in hardware ownership in the U.K. should also see a huge rise in sales in the fourth quarter 2001 and first quarter 2002 from the 16.6 million discs sold in 2000. Latest figures from the British Video Association show that, by the end of May, around 10 million discs had been sold. According to industry estimates, the 2001 total will reach more than 35 million discs, worth around £560 million ($784 million) at the consumer level. The big releases slated for later this year include Hannibal, Pearl Harbor and Bridget Jones's Diary.

How far that value is maintained is an issue that could be affected by a European Commission probe into DVD pricing announced in June. EC Competition Commissioner Mario Monti not only invited submissions on a perceived difference in EU DVD prices compared to those in the U.S. but also said he would investigate the whole system of regional coding. The system, he said, "could be used as a smoke..." Continued on page 68.
Music Tracks in Stereo and 5.1 Surround

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screen to allow firms to maintain artificially high prices or to deny choice to consumers.”

The British Video Association, the trade group that represents U.K. video distributors, was quick to rebut the EU’s charges. “DVD Videos are more expensive in the U.K. than in the U.S., but then so is everything; it is a larger market, and there are economies of scale,” says director general Lavinia Carey. “U.K.

VAT is higher, the minimum wage is higher, retail space and fuel is more expensive, stores are smaller on average. Look at anything from [athletic shoes] to cars, and they will be cheaper in the U.S.” Blackman adds that the issue of regional coding had “all gone very quiet until the EU investigation,” implying that the issue is no longer a burning one now that the range of Region 2 movie discs is much greater than a year ago.

FEATURE PRESENTATIONS

The price-comparison issue may be because film is the predominant DVD genre; it takes around 83% of the market compared to just over 50% on VHS. Blackman is waiting for DVD to signal its full development into a mass-market product by offering the complete range of titles seen on VHS—a format he describes as “not dead yet, but the patient is ailing fast.”

“Action films are the big sellers,” he says. “Music should perform better than it currently does, because of the sound, track access and the potential for extras. As for special-interest titles, these will come as the format becomes more mass market.”

DVD has, however, breathed fresh life into the genre of international cinema. Indie labels Artificial Eye and Metro Tartan have banded
Virgin Retail's Garry Blackman is waiting for DVD to signal its full development into a mass-market product by offering the complete range of titles seen on VHS—a format he describes as "not dead yet, but the patient is ailing fast."

"Those independents left have been so slow to react to things like DVD, where Blockbuster has embraced it," says Phil Crace, managing director of U.K. independent video distributor New Millennium. Crace has even begun offering rental dealers a free DVD with every VHS film bought at £29.95 ($45) to boost sales.

Part of the problem has been the lack of an industry-wide window for DVD rental. Distributors, such as Momentum Pictures, which is owned by Canada's Alliance Atlantis, Fox Pathé and Buena Vista, have introduced rental windows to the applause of retailers. Others argue that it is too soon in the format's life cycle to introduce a window.

Wherever they stand on the rental-window issue, distributors' minds are focused on one key issue in the DVD-rental market: Just how good are the movies?

Distributors rarely put second-string titles onto DVD, a tacit admission that there isn't the level of business out there to justify the extra production costs involved. The effect of this has been to make retailers further hone their overall buying decisions. As Michael Senker of independent chain VidBiz comments, "If it is not good enough to put out on DVD, why should my customers rent it on VHS?"

The rental market is now an industry-wide concern. The impressive boycott by nearly all independent rental and video stores during the summer of 2001 is a testament to the effects of the two-month window. While Blockbuster has made the most of the format, the independent stores have not yet been able to provide the same level of profits, which is why they are now focusing on the rental market.
The Audio Angle

DVD Audio Gives Quality Sound Its Overdue Respect

By CHRISTOPHER WALSH

The introduction of DVD Video was great news for audio. Prior to DVD, audio was an afterthought, at best, in the world of all things video. From the tiny, cheap mono speaker in early television sets, forward. Frustrating to audio engineers, the near-total lack of attention afforded sound in favor of picture was an unfortunate fact of life.

No more! In the age of DVD, which offers the first true convergence of high-resolution audio and video in a consumer format, audio has finally been given the respect it had long been denied. This respect is written into the DVD Video specification, which provides 96kHz/24-bit stereo capability—a tremendous leap forward from the 44.1kHz/16-bit compact disc—and 5.1-channel audio that, despite the necessary "lossy" encoding scheme, is nonetheless a marvelous feature.

Consumers, it has been well-established, have taken to DVD. Estimates of installed DVD players approach 30 million, and ample numbers of DVD titles continue to grow.

IS IT LIVE OR IS IT DVD?

Now, however, DVD Audio has been introduced, allowing consumers, for the first time, a kind of access to the recording studio itself. The format, which makes use of Meridian Lossless Packing (MLP), a "lossless" algorithm developed by equipment manufacturer Meridian, makes sampling rates from 44.1 up to 192kHz available. While the highest sampling rates, 176.4 and 192kHz, limit a DVD Audio to two channels, 96kHz/24-bit audio can be delivered in 5.1 surround, granting an experience greatly surpassing the compromise of the 2-channel, 16-bit/44.1kHz CD.

"In the past, we've always made a master tape, if you will," explains producer John Kellogg of Dolby Laboratories. "The mastering engineer completes the pristine, gorgeous master tape, and from that we've always sold music to consumers on some 'dumbed down' version, whether it was a cassette, LP or even the compact disc. Everybody understands this is really good and it's digital, but it's not the same as listening to the master. With DVD Audio, whether it's stereo or 5.1, what we're doing now is giving the consumer the opportunity to have the master tape. You can literally listen to the master tape at home. That is one of the paramount things that DVD Audio was built on: giving the highest pristine quality."

After being plagued by delays related to concern over copy protection, DVD Audio was finally launched last autumn, when the Warner Music Group, along with boutique labels Silverline and Immergent (of the 5.1 Entertainment Group) and SurroundedBy Entertainment began to introduce software. Titles, trickling out at first, are growing monthly, covering various genres and a mix of new and catalog recordings, though the latter is currently in greater evidence.

It is that rich catalog that may ignite the consumers' appetite for DVD Audio and the sonic superiority contained within. For the millions who bought Fleetwood Mac's Rumours on vinyl, replacing that scratched LP with a compact disc was common. But who wouldn't appreciate the experience of listening to that classic set from six discrete sources, at 24-bit, 96kHz resolution? Warner has released it on DVD Audio, remixed by original mix engineer Ken Caillat (now of the 5.1 Entertainment Group). And there is plenty more where that came from. Elliot Scheiner, who recorded Van Morrison's Moondance in 1969, remixed that classic in April of this year.

Another title, Jackson Browne's Running on Empty, revisited for DVD Audio by original engineer Greg Ladanyi, opens an abundance of possibilities enabled by DVD. Continued on page 72
COMING SOON IN 2001

DIZZY GILLESPIE  Dizzy Gillespie at The Royal Festival Hall
ELTON JOHN  Classic Albums : Goodbye Yellow Brick Road
ELVIS PRESLEY  Classic Albums : Sun Sessions
LOU REED  Classic Albums : Transformer
THE DOORS  No One Here Gets Out Alive - The Doors’ Tribute To Jim Morrison
TEA PARTY  Illuminations
WU TANG CLAN  In Concert

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Recorded in hotel rooms, in a bus and in lounges, as well as on concert stages, the *Running on Empty* DVD Audio promises to bring the listener fully into each divergent setting. "You’ve never heard anything more stunning in your life," says Rory Kaplan of DIS, a pioneering group in multichannel music with their 5.1 music CDs, and, now, DVD Audio titles. "You’re right there in the hotel with these guys. You’re right on stage."

The production community is not alone in its enthusiasm. Most artists immediately grasp the potential to more completely convey their vision to audiences. "When I sat down and heard our first album, it was very emotional," says Mick Jones of Foreigner, whose eponymous debut is now on a DVD Audio packed with extra features (Foreigner’s 4 has also been remixed for the format). "That’s when I started to get an idea of what this was all about. Because it does take it to another level. It opens everything up, and it does give you the feeling that you’re in the middle of it, like standing in the studio."

The founders of Blue Man Group, the wildly popular theatrical performance that has spread from New York to Boston and Las Vegas, were thrilled at the opportunity to mix their unique, percussion-laden music in Surround Sound, bringing an enthusiasm for DVD refreshment in its technical innocence. "It’s the standard thing that everyone says, to the point that it gets boring," says Blue Man Group’s Chris Wink. "We had just gone through a mix experience [for the CD version of Audio] where we were happy with what we had done, but there were definitely some songs where we had made compromises. We did this, and, suddenly, it was 'just put it over there.' For us, we have too many instruments to fit into a stereo spectrum."

**EXPERT EARS**

Attention to sonic integrity is critical in the preparation of a DVD. At Capitol Studios in Hollywood, Michael Frondel says Capitol’s popularity for DVD projects is due to ample experience in perfecting the listening environment, as well as storage formats, for which he prefers 2-inch, 8-track analog. "I did some tests in various formats," says Frondel. "I simultaneously mixed to 2-inch 8-track and to the Mackie HDR24/96 hard-disk recorder with Apogee PSX-100 converters. The results were staggering. I like what analog does to audio. It is warm, it is broad, it is clear and open. The audio on the digital was comparable, and we had a backup."

Additionally, Capitol has an alliance with Henniger Media Services, which provides DVD authoring for the recording and mastering facility. "We’re able to deliver something that we feel has a stamp of quality on it," says Frondel. "We’re very careful about how we treat audio."

As Kaplan of DIS notes, the installed base of DVD Video players is immense and growing, while...
DVD Audio players, which read the MLP audio stream on a DVD Audio disc, are far fewer in number. "So if you don’t have backward compatibility, you’re limited in number." To that end, most DVD Audios include Dolby and/or DTS encoding for playback on DVD Video players. "We've got a lot of people out there who haven't gotten up to the players with the ability to play the master portion," adds Kellogg, "so all we're doing is ensuring that they can hear the mix, and then, as they do their upgrade path, they'll be able to enjoy the master tape."

But in terms of fidelity, how high is too high? In other words, at what point does sonic superiority become impractical in the current marketplace? SurroundedBy Entertainment, a one-year-old company, promises "DVD Audio software of exceptional artistic and technical merit," according to president Jim Mageras. SurroundedBy creates and licenses content specifically and exclusively for the format, with titles including Bobby Short's Piano and Debussy Preludes Book I & II, featuring Joan Rowland. But, says Mageras, his decision not to include lossy compression schemes on his DVD Audio titles—thus preventing backward compatibility—has hurt sales.

"As soon as retailers realized our discs weren't backward compatible, they totally did a reversal on us," says Mageras. "There's a feeling amongst retail that, for reasons of marketability, these discs have to be made compatible with the existing base of hardware. We're so committed to DVD Audio, and we put so much into our work. Ultimately, we would have to sacrifice or degrade something to make our products backward compatible, and we're not willing to do that. If we're trying to launch what is the most exciting format ever for music, I don't see how that serves us well."

"The mastering engineer completes the pristine, gorgeous master tape, and from that we've always sold music to consumers on some 'dumbed down' version, whether it was a cassette, LP or even the compact disc. Everybody understands this is really good and it's digital, but it's not the same as listening to the master. With DVD Audio, whether it's stereo or 5.1, what we're doing now is giving the consumer the opportunity to have the master tape."

—John Kellogg, Dolby Laboratories

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By STEVE TRAIMAN

DVD viewers have another varied assortment of DVD releases and boxed sets to look forward to with this highlight list of titles due in stores from mid-August through October. This brings the total number of titles this year to more than 3,000, for about 11,000 since the March 1997 launch of the format. Additional releases for November and December will appear in the upcoming "Retailers' Holiday Buying Guide" in the Sept. 15 issue.

Major DVD releases already announced for this period include The Mummy Returns, The Godfather Trilogy, Snow White and the Seven Dwarfs, Star Wars: Episode I The Phantom Menace and Dr. Seuss' How the Grinch Stole Christmas. Expected by year-end are The Grinch, How the Grinch Stole Christmas, The Godfather Trilogy, Snow White and the Seven Dwarfs, The Mummy Returns, Sabrina's World; Seven Days to Monster, and the Pea; Public Enemy: Live from the House of Blues; Randy Travis Live; Revenge in the House Of Usher; Rocco and his Brothers; Schizo; Sir Georg Solti/Maestro; Slapstick Encyclopedia (BX), The Sleeping Beauty; Suzanne Ciani: Natura Poetica; The Tiger of Eschnapur; Torpedo Bombers; The Veil; The Wedding Party; The Who: Live at the Royal Albert Hall, and more.

Coming Attractions

By STEVE TRAIMAN

DVD International/Naxos

The Australian Outback
Beethoven: Symphony No. 6;
The Complete Aquaria Collection (5); Elgar: Cello Concerto; The Fireplaces; Grieg: Peer Gynt; Morning Star Trilogy: The Call, Caught Between Worlds, Dimensional Connections; French Festival; Mahler: Symphony No. 1; Night Music Vol. 2; Oceana; Kennedy; Stacy Keach as Hemingway.

Elite

Drive-In Discs Vol. 3: The Hand/Id Bury the Living; That Little Monster.

First Run

Forgive and Forget, Surrender Dorothy.

Fox


Golden Books

Frosty the Snowman/Frosty Returns, Holiday Classics Collection (3), Rudolph the Red-Nosed Reindeer, Santa Claus Is Comin' To Town/The Little Drummer Boy, Home Vision/Criterion.

Dreyer BX

Closely Watched Trains, Notorious, Rashomon, The Ruling Class, Shanghai Express, Shop on Main Street, The Vanishing.

Buena Vista

Disney's Whispers: An Elephant's Tale, Dumbo (AE), Snow White, South Pacific, Spy Kids.

Columbia TriStar


BMG (Arista, Live, RCA, Special Products)


Anchor

Bad Boys; The Beastmaster (LE); Business is Business; Dario Argento: Opera & Suspizia; Dr. Jekyll and Sister Hyde; From the Hip; Heathathers (LE); Elvira, Mistress of the Dark; A Girl Named Katie Tipple; Halloween 4 (LE); Hiding Out; Link; Lust for a Vampire; Maniac (LE); Paul Verhoeven Gift Set; Schlock; Space Camp; Thomas & Friends: Best of Thomas; Vamp; The Watcher in the Woods (LE); The Wicker Man (SE).

Artisan

Basic Instinct (SE), Blair Witch Promo, Center of the World, Deadly Invasion, Dead Simple, Deep in the Woods, Ginger Snaps, Halloween Promo, Hostage High, Last Warrior, Luck of the Draw, Poison, Replicant, Road Dogz, Shark Promo, Start-up.com, Total Recall (SE), Urban Promo, Wishmaster 3.

Kino

Carnegie Hall, Last of the Blue Devils.

Lions Gate

(Avalanche, Trimark)

Christy: A Change of Seasons; Killer Instinct; King's Guard; A New Beginning; Return of the Living Dead 3; Return to Cutter Gap; Sabrina's World; Seven Days to Live; Smiling Fish and Goat on Fire; South of Heaven, West of Hell.

Media Blasters


MGM

Audrey Rose; The Beast Within; Blow Out (SE); Breeders; Candyman 2; Carrie (SE); Count Yorga; Dressed to Kill (SE); The Dunwich Horror; Eddie and the Cruisers; Fiddler on the Roof; The First Power; The French Lieutenant's Woman; Hannibal (SE); Haunted Honeymoon; Home for the Holidays; The Howling: Invaders From Mars; Irma La Douce; The Island of Dr. Moreau; It! The Terror From

Continued on page 76
THINK ALL ADULT DVDS ARE CREATED EQUAL? THINK AGAIN

DEVINN  STEPHANIE  JENNA  SERENITY  SYDNEE

WICKED, THE MOST HIGHLY ACCLAIMED DVDS IN THE BUSINESS.
That Challenged the World; Planet of Vampires; The Princess Bride; Solomon’s Mines; Little Man Tate; Mars Needs Women; The Monster That Challenged the World; Planet of Vampires; The Princess Bride (SE); Republicus; Sayonara; Scanners; The Terminator; Theater of Blood; Twice Told Tales; Under Fire; Vampire; The Woman in Red.

foot, Kurt Cobain: Teen Spirit.

Mars Needs Women; The Monster From Outer Space; King Dino, Mad, Mad World; Killer Klowns Beyond Space; It’s A Mad, Mad, Mad, Mad World Returns; I Never Promised You a Rose Garden, The Nest, Rock 'n' Roll High School, The Terror in London/the Haunted House.

Music Video Dist.

New Concorde

New Line/Warner
Music Video Dist.

New Line/Warner
Continued from page 74

Beyond Space: It’s A Mad, Mad, Mad, Mad World; Killer Klowns From Outer Space; King Solomon’s Mines; Little Man Tate; Mars Needs Women; The Monster That Challenged the World; Planet of Vampires; The Princess Bride (SE); Republicus; Sayonara; Scanners; The Terminator; Theater of Blood; Twice Told Tales; Under Fire; Vampire; The Woman in Red.

Music Video Dist.

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New Line/Warner
Music Video Dist.

New Line/Warner
Continued from page 74

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Music Video Dist.

New Concorde

New Line/Warner
Music Video Dist.
"If you look at the VHS market, family and children's is 39%," says DIC executive VP of home entertainment Don Gold. "DVD is 10%, but it's grown from 5% last year. We think it's the last big genre for collecting."

Preschool players such as The Baby Einstein Company are also getting into the DVD game. Baby Doolittle World Animals was released through Artisan Entertainment. Last year, the companies began releasing several titles from the Baby Einstein library on DVD. Big Idea Productions has begun releasing the popular Veggie Tales series to DVD. The latest will be Veggie Tales Ultimate Silly Song Collection, Sept. 18, priced at $14.99.

ADDED FEATURES
Like theatrical titles, some companies are including extras and bonus features that can range from a game or activity to behind-the-scenes footage.

On Teletubbies Baby Animals, for example, Warner is including a special parent and caregiver section that includes an interview with Teletubbies creators Anne Wood and Andrew Davenport about how they created the series. In addition, the DVD has a section that enables viewers to interact with barnyard animals, including piglets, calves, chicks and rabbits. In total, there are 39 minutes of extras on the disc. "We saw that there was a lot of interest from parents about what the series is about, and we've provided them with that insight," says Martinoff.

Lyric's Ries says that the company has received positive feedback from the games and coloring sheets included on some of its DVD-ROM releases, but it is still evaluating whether or not to include extras on a title-by-title basis.

"With DVD-ROM, there's a big debate because [not everyone has] a computer," she says. "Then the DVD-ROM features would mean nothing to you."

DIC is leaning toward providing a few extras, but doesn't want to go overboard. "It comes down to bells and whistles or simplicity," says Gold. "Most kids just want to watch the movie and don't need all the extras."
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The 35-Plus Schism: Upper Demos Warm To Heavier Rock

BY MARC SCHIFFMAN
Airplay Monitor
NEW YORK—As young and aggressive as they are, such bands as Tool, Tonic, Disturbed, Godsmack, and Saliva are finding a comfort level with rock radio's upper demos—at least sometimes.

A survey of various researchers finds an overall trend of greater acceptance by men in their 30's of some harder rock, though it's still on a song-by-song basis.

Edison Media Research's Jayne Charneski drew a lot of attention lately with her study of how hip-hop has made inroads with young rock listeners but not with listeners older than 25. But, she notes, with recent hard rock, the line is closer to age 35 and is blurring; the music, it turns out, may be less polarizing.

"Formulas like to draw those dividing lines," Kelly Music Research's Tom Kelly says, "and as recently as a couple of years ago, we did see those dividing lines go up, but my observation is some of those walls are coming down. It's OK to play some of this rap rock on the stations we never would have heard it played on before."

Kelly has found that "looking over the info for 35- to 44-year-olds, there is an increase from April to August of the average mean score from 3.13 to 3.27 among active rock partisans. It may not look like a lot, but statistically it's significant!"—especially when cast against other demos he looked at for this story. Among the 25-44 set, the average mean score was flat. On the 18-24 front, it was slightly down.

"MORE INCREASE IN ACTIVE LISTENERS"

Looking at a song like Godsmack's "Greed" among active listeners, "the scores are higher on that track today," Kelly says. "And they're significantly higher in 35-44, from 3.45 to 4.05." Linkin Park's "Crawling" has also seen a general increase with overall active listeners and a significant increase in the upper demo. "This music is not just appealing to 18- to 24-year-olds," Kelly says. "We're seeing growth in 35-44 without heavy negatives."

The biggest gap in acceptance on the Edison table was with Disturbed's "Down With the Sickness," where 62% of 18- to 26-year-olds gave it a four or five, while only 44% of the 37-34 set did. But on Godsmack's "Awake," the margin is much narrower, and more than half of the 27-34s are giving it a strong positive score. Staind, not surprisingly, has both demos giving its song a more than 60% positive reaction. The Cult's "Rise" is the only song in this data set where 27-34s are outscoring 18-26s, which likely reflects the act's longevity and familiarity with the upper demo.

Consultant Liz Janik says that with adults who grew up listening to Stone Temple Pilots and Pearl Jam, "their ears are tuned to today's harder rock. As they grow older, the opportunities for the format will grow older."

If the early results pan out, programmers need to see that as a positive for both heritage and active rockers. The former can start bringing in some younger listeners attracted to the hipness factor of a Godsmack or Limp Bizkit, and the latter can give an upper-demo rock station a chance to run for its money by holding on to some cross-cuing older listeners who will sit through Staind, Godsmack, Incubus, and Tonic on an active rocker before punching back to their heritage home of rock'n'roll.

A STRANGE DICHOTOMY

WEBN Cincinnati is currently experiencing a strange dichotomy. Its 25- to 34-year-old segment of the audience is the least receptive to new music, while its 18- to 24-year-olds and 35- to 49-year-olds mirror each other in their acceptance of it.

PD Michael Walter says, "Our younger end of the audience and older end of the audience seem to be a little more like-minded, both on their classic rock and their acceptance of the new rock. It may have a lot to do with the fact that some of them are the children of the folks in the other demo."

That said, Janik cautions, "It's a very big mistake to assume the age range is all-embracing of that sound. What we're talking about is the fringe sound of the format. Every format has its fringe. This is the cutting edge or heavy metal of today's rock."

No one is ready to declare an overall victory for a Disturbed or Godsmack among the over-30 set. Jones Radio Networks (JRN) director of rock and pop programming Steve Young says, "It's band by band and song by song."

Core Call Out's Jodie Renk still sees firms of acceptance along age lines. But that changes with the hits. "If a song is No. 1, it is No. 1 with the same kind of passion, young or old equally." That's a change from early 2000, Renk says, when "two-thirds of harder music's support was coming from the younger end, even with hits."

Renk notes that the song itself has a lot to do with how it reacts among the different age groups. "What's different is their tolerance for the middle of the pack and lower-end stuff. The younger people respond more favorably. They don't dislike the mediocre. The older end is more discriminating."

EASE IN CAREFULY

While today's harder-edged new music can make it even in the heritage rock world, it must be eased in carefully. Janik points out that a good example from the active side of the fence is the way WLZR (Lazer 103) Milwaukee builds its broad demographic coalition. "If you study the active stations like Lazer, look at their currents and they seem like an active or extreme station, but if you listen to the gold, they're playing the right '80s rock to keep 25-39 solid."

Clear Channel/Houston director of FM programming Jim Trapp has developed a handy system in that market. He starts the unfamiliar songs on modern KTBZ, watches the research, and then tests the songs on KLOL or adult top 40 KHMX (The Mix) "to see if the natural curve duplication will build up in one of those two directions," he says. "You use your new-music stations to filter through what will work."

But music is cyclical, and therefore the biggest balancing act of all may still be ahead. As more and more upper-demo listeners feel comfortable with Disturbed, Kelly warns, "at some point it could alienate an 18- to 24-year-old."

"Just as one song might react differently than another with the 35-plus set, so, too, are there various disparities among 35-year-old listeners, especially if you consider a 35-year-old modern fan vs. an active listener of the same age, JRN's Young says, "The active rock partisan is likely to be more mood-driven. He wants the tempo and intensity. He wants to rock. The modern partisan is more likely to be song-driven, looking for new songs, adventurous songs, and not just the hard-rock stuff."

Kelly points out another difference between the two camps: His research shows "the modern partisans by definition tend to be more open and accepting of newer stuff than the upper-demo active rock partisans."

Still, Kelly finds "compatibility between the active and modern rock partisans. Is it a homogenization of the music? Are we all driving back toward the center again? I don't know."

"It's too early to say that we're back at the center" of the musical cycle, Kelly concludes. "It's an ever-changing, ever-evolving thing measuring opinions about music. One thing we know about people's opinions is they never stay the same."

Marc Schiffman is managing editor of the rock and top 40 editions of Airplay Monitor.
MTV’s 20th B-DAY BASH: When it comes to throwing parties for itself, no TV network does it quite like MTV. The channel’s 20th-anniversary celebration—MTV2O: Live and Almost Legit, which took place Aug. 1 at New York City’s Hammerstein Ballroom—was part concert, part reunion, part pop-culture spectacle.

The evening got off to a rousing start with a meeting of music from different generations. Young modern rock band Sum-41 began with its current hit, “Fat Lip,” which turned into a medley of Beastie Boys’ “No Sleep ’Till Brooklyn,” Mötley Crüe’s “Shout at the Devil” (featuring former Crüe drummer Tommy Lee on drums), and Judas Priest’s “You Got the Love” (featuring former Priest vocalist Rob Halford, who contributed searing vocals.

The energy fell a few notches when TLC took the stage next. Singing (or was it lip-syncing?) the hit “Waterfalls,” the trio performed satisfactorily but seemed to be going through the motions, and the performance looked somewhat forced.

Luckily, Billy Idol performed next, and he reminded people what a live MTV concert experience should be: raw, energetic, and full of attitude. With his trademark sneer, Idol and his band (including longtime collaborator/guitarist Steve Stevens) gave a spirited rendition of “Rebel Yell.”

Kid Rock, without his Twisted Brown Trucker band, bucked the night’s trend of performing only the biggest hits. Starting off with an abbreviated acoustic medley of “Cowboy” and “Only God Knows Why,” Rock was then joined by guitarist Billy Gibbons of ZZ Top in a bluesy number called “If I Was President.” The song probably left many people in the audience puzzled, as Rock rambled on about how if he was president, he would put a camera in the Lincoln bedroom and make his concerts free. This set was for hardcore Kid Rock fans only.

The all-star highlight of the evening was the unforgettable hip-hop medley that brought together Run-D.M.C. (“Walk This Way”), Salt ‘N Pepa (“Push It”), and Naughty by Nature (“O.P.P.”)

Busta Rhymes (“Put Your Hands Where My Eyes Could See”), Ja Rule (“Holla Holla”), and P. Diddy (“Mo’ Money, Mo’ Problems”). Shout-outs to the late Notorious B.I.G. and Tupac Shakur were augmented by poignant video footage of the slain artists.

One moment during the concert perfectly encapsulated the spirit of MTV, this was it. The audience was enthralled.

Mary J. Blige brought the most soul to the event, and her duet with Method Man hit “You’re All I Need to Get By” was another well-received concert highlight. Method Man was then joined onstage by Limp Bizkit’s Fred Durst for “N 2gether Now.” Durst caused momentary panic among the camera operators when he sent a videotaped message to the audience during the song that read “Fred Durst For ‘N 2gether Now’”

The energy fell somewhat when the newly re-formed Black Crowes began with their acoustic medley of “Cowboy Take Me Away” and “Bitter Moon.”

The evening got off to a rousing start with a meet-up of music from different generations. Young modern rock band Sum-41 began with its current hit, “Fat Lip,” which turned into a medley of Beastie Boys’ “No Sleep ’Till Brooklyn,” Mötley Crüe’s “Shout at the Devil” (featuring former Crüe drummer Tommy Lee on drums), and Judas Priest’s “You Got the Love” (featuring former Priest vocalist Rob Halford, who contributed searing vocals.

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SEVEN AT ONE: In the Brothers Grimm fairy tale “Seven at One Blow,” a clever tailor successfully poses as a killer of giants. On The Billboard 200 this issue, the seventh volume of the Now hits compilation series manages to overtake the only recording act that can claim 2 million in one week.

Early retail reports suggested that the multi-label Now 7 could open with 700,000 units or more and face a tight battle with last issue’s champ, ‘N Sync, coming off its awesome 1.88 million-unit opener. Instead, the new Now opens with 621,500 units—still the largest start of the Now hits compilation series manages Billboard 200 this issue, the seventh volume successfully poses as a killer of giants. On The ‘SEVEN’ AT ONE: In the Brothers Grimm fairy tale.

2 million in one week.

BILLBOARD AUGUST 18, 2001

Both began the week with big numbers but had the contrast in early estimates and final accounting for more than a million units take that to the bank. You saw what became of and 4. Early rumblings from retail suggest that the multi-label Now 7 is the third in the line to reach No. 1. Since the Now series’ U.S. launch in 1998, decreased only by last year’s 1.6 million-unit decrease for the group’s No Strings Attached. With 2.3 million scanned in two weeks—a larger number than many recording artists sell in their entire careers—Celebrity has already sold through more than half of its initial shipment of 4.5 million units.

HIP-HOP HOORAY: Although Snoop Dogg’s Eastsidaz (TVT) race onto The Billboard 200 at No. 4 (116,000 units), with rookie Blu Cantrell (Red Zone/Arista) entering close behind at No. 8 (89,000 units), you’ll find even more new albums from the R&B/hop-hop camp in next issue’s top 10. While Now 7 and ‘N Sync, respectively, appear guaranteed to retain the top two spots for next issue’s chart, early sales figures suggest that no less than three new albums are in a close fight for the No. 3 position, as Usher’s first album in two years (Arista) wrestles with new discs by the Isley Brothers (DreamWorks) and the solo bow by Jadakiss (Ruff Ryders/Interscope), a member of the Lox. All three are aiming for 185,000-200,000 units.

This issue’s No. 3 album, by Alicia Keys (J), should be in the thick of things, too. Her total for this issue is 189,000 units, marking only the second time in six chart weeks that she has sold less than 200,000 units.

GENRE-HOPPING: Blake Shelton’s self-titled debut (Warner Bros. Nashville) arrives at No. 3 on Top Country Albums—No. 45 on the big chart—with 35,000 units. That’s the fourth-largest first week by a new country artist in the SoundScan era—but there’s a big gap between this mark and the earlier ones. LeAnn Rimes (Curb) opened with 124,000 copies in 1996, Wynonna’s solo bow (Curb/MCA) had 121,000 in 1992, and Billie Ray Cyrus (Mercury/IDJMG) rallied 90,000 copies in 1994, with each of those three starting at No. 1 on the country list. Peabo Bryson (Arista) scores his first ever No. 1 on Top Contemporary Jazz with Deep Blue (Countdown/ULG), which gains 176 to jump 3-1. The keyboardist—who first charted in 1987 and has hit the list with 13 albums on six labels—previously peaked at No. 2 in 1998 with Full Moon and the Shrine (Countdown/ULG).

and 2-9, respectively, on the Hot 100—and opened the way for Keys to make her move. And quite a move she did make, leaping 7-1. Usually such big jumps to No. 1 are due to retail releases of CD and cassette singles. Keys’ jump was fostered mostly by huge gains at top 40 radio (up 8.5 million listeners). Overall, “Fallin’” raised its audience by 10 million listeners to 102.5 million, good enough for the No. 1 spot on Hot 100 Airplay. But “Fallin’” would have fallen short of the top if not for the newly released 12-inch vinyl remix version of the track, featuring Busta Rhymes and Rammage, which joined the previously available 12-inch vinyl in the retail bins. Combined sales of both versions scanned 2,000 units, nearly doubling last issue’s sales total and pushing “Fallin’” 61-34 on Hot 100 Singles Sales. That increase means 100 additional Hot 100 points, which proves to be crucial, since “Fallin’” outdistances the No. 2 “Let Me Blow Ya Mind” by Eve Featuring Gwen Stefani (Ruff Ryders/Interscope) on the Hot 100 by a mere 70 points.

While sales points made the difference for Keys on the Hot 100 chart, they were simply a bonus on R&B/Hip-Hop Singles & Tracks, as airplay alone is enough to earn “Fallin’” its No. 1 spot. “Fallin’” has an R&B audience of 6 million and maintains the top spot on R&B/Hip-Hop Airplay with detections at 112 stations, more than any other title. “Fallin’” is No. 1 on both the Mainstream R&B and Adult R&B airplay charts in sister publication R&B Airplay Monitor. Audience reach for the Billboard R&B/Hip-Hop Airplay chart, the radio component of Singles & Tracks, is made up of a combination of mainstream and adult R&B stations.

The last debut artist to simultaneously attain No. 1 on both R&B/ Hip-Hop Monitor charts was Carl Thomas, with “I Wish” (Bad Boy/Arista), in May 2000. That same month, Thomas’ song made history when it went to No. 1 on R&B/ Hip-Hop Singles & Tracks with a 12-inch vinyl single as the only sales component. “Fallin’” becomes the fifth such song to reach No. 1 on the R&B chart. Like “Fallin’” and Thomas’ “I Wish,” R. Kelly’s own “I Wish” (Jive) and Jay-Z’s “I Just Wanna Love U (Give It To Me)” (Roc-a-Fella/Def Jam/IDJMG) went to No. 1 in November and December of 2000, respectively, with only 12-inch singles available. The other track, Outkast’s “Ms. Jackson” (Laface/Arista), went to No. 1 for a week this past December, and for another week in February, with only DVD-single sales contributing to its overall point total.

SITTIN’ PRETTY: Blake Shelton’s “Austin” (Giant/WRN) claims a second week atop Hot Country Singles & Tracks and Top Country Singles Sales, as his self-titled debut slides in at No. 3 on Top Country Albums (see Over the Counter, this page). UP 378 detections to 6,160 on Hot Country Singles & Tracks, Shelton’s song inches closer to the Broadcast Data Systems-era record for most detections in a single week on that chart. Lonestar’s “I’m Already There” (BNA) updated that benchmark during a six-week stay at the top, with 6,306 plays in the July 21 issue. On Top Country Singles Sales, “Austin” gains 3,000 to finish with 12,000 scans. That total propels “Austin” 15-8 on Hot 100 Singles Sales, the first single by a male country artist to reach that high since Billy Gilman’s “One Voice” (Epic) hit the same rank in July 2000, on the Hot 100. “Austin” slides 21-20. Meanwhile, Tim McGraw’s “Angry All the Time” (Curb) leaps 27-16 in just four weeks on Hot Country Singles & Tracks, making it a contender for the fastest-rising single of the current chart year. The quickest ascent so far is McGraw’s “Grown Men Don’t Cry,” which rose to the top 10 in four weeks, then made top five in eight weeks. Tied for first place are Brooks & Dunn’s “ Ain’t Nothing Bout You” (Arista Nashville) and Lonestar’s “I’m Already There,” with 11 weeks each.

LIP SERVICE: Sum 41 scores its first Modern Rock Tracks No. 1, as “Fat Lip” (Island/IDJMG) moves to the top with a 192-detection increase, ending Staind’s record-tying 16-week run with “It’s Been awhile” (Flip/Epitaph). “Lip” is the first title to top the Modern chart without appearing at all on Mainstream Rock Tracks since Blink-182’s “All the Small Things” (MCA), which went to No. 1 on Modern in January 2000. In an average week, 60% of the titles on the rock charts are shared by each format.
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<td>2PAC</td>
<td>8/11/01</td>
<td>1</td>
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<tr>
<td>14. Who I Am</td>
<td>JOHNNY CASH</td>
<td>8/18/01</td>
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<td>15. Don't Touch Me</td>
<td>2PAC</td>
<td>8/11/01</td>
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<td>16. To Be With You</td>
<td>JUDAS PRIEST</td>
<td>8/11/01</td>
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<td>MOBO</td>
<td>8/18/01</td>
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<tr>
<td>18. Bahama Mama</td>
<td>MC HAMMER</td>
<td>8/11/01</td>
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<tr>
<td>19. A Place In Time</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>8/18/01</td>
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<tr>
<td>20. Days Of Thunder</td>
<td>LIONEL RICHIE</td>
<td>8/18/01</td>
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**Notes:**
- Albums with asterisks are new to the chart.
- The Billboard 200 chart is based on sales data from Nielsen SoundScan.
- The chart is compiled and published by Billboard, a division of Nielsen Business Media, Inc.
### Top Jazz Albums

<table>
<thead>
<tr>
<th>ARTIST Imprint &amp; Number/Distributing Label</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>KEIKO MATSUI</td>
<td>Deep Blue</td>
</tr>
<tr>
<td>BRIAN CULBERTSON</td>
<td>Nice &amp; Slow</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>A Twist Of Marley - A Tribute</td>
</tr>
<tr>
<td>MARCUS MILLER</td>
<td>M Squared</td>
</tr>
<tr>
<td>SYLVIO SYRA</td>
<td>Inside Modern Times</td>
</tr>
<tr>
<td>TONY BENNETT</td>
<td>Ultimate Tony Bennett</td>
</tr>
<tr>
<td>CHARLIE HADEN</td>
<td>Night Comes</td>
</tr>
<tr>
<td>THEOLOGYN MONK</td>
<td>Ken Burns Jazz - The Definitive Thelonious Monk</td>
</tr>
<tr>
<td>WYNTON MARSALIS Marsalis</td>
<td>Popular Songs: The Best Of Wynton Marsalis</td>
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### Top Classical Albums

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<td>RUSSELL WATSON</td>
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<tr>
<td>BOND</td>
<td>Born</td>
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<tr>
<td>TAN DUN FEATURING YO-YO MA</td>
<td>Crouching Tiger, Hidden Dragon</td>
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<td>VARIOUS ARTISTS</td>
<td>Heartland: An Appalachian Anthology</td>
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<tr>
<td>SARAH BRIGHTMAN</td>
<td>Le Lunar</td>
</tr>
<tr>
<td>JOSHUA BELL</td>
<td>Bernstein: West Side Story Suite</td>
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<tr>
<td>CHARLOTTE CHURCH A</td>
<td>Three Mo Tenors</td>
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<tr>
<td>ANNE SOPHE VON OTTER/ELVIS COSTELLO</td>
<td>For The Stars</td>
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<tr>
<td>ANDRE RIEU</td>
<td>Festa</td>
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<tr>
<td>JOHN WILLIAMS</td>
<td>Greatest Hits: 1980-1999</td>
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<td>JUBILANT SYKES</td>
<td>Wait For Me</td>
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<tr>
<td>SARA BRIGHTMAN</td>
<td>The Songs That Get Away</td>
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<tr>
<td>JAMES GALWAY</td>
<td>Love Song</td>
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<td>SOUNTRACK</td>
<td>Heartbeats</td>
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### Top Contemporary Jazz Albums

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<td>Nice &amp; Slow</td>
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<td>VARIOUS ARTISTS</td>
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<td>Ultimate Tony Bennett</td>
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<td>Night Comes</td>
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<td>Ken Burns Jazz - The Definitive Thelonious Monk</td>
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### Top New Age Albums

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<td>VARIOUS ARTISTS</td>
<td>If I Could Tell You</td>
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<td>SECRET GARDEN</td>
<td>Dreamcatcher</td>
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<td>DEE DEE</td>
<td>Poems</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Very Best Of Yanni</td>
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<tr>
<td>OTTMA LIEBRET</td>
<td>Little Wing</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Windows-25 Years Of Peace On Woodland Hill</td>
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<td>VARIOUS ARTISTS</td>
<td>Snorlax</td>
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<td>JIM BRICKMAN</td>
<td>My Romance: An Evening With Jim Brickman</td>
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<td>HANS KRIEG</td>
<td>Best Of 1990-2000</td>
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<td>Touch-25 Years Of Peace On Woodland Hill</td>
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<td>BRIAN SCOTT BENNETT</td>
<td>AM/PM Yola Melodies</td>
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<tr>
<td>OTTMA LIEBRET</td>
<td>Best Of Barcelona Nights: Vol 1</td>
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**Top Internet Album Sales**

Reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. 

- **NEW** certifications for new releases: Gold for net shipment of 500,000 album units. Platinum for net shipment of 1 million units. 

**Artist** | **Title** | **Last Week** | **This Week** |
--- | --- | --- | --- |
**DEAD OR ALIVE** | **CANDY** | **41** | **3** |
**ARCTIC MONKEYS** | **THE SATELLITE** | **45** | **4** |
**ALICE IN CHAINS, THE** | **DARKEST HOUR** | **46** | **5** |
**BETRAYING THE MARTYRS** | **THE IMPERIAL WHITE** | **10** | **6** |
**NICK CAVE & THE BAD SEEDS** | **ADORE** | **33** | **7** |
**OPHELIA** | **WINTERMOON** | **34** | **8** |
**BLUE OYSTER CULT** | **BEYOND THE BLACK RAINBOW** | **35** | **9** |
**KISS** | **RENEWAL** | **39** | **10** |
**TRASHMAN, THE** | **THE BIGGER THEY COME** | **43** | **11** |
**THE SOUL JAH ANGELS** | **NIGHT TIME IS THE RIGHT TIME** | **47** | **12** |

**Top Soundtracks**

Selected motion picture soundtracks, based on retail sales and rental reports collected, compiled, and provided by SoundScan.

**Artist** | **Title** | **Last Week** | **This Week** |
--- | --- | --- | --- |
**STAND UP FOR MURRY** | **THE SMURFS** | **1** | **1** |
**NOAH SCHEVILL** | **THE WIZ** | **2** | **2** |
**JAMES BASSINGER** | **THE SHAFT** | **3** | **3** |
**THOMAS MÜLLER** | **THE BLACK ROBIN** | **4** | **4** |
**JERRY GROVER** | **THE ODDS** | **5** | **5** |

**Top Pop® Catalog**

Reflects both physical and digital sales of the best selling albums in the Billboard Top 40 catalog, based on retail sales and online streaming reports collected, compiled, and provided by SoundScan.

**Artist** | **Title** | **Last Week** | **This Week** |
--- | --- | --- | --- |
**DEAD OR ALIVE** | **CANDY** | **31** | **1** |
**ARCTIC MONKEYS** | **THE SATELLITE** | **33** | **2** |
**ALICE IN CHAINS, THE** | **DARKEST HOUR** | **34** | **3** |
**BETRAYING THE MARTYRS** | **THE IMPERIAL WHITE** | **35** | **4** |
**NICK CAVE & THE BAD SEEDS** | **ADORE** | **37** | **5** |
**OPHELIA** | **WINTERMOON** | **38** | **6** |
**BLUE OYSTER CULT** | **BEYOND THE BLACK RAINBOW** | **39** | **7** |
**KISS** | **RENEWAL** | **40** | **8** |
**TRASHMAN, THE** | **THE BIGGER THEY COME** | **41** | **9** |
**THE SOUL JAH ANGELS** | **NIGHT TIME IS THE RIGHT TIME** | **42** | **10** |
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<th>Artist Name</th>
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<td>CB</td>
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<td>Prime STH</td>
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<td>S Club</td>
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</table>

**Billboard 200**

Some artists listed for the first time this week include:

- **Artists on the Cover**
  - Mike Walken
  - Tamara Walner
  - The Warren Brothers
  - Chris Kline
  - Rachel Jackson

The following artists are featured in this week's issue:

- **Upcoming Artists**
  - Lil Jon
  - Gnarls Barkley
  - The Black Eyed Peas
  - Hank Williams Jr.
  - John Williams
  - The Young Millionaires

- **Newcomers**
  - Christian Scott
  - Donnie McClurkin
  - Brian McKnight
  - Paul McCartney
  - Debra Monte
  - Tim McGraw
  - Brian Littrell
  - Mike Love
  - Lucy McBath
  - Wolfe Brothers
  - The Product G&B
  - Prime STH
  - Pras
  - The Young Millionaires
  - The Warped Tour

- **-VARIOUS ARTISTS-**

- **All About the Beat**
  - Eric Church
  - R&B & Hip-Hop

- **What's The Word?**
  - G-Eazy
  - Double Bloom

- **The Billboard 200**
  - Top 80
  - New & Emerging

- **Biographies**
  - Bill Evans
  - Donny Osmond

- **Interviews**
  - Martin Scorsese
  - Jon Kabat-Zinn

- **Top 10 Lists**
  - The Weeknd
  - Purple Rain
  - Adele

- **Industry Insights**
  - Streaming
  - Social Media

- **Charts**
  - Billboard 200
  - Billboard 100

- **Concerts & Festivals**
  - Coachella
  - South By Southwest

- **Reviews**
  - Record Reviews
  - Film Reviews

- **Videos**
  - Music Videos
  - Live Performances

- **Podcasts**
  - Billboard podcast
  - Music Marketing

- **Online Exclusive**
  - Billboard.com
  - Billboard Magazine

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  - billboard@billboard.com
  - billboard.com/contact

**WWW.BILLBOARD.COM**

**AUGUST 18, 2001**
### Modern Rock Tracks

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<th>Title</th>
<th>Artist</th>
<th>Track</th>
<th>Position</th>
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<td>CRASHING</td>
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<td>Puddle Of Mud</td>
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<td>3</td>
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<td>HUMAN</td>
<td>Matchbook Twenty</td>
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<td>4</td>
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<td>5</td>
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<td>System Of A Down</td>
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### Mainstream Rock Tracks

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### Adult Contemporary

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<td>ANGEL</td>
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### Adult Top 40 Tracks

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### Billboard August 18, 2001

- **Top 40 Tracks**
  - Artist: Matchbook Twenty
  - Track: Don't Me a Dream
  - Position: 1
- **Modern Rock Tracks**
  - Artist: System Of A Down
  - Track: Chop Suey
  - Position: 1
- **Mainstream Rock Tracks**
  - Artist: Matchbook Twenty
  - Track: Be Here Today
  - Position: 1
- **Adult Contemporary**
  - Artist: Matchbook Twenty
  - Track: Never Had A Dream
  - Position: 1
- **Adult Top 40 Tracks**
  - Artist: Matchbook Twenty
  - Track: U Can't Do That
  - Position: 1
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**HOT SHOT DEBUT**

| | | | | | | | | |

**GREATEST SONGS OF ALL TIME**

| | | | | | | | | |

**GREATEST SONGS OF ALL TIME (SALES)**

| | | | | | | | | |

**SALE$**

| | | | | | | | | |

**NEW**

| | | | | | | | | |

**HOT 100®**

| | | | | | | | | |

**IMPRINT & NUMBER/PROMOTION LABEL**

| | | | | | | | | |

**ARTIST**

| | | | | | | | | |

**PRODUCER (SONGWRITER)**

| | | | | | | | | |

**LABEL**

| | | | | | | | | |

**IMPRESSIVE SCALE**

| | | | | | | | | |

**NEW**

| | | | | | | | | |

**HOT SHOT DEBUT**

| | | | | | | | | |

**GREATEST SONGS OF ALL TIME**

| | | | | | | | | |

**GREATEST SONGS OF ALL TIME (SALES)**

| | | | | | | | | |

**SALE$**

| | | | | | | | | |

**NEW**

| | | | | | | | | |

**HOT 100®**

| | | | | | | | | |

**IMPRINT & NUMBER/PROMOTION LABEL**

| | | | | | | | | |

**ARTIST**

| | | | | | | | | |

**PRODUCER (SONGWRITER)**

| | | | | | | | | |

**LABEL**

| | | | | | | | | |
| Title                                                                 | Writer/Songwriter            | Publisher             | BMI          | ASCAP          | SESAC       | UMPG          | Writer/Songwriter | Publisher             | BMI          | ASCAP          | SESAC       | UMPG          |
|---------------------------------------------------------------------|------------------------------|-----------------------|--------------|----------------|-------------|--------------|-------------------|-----------------------|--------------|----------------|-------------|--------------|-------------|
| Keep In Mind (The One, ASCAP)                                      | The One                      | ASCAP                 | ASCAP 38     | ASCAP 38       | ASCAP 38   | ASCAP 38     | ASCAP 38            | ASCAP                 | ASCAP 38     | ASCAP 38       | ASCAP 38   | ASCAP 38     |
| Let's Get It (Five Finger Death Punch, BMI)                        | Five Finger Death Punch     | BMI                   | BMI 77       | BMI 77         | BMI 77      | BMI 77       | BMI 77             | BMI                   | BMI 77       | BMI 77         | BMI 77      | BMI 77       |
| Let's Get It Right (Sevyn Streeter, BMI)                           | Sevyn Streeter               | BMI                   | BMI 77       | BMI 77         | BMI 77      | BMI 77       | BMI 77             | BMI                   | BMI 77       | BMI 77         | BMI 77      | BMI 77       |
| Losing My Mind (John Legend, BMI)                                  | John Legend                  | BMI                   | BMI 77       | BMI 77         | BMI 77      | BMI 77       | BMI 77             | BMI                   | BMI 77       | BMI 77         | BMI 77      | BMI 77       |
| Missing You (Kanye West, ASCAP)                                   | Kanye West                   | ASCAP                 | ASCAP 53     | ASCAP 53       | ASCAP 53   | ASCAP 53     | ASCAP 53            | ASCAP                 | ASCAP 53     | ASCAP 53       | ASCAP 53   | ASCAP 53     |
| Right Here (No Doubt, ASCAP)                                       | No Doubt                     | ASCAP                 | ASCAP 53     | ASCAP 53       | ASCAP 53   | ASCAP 53     | ASCAP 53            | ASCAP                 | ASCAP 53     | ASCAP 53       | ASCAP 53   | ASCAP 53     |
| Show Me (Kanye West, ASCAP)                                        | Kanye West                   | ASCAP                 | ASCAP 53     | ASCAP 53       | ASCAP 53   | ASCAP 53     | ASCAP 53            | ASCAP                 | ASCAP 53     | ASCAP 53       | ASCAP 53   | ASCAP 53     |
| View (International Business Machine Corporation, BMI)             | International Business Machine Corporation | BMI                  | BMI 70       | BMI 70         | BMI 70      | BMI 70       | BMI 70             | BMI                   | BMI 70       | BMI 70         | BMI 70      | BMI 70       |
| With Me (Lil Wayne, ASCAP/Lil Wayne)                               | Lil Wayne                    | ASCAP/Lil Wayne       | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 | ASCAP/Lil Wayne 78 |

Chart Codes: Hot 100 Singles (Hot 100); Hot R&B/Hip-Hop Songs (R&B); Hot Country Songs (CS) and Hot Latin Tracks (LT)
In Brazil, artists who may sell 5,000-7,000 copies of an album go to selling 100,000-200,000 copies of their records when they have music on a soap opera.

—JOAO ARAUJO, SOM LIVRE

The first soundtrack released by Televisa after his soap was completed and named, producers ideally like to have a song created for that soap—one that fits the personality of that show in as many ways as possible.

That's what Gómez Fernández did when he settled on Twister for his upcoming Locuras, a soap that he felt needed a youth-oriented act for its soundtrack. Since last year, he auditioned the work of hundreds of artists, even contemplating Christina Aguilera and Paulina Rubio. He heard Twister for the first time when Clemensha took its album to his office. Gómez Fernández liked its sound and look, which matched the soap's underlying soccer theme.

After the album's producer wrote a new track, based on the soap plot, Gómez Fernández made his final decision. Fonovisa will now release the album in Mexico, timed with the soap, with the new song included as a bonus track on the album. Clemensha expects it to be a hit. And Gómez Fernández says he expects it to be a defining seal: "The first link people will have with this soap is the first note of the theme song."
are declining, DVD-V software and hardware sales continue to soar. (Continued on next page)

Driven by low-cost DVD players and affordable, high-quality product, DVD-V players have been adopted by nearly 20 million U.S. households since their 1997 launch. The Digital Entertainment Group (DEG) predicts penetration will increase to 30 million by year's end. If the current trend continues, that figure could double in 2002.

According to the Consumer Electronics Assn., the DVD-V player acceptance rate is three times faster than that for the VCR, which took 12 years to reach mass penetration, and double that of CD players, which took eight years to reach critical mass. Total software shipments to retailers have increased from 5.5 million units in 1997 to 46.19 million units through the second quarter of this year, more than 10 million units over 1998's total.

"If you look at the growth of this business, the graph would look like a hockey stick," explains DEG chairman Emiel Petrone, who is also executive VP of Philips Entertainment Group.

That description is borne out by numbers from the National Assn. of Recording Merchandisers (NARM). According to NARM, DVD's sales volume topped a 30% growth rate from 1999 to 2000. Sales for member companies rose to $1.87 billion, up from $623 million in 1999 (Billboard, June 30).

As Landis' story shows, consumers' enthusiasm for DVD is equalled by filmmakers' eagerness to participate in the home version of their movies. Most directors disdain VHS and rarely help in marketing VHS releases, but DVD's superior picture and sound qualities have converted them.

"I'll never begin a movie again without meeting with the DVD department," Blow director Ted Demme says. "This is our history, and I wanted the DVD for [Blow] to be of the best possible quality that would document the film—forever." As he prepared to shoot the New Line Cinema movie, Demme held a brainstorming session projected on the screens in the theater. (Several digital theaters have already started springing up in Southern California.)

Landis' 1971 directorial debut, Schlock, will be released on DVD by Anchor Bay Entertainment Aug. 24. The film, which is about a ape man who wreaks havoc on a small town, will include commentary by Landis and special make-up effects artist Rick Baker.

Baker and Landis also teamed for 1981's An American Werewolf in London, due Sept. 18 on DVD from Universal Studios Home Video. For Werewolf, Landis was able to reunite the film's original sound crew and rebuild the film's mono soundtrack to a 5.1 Surround Sound mix.

What's cool is being able to see these films in the original aspect ratio [of a theater] and with digital sound, which is a real breakthrough technology," Landis says. "On Werewolf, [the sound re-mix] made the film much more intense. It's actually scarier now on DVD."

MORE BANG FOR THE BUCK

More than 10,000 titles are now available on DVD-V. By year's end, that number is expected to rise to more than 12,000. (That compares to 20,000-25,000 titles on VHS.) DVD prices range from as low as $14.98 to $30 for single units.

In the format's early days, DVDs contained a few trailers, deleted scenes, making-of documentaries, cast and crew commentaries, subtitles in multiple languages, and other elements that add value to the film. Today's DVDs contain storyboards, alternative endings, deleted scenes, making-of documentaries, cast and crew commentaries, subtitles in multiple languages, and other elements that add value to the film. Today's DVDs contain storyboards, alternative endings, deleted scenes, making-of documentaries, cast and crew commentaries, subtitles in multiple languages, and other elements that add value to the film.

Whatever the quality, the consumer is looking for their favorite films to reach mass penetration, and hardware sales continue to soar. (Continued on next page)
Amazon.com's director of merchandising, music, and video Bill Carr agrees. "The richness of bonus features is one of the key reasons DVD is so successful," he says. "It’s hard to imagine too many extras."

One extra sure to be part of the next DVD wave is interactivity. 20th Century Fox Home Entertainment will include an editing feature on Planet of the Apes when the title is released later this year or early in the first quarter of 2002. Fox already tests consumers watch a hard-ed'd, released in July. Using the DVD remote control, consumers will be able to re-edit five different scenes using outtakes. They were also able to re-mix the audio track using 60 different variables. Fox senior VP of sell-through marketing Peter Staddon notes, "It shows people what's involved in putting a film together."

Interactive elements have also been included on several DVD-ROM titles to take advantage of the burgeoning computer/DVD market. But studio execs say few consumers watch movies on their PCs and that they don't like to move the DVD to their computers to access bonus features. The solution will be set-top devices that connect to the Internet, according to New Line executive director of DVD content Mike Mulvihill. "By opening up DVD to the Internet, you can create environments which constantly update material," he says. "Right now, you can't create a community from [DVD players] in people's living rooms."

SPECIALTY LINES

Just as record companies attempted to capitalize on audiophiles' love of music by releasing CDs with enhanced sound and other features, movie studios are now trying to bolster sales by offering specialty lines, often at a higher price point, that boast features above and beyond standard DVD issue. Many of the new branding lines are bowing now or will debut by year's end.

New Line recently introduced the Infinitum, which not only includes multiple documentaries, commentaries, storyboards, and deleted scenes but gives a historical perspective as well. Consumers can access this content through pop-up windows that appear throughout the expanded version. Blow, the series' third release, features a documentary on the impact of cocaine as well as one on addiction. (Previous infinitum titles are Thirteen Days and 15 Minutes.)

Buena Vista Home Entertainment tentatively plans to release Planet of the Apes Harbor later this year or early in the first quarter of 2002 under its new Vista banner. The company introduced the brand with the June release of Unbreakable. The two-disc set contains more than six hours of extras, including several segments with director M. Night Shyamalan.

"We didn't just put the [electron tronic press kit] material on this disc," Buena Vista senior VP of worldwide DVD production Chris Carey says. "We shot in-depth interviews that were meaningful and told about the making of the movie."

While there is no specific data available comparing sales of DVD with added features to those without, New Line Home Entertainment's senior VP of marketing Matt Lasorsa says the company's Platinum series releases that have extended bonus features typically sell 30%-50% more units than comparable titles without the frills.

California's Superbit Collection, which bows Oct. 9, will offer a new video and audio compression technology that further enhances picture quality and offers DTS and Dolby Digital 5.1 audio. (The technology takes up disc space usually reserved for popular bonus features.) Titles in the first batch are Crouching Tiger, Hidden Dragon; The Fifth Element; Air Force One; and Desperado. Kotder. "Spotted cat." Superbit titles will be priced at $27.96. Columbia's regular catalog, Superbit titles will be priced at $19.96. Columbia's regular catalog, Superbit titles will be priced at $24 and $27.

While retailers are generally against stripped-down versions of DVD—usually reserved for popular features, while a $14.98 version will have only the movie.

MGM's Thomas says the company is responding to research that indicates some consumers do not care about special features. Yet he points out that the special edition of Some Like It Hot has outsold the stripped-down version, both of which were released in June. "But," he says, "it’s too soon to draw any conclusions."

Still retailers disagree. "We’d like to make it easy for the consumer, and it would be our choice not to clutter the market with two versions of the same title," Best Buy senior VP of enterprise entertainment Joe Pagano insists. "We’d be more likely to bring in the one with the full features."

While extra hold prices at a higher level, it's apparent that lines of budget DVDs are on the rise. Also, prices for straight releases, the movie and bonus material, MGM will have only the movie.

Virgin's Alder stresses that the 164-store chain continues to include VHS titles on its promotional calendar and is very much committed to the format.

Tower is also dedicated to VHS as an important option for consumers. "In our experience, you don't have to just one configuration in the store," Thrasher says. "We miss the days of audio cassette, especially since CD sales have leveled off." Software product will continue driving the market, but new hardware devices will also play a part. "Televisions, set-top cable boxes, and personal video recorders like TiVo will soon have DVD players built in," Feingold says, "it's one of the virtues of the format in that you can put it on any kind of device."

Panasonic and Sony are marketing TV/DVD combo sets expected to hit the market later this year. Also, high-end DVD players continue to drop. With more than 125 different DVD player models marketed under 50 different brands, the average player costs $200, a $50 decrease from last year.

The excitement surrounding the format has executives buzzing about the future of home entertainment. Instead of looking for the next big thing, they see DVD as the tether to which future developments will be attached. "DVD is the growth engine for the future electronic marketplace," Feingold says. "In order to bring home theater to the masses," Columbia's Feingold believes. "All future hardware enhancement, such as high-definition TV, will all be anchored around the DVD format."
Antitrust Probe
Continued from page 1

dreds of thousands of dollars for nego-
tiations. To date, only one service, Full Audio, has a broad band content licensing deal with the majors.
In June, the Federal Trade Commission and DOJ, which now has jurisdiction of the probe, have inter-
viewed Webcasters and retailers and notified the majors that they intend to examine digital-but-compile aspects of MusicNet—a partnership between RealNetworks, AOL Time Warner, Bertelsmann AG, Zomba, and EMI Music Group—and Pressplay, the service initiated by the Universal Music Group and Sony Music Entertainment.
Meanwhile, industry sources who have been interviewed by DOJ inves-
tigators say the probe focuses more broadly on record companies' recent litigation against Webcasters and other music services. The sources say the probe is examining whether record companies are using the litigation to advantage in a game of chicken, with possi-
bly collusive elements.
A DOJ spokesperson says the agency does not comment on ongo-
ing investigations.

MONOPOLISTIC PRACTICES?
The DOJ investigation follows a probe launched by European regula-
tors in June after independent music producers complained that MusicNet and Pressplay were potentially excluding them from online distribution deals (Billboard Bulletin, June 12).
Indeed, monopolistic practices by the major-label offerings has been an oft-
discussed matter in the digital music space. Multiple third-party ser-
vice developers interviewed by Billboard complain that they are being held at arm's length by the majors while they work on their own services.
One executive at a third-party service says, "Often times, the negotiators that we are dealing with may be separ-
ate from higher-level corporate nego-
tiators, who have no idea of the MusicNet and Pressplay joint ventures."
An executive at another service developer adds: "Clearly, the labels are giving preferential treatment to MusicNet and Pressplay."
Operators of independent record labels have also expressed concern about MusicNet and Pressplay, noting that if the two services ultimately cross-license content to each other and squelch third-party services, the indie world will be beholden to distributing their product through channels operated and controlled by the major labels.
"MusicNet and Pressplay, MusicNet—are about creating artifi-
cially constructed avenues for the dis-
tribution of music that preserves the major labels' cartel on an interactive platform," acknowledges Jupiter Media Metrix senior analyst Aram Sinnreich.
"If the DOJ is really interested in get-
ting to the bottom of this matter and understanding what's at stake here, then I think that would be a very good thing to worry about—but I think those are two pretty big fish."

But aides to lawmakers on Capitol Hill who have knowledge of the inves-
tigation say they are taking both the probe and the legislation addressing the alleged cartel very seriously; one aide notes the concerns of some law-
makers that the MusicNet and Pressplay licenses could prove a Trojan horse for entering the marketplace with the purpose of controlling it.

Sinnreich says he suspects the most immediate result of the DOJ inves-
tigation will be some “one more reason for the record labels to do the right thing, which is to license their music to third-party distribution partners.”

"There are many digital music service providers, that result would be good enough. "We see it as an opportunity for some pressure to be applied to the labels to keep them in line," says one executive at a third-party service.
"There is a dangerous line there that is certainly anti-competitive and potentially antitrust. So we think it's appropriate that the government is looking into this."

Some digital-music executives com-
plain that the majors' responsiveness to calls for negotiations is directly propor-
tional to the pressure put on them by other services, we've observed a clear link between the need to negotiate activity surrounding hear-
ings on Capitol Hill in April and May.
One source negotiating with the majors says, "There's a tendency on the part of some labels to simply appear to be doing something."

But that is not a universally held opinion among smaller service providers. What's more, some execu-
tives believe that licensing deals are being used as a arms-length mechanism to push the antitrust issue too far.
Another third-party developer says, "We have to be careful here not to cry wolf, because the bottom line is you can't push something hard without some pressure."

Michael Kassan—a principal of the digital media and entertainment group at CenterSpan Communications, owner of the Scour file-swapping serv-
ye—says that while his company's licensing negotiations could be mov-
ing faster, he argues that "the majors are going through the process pretty well."
He notes, "Anytime there is a second party involved in the negotiation, there's going to be some hesitation."

A similar sentiment is held by the CEO of another firm, who dismisses what he calls "conspiracy theories" concerning major-label licenses: "The timing is suspiciously slow, but the majors are clearly going to be licensing content to other folks, even beyond deals with companies like Fulltrack and Streamwaves."

Digital-music executives working outside MusicNet and Pressplay say they see more potential for results with Con-
grressional legislation aimed at mak-
ing it easier for Webcasters to shop around and find other digital music service providers to do business.

LEGISLATION INTRODUCED
Two House lawmakers, including Rep. Chris Cannon (R-Utah), have introduced the Music Online Compet-
tition Act, which they say would rewrite music licensing and copyright law. The bill would prohibit hamstrung online distributors and make it easier to buy and sell digital songs.
A spokesman for Cannon says the bill "addresses each of the allegations in the DOJ investigation"—which indi-
cates that lawmakers are aware of spe-
cific aspects of the investigation. Thus, communication between the two branches of government on these mat-
ters would be greater or more conse-
quential than some observers think.
The House Judiciary Committee also plans to hold a hearing this year on possible industry antitrust prac-
tices. And the full House Committee on digital subscription services to point the bill's fair-licensing provision as the most important feature.

Those aren't the only government queries the majors or critics of MusicNet—have asked. "We have already learned of an inquiry by the DOJ that has been ongoing since the late-'90s consolidation of the record industry. It is into purported practices by some independent radio and record-promotion firms and tip sheets that are allegedly designed to hinder startup labels or intimidate small labels looking to expand—
including independent music groups that sought distribution deals with majors."

As with the other probes, this in-
quiry was reportedly prompted by com-
plaints brought to the DOJ by smaller players—in this case regarding unusual exorbitant six-figure fee demands for indie radio promotion of small-label singles to key stations, as well as alleged threats to blacklisted networks to delete their radio promotions. Stations have also been advised by inde-
pendent promotion firms that they should not cooperate with certain ambis-
tious small and start-up labels. Small labels have also supposedly been hinder-
ed when seeking to bypass inde-
pendent promoters by taking same-
time radio deals to quickly exploit new tracks.

During the past two years, small-
label executives cooperating with DOJ investigators have told Billboard about alleged incidents in which certain majors have used their independent promotion operations not to deliver their completed albums to the small labels, with the implied threat that efforts to bring them to market would result in cutting them out of the radio promotion level. One small label executive told Billboard that there were actually more significant issues at hand than the DOJ inquiry, and that Washington judges would be better served delving into "the questions of who is sending what information and statements as time goes on" regarding the purport-
ed actions, which were said to involve hip-hop, rock, and pop acts.

On another front, Rep. Mark Foley (R-Fla.), chair of the House's Enter-
tainment Industry task force, plans to hold hearings on what he called the "indentured servitude" of long-
term artist contracts, according to published reports.

FOR THE RECORD
Due to a production error, the Hit Shot Debut is mistitled on this issue's Top Latin Albums chart. The highest new entry, as identified in the SoundScan chart released Aug. 8, should be the Ariza/BMG Latin soundtrack to Abrazame Mu Pasiones in Latin music charts. The chart published Aug. 15, should be one position lower.

The "last week" ranks in next issue's chart will reflect the amended chart positions.
Long Ago & Far Away: The Untold Saga of James Taylor & Family

Coming Aug. 13 in the U.K. and Sept. 1 in the U.S. from Omnibus Press is Long Ago And Far Away—James Taylor: His Life And Music, by Billboard Editor in Chief Timothy White. From his Beatles-sponsored debut in 1968 to his Grammy-winning Hourglass album of 1997, James Taylor has been universally acclaimed as a singer-songwriter of exceptional eloquence and emotional power. In this major biography, White explores both the career and the troubled personal journey of the legendary artist.

Tracing the Taylor family tree back to historical ties with Scotland’s royal court, White uncovers a remarkable family history populated with seafarers, merchant traders, soldiers, physicians, spies, and musicians. Also explored is a darker legacy of hereditary alcoholism and mental suffering, as well as the generational struggles to overcome such obstacles. White’s book is founded upon three decades of close personal contact with the singer, his siblings, his wives, fellow musicians and friends, as well as unique access to private papers, personal diaries, and ancestral archives.

Dispelling myth and rumor, Long Ago And Far Away is rich with insights from Paul McCartney, Carly Simon, Sting, Danny “Kootch” Kortchmar, the entire Taylor family, and many other key figures around James Taylor. The book is also an exploration of the real stories behind “Fire And Rain” and the rest of Taylor’s songs, as well as a frank account of Taylor’s days on the Apple label, the financial disaster of the Greatest Hits album deal, the deaths and divorces that have haunted Taylor’s life . . . and the healing power of music.

Nonfiction that reads like an adventure, Long Ago And Far Away stands as a moving testament to a superstar who has now influenced the nature of popular music for more than 30 years. Complete with an extensive discography, bibliography, and 32 pages of exclusive photos, the title is available wherever better books are sold. For orders or information, contact OmnibusPress/Music Sales Ltd. via e-mail at info@musicsales.com in the U.S., or at orders@musicsales.co.uk in the U.K., or call 800-431-7187.
The third annual DesignCure benefit, which aims to educate the public about Parkinson’s Disease and provides financial support to disadvantaged people suffering from the ailment, drew such names as Dean Cain, Blair Underwood, Marcus Allen, Jasmine Guy, and Grammy nominee Brian McKnight. The singer/songwriter performed an intimate six-song set, previewing songs from his upcoming Superhero, at the Los Angeles event. Proceeds—which totaled $100,000 last year—benefit the HollyRod Foundation, founded in 1997 by actress Holly Robinson Peete (pictured with McKnight) and husband Rodney Peete. Her father, Matt Robinson, was diagnosed with Parkinson’s more than 20 years ago.

Bill Nowlin, one of three founding partners in Cambridge, Mass.-based roots-music label Rounder Records, is a longtime Boston Red Sox fan who fondly recalls running onto the field at Fenway Park the day the team clinched the American League pennant in 1967.

His passion for the Sox—and for slugger Ted Williams (lifetime .344 average, three seasons over .400, 521 career home runs)—led Nowlin into memorabilia collecting.

“I decided to collect every Ted Williams baseball card,” Nowlin says. “It turns out there are 300 of them, and I have all of them but about five.”

Nowlin has amassed a notable collection that includes a bat from each player who has ever hit .400 in a season and each player who has hit more than 500 career home runs. He says he has curated his memorabilia habit, due to the skyrocketing rise in prices; One of Shoeless Joe Jackson’s bats, he notes, is currently listed for auction at a starting price of $500,000.

Nowlin has turned to baseball writing. “When I was a kid,” he says, “I always thought I’d grow up and write some books.”

To date, he has co-written three: Ted Williams: A Tribute (with Jim Prime, Masters Press, 1997); Fenway Saved (with Mike Ross and Prime, Sports Publishing, 1999); and Tales From the Red Sox Dugout (with Prime, Sports Publishing, 2000). He has also interviewed well-known fans (including Boston Symphony conductor Seiji Ozawa) for the Red Sox Official Scorebook Magazine.

He’s a Believer

Brian Johnson, lead vocalist of rockers AC/DC, was singing the praises of the Monkees when he recently caught the reunited pop group’s gig in Sarasota, Fla., after tying up AC/DC’s Stiff Upper Lip European tour. Not only are the Monkees enjoying success on the road, but their No. 1 1966 hit “I’m a Believer” (penned by Neil Diamond) is on its way to the top 40 again, via a cover by Smash Mouth. Pictured, from left, are Peter Tork, Johnson, Davy Jones, and Mickey Dolenz.
MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

U.K. Indie Labels Planning 'Radical' New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells Bulletin that the "radical" multi-format chart to cover the diversi
ty of music comes in various different outlets...days—singles, albums, EPs, vinyl—and al
diversity and all the different genres and
territories.

Sources: AIM, Sony Music Entertainment

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move became effective at the end of September. Zomba is said to be in talks with another distributor in the territory.

Black Promoters Retain Top Lawyer

Bullet has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their $700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands of the suit.

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to BMG Records as GM. Sanders, who will assume a new post by mid-October, was co-founder of the defunct Virgin Records. Gershon comes from V2's parent company, the Universal Music Group.

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donell Jones—becomes a partner in SCAM, which remains separately op

Sources: Edel, Microsoft, Sony Music Entertainment
This is your mind on jazz

Gabriela Anders  Patti Austin  Brian Blade  Rick Braun  Norman Brown
Larry Carlton  Randy Crawford  Lea DeLaria  Euge Groove  George Duke
Fourplay  Kenny Garrett  Bob James  Boney James  Lyle Mays
Brad Mehldau  Pat Metheny  Joshua Redman  Mark Turner  Kirk Whalum

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World Radio History