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 something 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 mighty exhibitors, he trimmed 12 minutes.

That missing footage may never have surfaced 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
MIAMI—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 prototype of the 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, Sethora. Céspedes submitted a song written specifically for that pur (Continued on page 97)
Congratulations to

LUIS MIGUEL

on another great Grammy® honor

Nominated for

Vivo

BEST MALE POP VOCAL ALBUM

The 2nd Annual Latin Grammy® Awards

45 MILLION ALBUMS
SEVEN GRAMMY® AWARDS

www.americanradiohistory.com
BILLY'S REDESIGN

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

Don Coleman

Lip Service

The Magazine for Music and Online Retailers

Los Angeles

Just for the record, I hate the new chart/layout/color in Billboard. I feel like I'm looking at old charts from the files of Acuff-Rose Music when my 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 Bill-

day for every week for help in our top-10 picks. Please keep up the good work.

You have a great publication!

Carolyn Merrill

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 print been shrunk to such a size that you have to squint to see the info such as the record label and catalog number? New entries are not really recognized as before. As for the smaller charts—i.e., Modern Rock, Mainstream Rock—you really have to dig in close to see how many weeks a song stays.

The charts in the international section have all been chopped down.

Steve Young, 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 have not neglected this to advertising dollars. Nor do you, unlike your competitors, solely 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

Newtown, New South Wales

Australia

Sorry to tell you this, but I think your new look on the rating charts is a big mistake. Yes, it is a striking look.

However, I found it difficult to use without close inspection. Also, you eliminated a tool I found to be a great time saver—the alphabetical index to the Billboard 200. Yes, I know that 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

Brooklyn, Mass.

Billboard director of charts Geoff Mayfield, replies to Scalfi:

“Striking is what we are 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

charts, they are not a new development. If you are interested, paid members of billboard.com can access our biweekly charts during the unpublished weeks.

GETTING TO KNOW MR. MOTTOLA

Congratulations on the new format.


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. Greenberg

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 read about someone I know and find the story feeling like I grew up in the same neighborhood. Tommy is a multi-talent-
ed executive and musician, and you made him seem friendly and fraternal to your readers. It was nice to see that a guy that big in the business does not forget from whence he came.

Jerry Sherald

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 Povopic

President

Cleveland International Records

Cleveland

DOWNLOADS VS. SINGLES DECLINE

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

Unlike the Internet, it has become a gaming device 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 station KYSR and KIIS to the test recently, and was shocked to hear 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 any jock ban-
ter 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 in passing and usually verbally. Even so, at the other end of the dial, classic jocks diligently back-announce that Zep- pelin track for the zillionth time.

In the late-'80s, 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 Chaylor for his amazing profile of Music Club (“Music Club Profits From Compilation Creativity,” Billboard, June 9). It’s by far the most comprehensive, accurate, flattering article yet on the label. Now we won’t have to spend hours trying to sell ads for an annual feature. Billboard delivers for us, and we know it. We can hardly wait until next week’s issue.

Jeff Tamarkin

Editorial/A&R Consultant

Hoboken, N.J.
Top of the News

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Artists & Music
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12 Balladeer Maxwell returns with his third Columbia set, Now.
12 The Beat: Whitney Houston inks big new Arista deal.
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41 Virgin sells French retail subsidiary in an attempt to revitalize its Megasound brand in Europe.
42 Hits of the World: Manu Chao tops the Eurochart album list with his latest Virgin release.

KEYS TO THE KINGDOM: The surprise collapse of "Booylicious" (Columbia) by Destiny's Child and a surge in popularity for Alicia Keys' "Fallin'" (J) makes news on The Billboard Hot 100, where Clay Davis' new label scores its first chart-topper, "Fallin'" by Keys, 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 artist collecting its first No. 1 title. The first new chart-topper of the year was "It Wasn't Me" (MCA), the first No. 1 hit for Shaggy and featured artist Ricardo "RikRok" Ducent. Next came "Ms. Jackson" (LaFace/Arista), the first No. 1 for OutKast, succeeded by "Stutter" (Jive), the second No. 1 for Joe but the first for Mystical. Crazy Town's "Butterfly" gave that group its first such title. Shaggy returned to the top with "Angeli," 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, Mysa, and Pink.

Keys is the only 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 issue, 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.


For more Information, visit www.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
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 SFX 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, KRFC, 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 SFX, the world's largest promoter, a year ago—owns or operates eight stations in the market, including all three of Denver's top stations. The suit states that Clear Channel’s “monopolistic, multime¬dia empire” is “severely harming EMI’s ability to compete . . . result¬ing in higher prices and fewer offer¬ings 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 con¬certs 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 snap the date, “leaving other promoters no choice but to either pass on such concerts or pro¬mote them at a guaranteed loss.” Other charges include eliminating or limiting NIPP’s advertising availabil¬ity on Clear Channel stations, charg¬ing NIPP “excessive rates,” and elimi¬nating promotions.

Jesse Morreaule, co-owner of NIPP, says this particular incident prompted the suit, although specifics are cited. “This has been an ongoing battle for us. The way Clear Channel does busi¬ness now has precluded consumers from having choices and information.”

—JESSE MOREAULE  NOBODY IN PARTICULAR PRESENTS

**THE WAY CLEAR CHANNEL DOES BUSINESS NOW HAS PRECLUDED CONSUMERS FROM HAVING CHOICES AND INFORMATION.**

BY EMMANUEL LECRARD  
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 as EMI Recorded Music Europe president/CEO—has pro¬moted Firmin Michiels, managing director of Virgin Belgium, to the newly created posi¬tion of A&R director of Virgin Continental Europe. The an¬nouncement was made at the label’s seminar July 26-27 in Portugal.

To succeed Michiels, de Buretel has appointed Bart Cools, the position of managing director of Virgin Belgium. Cools transfers from EMI International in the U.K., where he was a director of the 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 develop¬ment 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 coordinate 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 but that there will not be one overall head of A&R for Virgin Continental Europe. He says that within the Virgin group, there are already A&R executives who have a broader international remit, including Virgin Records’ managing director Erik Johansen and Virgin France’s A&R director Thierry Planelle.

De Buretel adds that the key appointments of the heads of EMI Music and Virgin for Europe are scheduled for September.

**THE WAY CLEAR CHANNEL DOES BUSINESS NOW HAS PRECLUDED CONSUMERS FROM HAVING CHOICES AND INFORMATION.**

**MARKET WATCH**

**A WEEKLY NATIONAL MUSIC SALES REPORT**

**YEAR-TO-DATE OVERALL UNIT SALES**

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<th>Year</th>
<th>2000</th>
<th>2001</th>
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<tr>
<td>Total</td>
<td>456,275,000</td>
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<td>Albums</td>
<td>421,902,000</td>
<td>413,007,000</td>
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<tr>
<td>Singles</td>
<td>34,373,000</td>
<td>22,632,000</td>
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**YEAR-TO-DATE SALES BY ALBUM FORMAT**

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<td>Other</td>
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**OVERALL UNIT SALES**

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<td>Last Week</td>
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**ALBUM SALES**

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<td>Change</td>
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**SINGLES SALES**

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<td>Change</td>
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**YEAR-TO-DATE ALBUM SALES BY STORE LOCATION**

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**DISTRIBUTORS’ MARKET SHARE**

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<td>7/20-7/26</td>
<td>25.4%</td>
<td>17.4%</td>
<td>17.2%</td>
<td>16.6%</td>
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<tr>
<td>Current</td>
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<td>15.6%</td>
<td>21.2%</td>
<td>15%</td>
<td>12.3%</td>
</tr>
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</table>

**ADVANCED FIGURES**

For Week Ending 7/20/01

Compiled from a national sample of retail sales and rack sales reports collected, compiled, and provided to

www.billboard.com

www.americanradiohistory.com
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
Honky-Tonkers Team Up For TwangBangers Tour

BY RAY WADDELL
NASHVILLE—HighTone Records will implement a proven live-performance marketing strategy when it underwrites the upcoming TwangBangers Tour, featuring honky-tonkers Redd Volkta, Bill Kirchen, Dallas Wayne, and Joe Goldmark.


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 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 Slonen, managing partner for HighTone. He notes that the Ramblin’ Jack Elliott tour helped the artist’s then-current record sell five times what his 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 publications in tour markets.

Together, the individual artists on TwangBangers form what Slonen 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, Volkta is the touring and recording guitarist, and.rd Rogers' touring band, and Wayne will handle vocals and rhythm guitar duties. Goldmark is a Bakersfield sound style player of renown.

Higashi says that buyers were receptive to the TwangBangers concept. “This wasn’t hard to 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 Valley Media combine, it would create a company with sales of roughly $1.3 billion—making it by far the dominant post-merger operation in the U.S. (Billboard Bulletin, Aug. 8)

Those two companies, already the two largest U.S. one-stop, have been engaged in negotiations for the past month that could result in a merger, if not an outright acquisition of the latter by the former. Some insiders suggest that the talks are a resumption of previous conversations between the companies dating back to January 2000. Moreover, some sources report that other third-party companies have looked over Valley Executives at the two companies either were unavailable or declined to comment.

For the last two years, publicly traded Valley has been ailing, prompting its board of directors to become amenable to the idea of selling the wholesaler. Valley lost $4.6 million, or $1.04 a share, on sales of $910.1 million in the year ended March 31, 2000, and then had a net loss of $2.9 million, or $0.34 a share, on sales of $803.7 million.

While some sources suggest that a deal between the companies would take the form of Alliance buying Valley in an outright acquisition—that is, to buy out the company’s debt, the company’s former owners, Yucaipa—others point to the possibility of a reverse merger between the two companies. Such a deal would combine both companies with Alliance management taking the top seat—but leave Valley as a publicly traded stock. This might prove attractive to Yucaipa, because it would give the company liquidity—something it lacks now. Yucaipa owns Alliance through a closed-end fund it manages that includes among its investors Banes & Noble chairman Len Riggio, who is believed to hold a 35% stake.

When Yucaipa acquired Alliance in May 1999—buying it out of bankruptcy for about $130 million— it did so with the intention of positioning the company as a dominant wholesaler and a premier supplier of digital services, in anticipation of the Internet emerging as a music distribution channel. By employing this strategy, Yucaipa hoped to eventually sell 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, 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 buy out Valley, that merger would see a 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 largest distributor in the industry. A merger 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 revolver to the tune of $160 million. Since that would have to be paid off to complete an acquisition, some wonder whether the company 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 prepackage Chord 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 at year-end—with the belief that it would come out whole, before it would agree to buy a company trading at a bottom.

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.”

Executive/Recordings

EXECUTIVE/TURNTABLE

RECORD COMPANIES: Randy Dry is promoted to VP of marketing, film, and television music for the Universal Classics Group in New York. He was senior director of marketing and licensing for soundtracks.

Chris LaMonica is promoted to VP of record promotion and marketing for Arista Records in New York. He was national director of record promotion.

Sabrina Macias is named director of publicity for Prestigio

FUNHOUSE EXEC JOINS DREAMUSIC

BY PETER SERAFIN

TOKYO—Kazunaga Nitta—who resigned as representative director/CEO of BMG Funhouse June 30 and has yet to be replaced—is about to launch a new record company, Dreamusic. Nitta will open funhouse Aug. 20 in the Shibuya district of Tokyo.

Nitta has confirmed that four executive officers from BMG Funhouse will be joining Dreamusic: Katsumi Shiraizumi (managing director for A&R), Fujiyagi Kageyama (director of cross-cro- creative operations), Akira Takeuchi (director of promotions), and Hirojuki Igarashi (director of marketing and production). A source close to BMG Japan top management tells Billboard, “It’s sad to lose that many good people, but that’s the way it goes.”

Nitta left Toshiba EMI in 1984 to start Funhouse, which was acquired by the BMG group in 1996. BMG Funhouse sales for the fiscal year ending June 30 stood at 6,166 billion yen ($49.8 million). Dreamusic is capitalized at 100 million yen ($807,539). To solidify its financial position, the company is planning to carry out third-party share allocations of 400 million yen ($3.2 million) in September. Taiho Corp. (Kyocera Group), Sony Music Entertainment (SME) Japan, Culture Convenience Club Co., and Softbank Internet Technology Fund have agreed to provide financing.

Stockholders (in addition to the board members listed below) include an employees’ holding group, Taiho Corp., Atoms International, Softbank Investment, and others. Nitta is the new company’s president/CEO. Tomoyuki Takechi, the founder and current director of Square—parent company of Squaresoft—has signed on as a representative director. Junichi Tada and Hideo Okazaki come from Softbank and are the senior executive officers. Atsushi Takeuchi of Atoms has been named an outside director.

Dreamusic plans to release its first batch of CDs, from yet-unannamed artists, this fall. SME will handle manufacturing and sales. Dreamusic hopes to work with SME and BMG Funhouse A&R on future cooperative projects.
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Ex-Teen Queen Gibson Assesses New Roles

BY CHUCK TAYLOR

NEW YORK—As the peak of the afternoon 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."

Glancing over her shoulder at the beefy, square-jawed guys, Gibson laughs and confides, "Yeah, it's tough being me, huh?"

It's a statement framed in irony, given the 30-year-old singer-songwriter's ever-ambitious career of 14 years and counting, which has taken her from chart-topping teen queen, through Broadway diva, to more recent roles as a record company chief and aspiring movie producer.

As a testament to her sheer staying power, Gibson joined 'N Sync's sold-out PopOdyssey tour as a special guest this month, and she's recently returned to the lead role in the national touring company of Rodgers & Hammerstein's Cinderella (her seventh musical). All the while, she's promoting her seventh album, M.Y.O.B., on her own Golden Egg imprint.

As one might expect, Gibson has a thing or two to share with today's bountiful crop of teenage Kewpies.

Reverting to the expression of hope "When God closes a door, he opens a window," she deadpans, "Sometimes for me, he opens a doggy door and I have to squeeze through it. It hasn't always been easy, but I'm still here."

Gibson entered the music industry at a time when solo teen singers were an enigma; today, of course, the pop landscape teems with the breed, à la Britney Spears, Christina Aguilera, Jessica Simpson, and Mandy Moore.

"I've met a number of the girls," Gibson says. "Some of them have been really respectful, but sometimes I get the feeling that they're thinking, 'Yeah, but we're doing it now.' Others get how the transitions work, and they understand how difficult they can be to make. Some people will say, 'I admire you. You never go, I admire you.'"

Gibson's career choices, it seems, are almost too self-aware.

The Local Island, N.Y., native was recording demos in a 12-track studio in her garage by the age of 12. She caught the attention of entertainment lawyer Doug Breightart and was signed to Atlantic Records at 16 by then-dance department head Larry Yasgar for one 12-inch single, "Only in My Dreams."

"It took eight months of working the song in the clubs for them to realize they had a hit on their hands," Gibson says. "They were specific producers, and I felt they were being too specific. So I started my own record company."

"I didn't want to be a pop star like that," Gibson says. "I wanted to have the freedom to create."

Gibson recorded one more album for Atlantic, Body Mind Soul, in '93. Then, despite a seven-album deal, she and the label amicably parted ways. Eager to diversify, she won the role of Eponine in the Broadway production of Les Miserables, then joined Grease in London's West End, and followed that up with Broadway runs in Grease and Beauty and the Beast.

"It was a new thing for everybody then to bring in a pop audience to the theater," she says. "Professionally, it allowed me to survive."

Today, Gibson maintains a diverse agenda, recording on her own label, maintaining an intensive Internet presence (deborahgibson.com), performing semi-regularly, and continuing an active role in the theater. In the long term, she is developing a movie called Teen Queens for television, in which she intends to serve as producer, music supervisor, and star in the role of mentor to a young singer—obviously, a natural fit.

Gibson's biggest concern for today's new generation of pop princesses is that they don't have a minute to be real teenagers. "I saw a picture of Britney coming out of a manicure place," she says. "I didn't even start getting manicures until I was, like, 25. And you hear Mandy Moore saying, 'Well, I'm 17 now, I've grown a lot since my last album when I was 15.' You're 17, for God's sake, you know? It scares me, where you've got little girls imitating grown-ups. She adds, "I hope these girls know that they are allowed to have problems, even in a seemingly perfect world."

And, most important, they shouldn't 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."

BY WES ORSKOSKI

NEW YORK—With his eponymous debut album—a collection of deeply personal tunes dark enough to be dubbed "wrist-slaughtering" and "heart-achingly bitter" by the British press—Tom McRae knows he's treading on the brink of indulgence.

"It's dangerous," McRae says. "But you have to walk that line. You have to take yourself seriously enough to believe that what you're doing is worthwhile. At the same time, you shouldn't believe anything you read, or think that anything you've done is any good."

If one were to believe a raft of Euro-

ean critics, Tom McRae (U.S. street date Aug. 21, db/Arista) is not just good but a true gem. Since its international release last year, the album has been lauded for its disarming honesty—making several critics' best-of-2000 lists and recently being nominated for the U.K.'s Mercury Music Prize (Billboard Bulletin, July 25)—and has sold more than 100,000 copies, according to Arista.

The Suffolk, England-born McRae, 27, says he can live with the sinister tag placed on his work (two songs on the album, he admits, are about killing people) but even though audience members have told him to "cheer the fuck up" he says he would disagree with those who've called his music depressing.

"My music might be sad, but it's also hopeful—I mean, the reason I write is to get out of sad to hopeful," McRae says. "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'm struck with the need to write. When the sun's shining and I'm out with friends, I tend not to write about it."

One of the album's most powerful songs is "You Cut Her Hair," a track inspired by McRae's visit to a former Nazi concentration camp, where he was struck by a photograph of a young Jewish girl whose hair had been removed in preparation for her execution. In the song, he pursues her aging killer: "Turn, turn the page as I turn my back, change your name/But I will find you still move in for the kill."

The first artist signed to U.K. music exec Dave Bates' db imprint, McRae will support his album with a 10-city U.S. tour in September. (He's booked for the U.S. by Marty Diamond at New York's Little Big Man and for Europe by London-based Mike Dewdney, with management by Roger Behrman in London.) But he already seems to be making his mark stateside. "I love [Tom McRae]," says Nic Harcourt, music director of KCRW Los Angeles, which has been spinning tracks from the record. "The guy's lyrics are very intense. He stands out from the pack."

Arista, which acquired the album for the U.S. through a separate licensing deal with db, hopes to build building on U.S. fan base with Tom McRae, using the disc as a springboard. Executive VP Jerry Blair insists that the label is "looking to build a career." In the short-term, Arista is focusing on the ball rolling with the critics and indie tastemakers. Later this month, the label services college and noncommercial stations with first single "End of the World News/Don't Me Up."

Mark Sudack, Arista's project manager for Tom McRae, hopes that patience will prove the virtue that it did for David Gray's White Ladder, (ATO), which took nearly two years to break in the States. In fact, the songs on Tom McRae (published by Sony/ATV) were in a similar manner as those on White Ladder. Like Gray, McRae built the album around songs he wrote and recorded at home during a time when he was becoming increasingly frustrated by "endless rejection" from both nonresponsive crowds and uninterested labels. Some of these songs (the aforementioned "You Cut Her Hair," "Cold") made the album nearly unaltered.

"When I stopped trying to be a rock star and started writing about what I cared about—not writing about just having a good time, girls, drugs, or cars but about the things that upset me—that was when it made a connection," McRae says. "Even if these were things that other people might not necessarily understand the details of, they understand the emotion."
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 third studio album, Now, due Aug. 21 on Columbia Records.

“With my first album [1996’s Maxwell’s Urban Hang Suite], I thought 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 “Lifeline,” the project’s second single, and a heartfelt rendition of “This Woman’s Work,” a Kate Bush tune that Maxwell recorded live for his 1997 MTV Unplugged EP.

The song “Fortune,” which Maxwell contributed to the soundtrack of the movie Life, was the No. 1 Billboard R&B/Hip-Hop single of 1999 and is a hidden bonus track on Now. Also included is the midtempo “Get to Know Ya,” the first single.

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

Overall, Mitchem views Now as being a more radio-friendly effort than Embrya. “It’s got all the things radio loves: hooks and messages. Jim Oggletree, 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 with a series of concert series (dubbed NY7) at different venues in the Big Apple. The singer/songwriter/producer is scheduled to perform Aug. 21 on Late Show With David Letterman.

The video for “Lifeline” 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 be true 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.

Now 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. At press time, Maxwell was not signed with a North American booking agent. His songs are published by Sony/ATV Tunes LLC/Musitv (ASCAP).

On the singer’s newly relaunched Web site (maxwellnow.com), fans can vote for which songs they want him to perform in each city. He says he expects to do a different set each night on his new tour.

“My biggest fear,” Maxwell confesses, “is the kind of success where you can’t walk down the street without looking at a fanatic energy surrounding you. I’ve had some crazy situations happen to me, but I haven’t reached a point where I have to disguise myself when I go out. As much as I love performing, I see myself eventually settling behind the scenes in the music business. I’m happy with who I am, and I’m grateful for the list Born I have.”

He adds with a reflective laugh, “I’ve learned that if something is yours, it’s yours; there’s no need to run to it or push people out of the way for it. I call it divine timing.”


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Your Loving Friends and Family
(Continued from preceding page)

performing together for nearly 10 years. Many things can be manufactured in the studio, but natural chemistry is not among them. From the gospel-kissed opening strains of the act’s reading of Simon & Garfunkel’s “Why? [Less? Moi?]" to the sleek funk of “I Like the Way,” FYT excels with playful, relaxed vocals. On the down side, there are too many times when the act fights to remain unique with songs that—while commercially viable—could easily have been cut by Destiny’s Child. The good news is that the act boasts enough star-power to overcome that obstacle.—LF

DANCE/ELECTRONIC

VARIOUS ARTISTS
A Break From the Norm PRODUCERS: various

Restless Records 77352

Ever since one of his signature big beat electronic anthems “If I Go, A Break From the Norm” should be in your collection. Spotlighting 15 tracks from which he has picked bits and pieces for his other records, the set features nuggets like Doug Lazy’s “Let the Rhythm Pump” and Colette’s “The Kettle” (based on Slim’s “Yo Mama”), Bill Wither’s “I Can’t Write Left Handed” (“Demos”), the James Gang’s “Ashes the Rain & Fire” (”Right Here, Right Now”), and Camille Yarbrough’s “Take Yo’ Prize” (“Praise You”).—MP

COUNTRY

CYNTHI THOMSON
My World

PRODUCERS: Paul Worley and Tommy Lee James

Capitol 26010

Capitol Nashville is pulling out all the stops to help break this Georgia songbird, and if it’s released well, it has a lot to work with. Thomcs co-wrote eight of the album’s 11 cuts, most with co-producer Tommy Lee James. Co-producer Paul Worley owns some of Nashville’s keenest ears for airplay potential and has a nice touch with acoustic instrumentation here. Overall, this is an accessible sound, with Thomson’s warm-honey vocal wrapping around softly swelling midtempo like “My World” and the engaging, sexy “I Always Liked That Best.” The sultry debut single, “What I Really Mean To Say,” has an undercurrent of desperation, while the imagery of “I Hope You’re Doing Fine” and “There Goes the Boy” are effectively played through fiddles and crisp percussive production. Conversely, the country-rap “Things I Would Do” almost works only because of Thomson’s force of personality, and “If You Could Only See” is a snoozer of a ballad. While the genre is crowded with young, roots-oriented male singers, Thomson’s talent at breaking through appears better than most.—RW

LATIN

SHALIM

Shalim

PRODUCERS: various

Crestview Moon 501204

The much-touted debut from new hearthrob Shalim is a wonderful piece of production that fails to distinguish the voice holding up the project. Full of overdubs, vocal layerings, flamenco guiros, and tropical and Middle Eastern rhythmic backbeats, it’s impossible to categorize with a good dose of balls ("Mi Tesoro"); the set also flirts with R&B ("Mentira" and plenty of Bachata). Although the sound is finally very different, it’s comparable to Ricky Martin (in intent) and Enrique Iglesias (in terms of breathy vocals). Ultimately, this strength lies with the hook-laden, choppy pop variety (with "Intento" and "Nadie Como Tú" as standouts). But the fact remains that anyone could be singing the lead vocals—that is, what you can hear them between the multitude of choruses and gadgetry.—LC

Gospal

LONDA LARMOND
Love Letters

PRODUCERS: various

EMI 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 her solo career jump-started earlier this year by the incendiary smooth funk single “Once” on the hit anthology WOW Gospel 2001, Larmond rises to the challenge by giving herself as both artist and range. Steered by an array of big-name, hit-making producers, Larmond scores one bulls-eye after another. "Hold On" is a big, gorgeous pop ballad. "Ascension" is an irresistible urban ballad set in the contemporary family. With acoustic guitar and percussion-driven "Help Him Stand" is an inspiring step beyond the 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.—CE

NEW AGE

GEORGE SKAROULIS
Return to Home

PRODUCER: Alex Maziell

Evzone Music 2001

Judging from his past four discs, self-taught pianist/composer George Skaroulis certainly knows how to create music that is soothing as it is inspirational. Skaroulis has evoked the history of evzone music (like its predecessors, issued via the artist’s own Evzone Music) finds the Atlanta-based Skaroulis revisiting gorgeous ambient moments from his five-year-old debut (Homeland), which was a musical tribute to his ancestral homeland. Creole-like the intimate “Homeland,” the grand “Traditions,” and the melancholy ”Return to Patmos” have been beautifully reconstituted. Return to Homeland also includes 10 new compositions including “Athena,” which the artist can submitly submitted for potential use at the 2004 Olympic Games in Athens. Fans of Vanni, Jim Brickman, and Chris Squires are well-advised to investigate. Distributed by City Hall Records.—MP

IN PRINT

By Harold L. Vogel

Cambridge University Press

597 pages; $44.95

At the moment, there are far more questions about digital music than there are answers. Who’s licensed to what? What about the music publishers? When will I have to give up my CDs? But between the covers of the fifth edition of Harold L. Vogel’s Entertainment Industry Economics, things are much clearer. The chapters here on music, publishing, theme parks, and all the other facets of the entertainment industry begin with timelines and end with bibliographies. The charts and the footnotes are filled with pictures, but there are tons of diagrams—illustrating, for example, how everyone gets paid when a piece of music is played. Digital media executives, take note.

Breath, not depth, is the name of Vogel’s game. Thus he spends just three paragraphs on the impact of the Internet on music, nodding vaguely in the direction of Napster and Gnutella and concluding that “altering pricing and releasing strategies will evolve… Via the Net, almost all music will ultimately be available on demand, anywhere at any time.”

Of course, Entertainment Industry Economics is about analysis, not forecasting. Yet one still wonders if Vogel could have stopped for a closer look at such major entertainment-industry developments as MTV. Here is what he has to say about the network: “By 1984, MTV had gained wide distribution and influence as both a promotion platform for record labels and as a distinctive programming service.” There is also a footnote explaining that “Music Television (MTV) is a twenty-four-hour network that bases its programming on a mixture of rock-music videos, music news, and specials.”

These are accurate statements, obviously true, but Vogel’s purpose would be better served if he took a few more paragraphs or employed some livelier prose (of which he shows himself to be capable elsewhere in the book) to underscore the impact of MTV in fostering an audience of music. And the publisher could have done its part by expanding the book to true book-size, making room for sidebars and spotlighting.

One senses that Vogel—who is also the author of Travel Industry Economics, the first edition of which came out in 1991—would be more than happy to supply the extra prose. A longtime entertainment-industry analyst at Merrill Lynch and other Wall Street firms, he now runs a small investment shop of his own and teaches part-time at Columbia University’s Graduate School of Journalism.

Vogel seems driven by a deep and singular fascination with the business of entertainment. His careful analyses do indeed foster a certain sense of wonder: How can Time Warner, Disney, and others managed to build media empires on the shifting sands of consumer desires? This inescapable science of finding an audience, giving

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MATTHEW BENZ

BILLODAY AUGUST 18, 2001

18
SINGLES

Edited by Chuck Taylor

POP

SAMANTHA MUMBAA Don't You Need Me To Tell Me I'm Pretty (3:33) PRODUCERS: Ron Fair, Sol Survivor, and E. Warren WRITER: D. Warren PUBLISHER: RealSongs, ASCAP A&M Records 10507 (CD promo)

The second single from the hit movie *Blow*, this track is brought to you by the potent empowerment anthem for the younger generation of women who need to be reminded that beauty is individualized: "Don't have to be part of somebody else to be complete/All I really need comes from deep inside of me," writes Diane Warren, songwriter to the stars. Teen singer Samantha Mumba, whose debut "Gotta Tell You" made tracks on radio last year, projects a passionately youthful front, but 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 quite make it one of Warren's classic tunes, but the sweeping production, pertinent theme, and association with a hit movie could merit it airplay at top 40.

R&B

Mbps:

After the get-tenor tenor of her debut smash "Hit Em Up Style (Oooh)," Blu Cantrell turns to the sharp crochet of a house diva anthem about moving past low-down, gut-wrenching loneliness. The Jimmy Jam/Terry Lewis creation places your dance floor in the same room where your target to throw her hands in the air and slap around some high notes, amid an enriching, piano-tinkling R&B instrumental palette. "I'll Find a Way" puts Cantrell in similar company with former Arista (now J Records) recording artist Debor- rah Cox; it will be interesting to watch the two vie for chart domination, with Cox's next set on the way. In any case, this track is a colorful moment from debut So Blu, which makes its mark on The Billboard 200 this issue with a No. 9 entry. This sophomore single should fur ther secure Cantrell's presence at big circles; with the right remix, it could also dance over to the mainstream.

COUNTRY

Mbps:
LONESTAR With Me (3:36) PRODUCER: Dane Huff WRITERS: B. James and T. Vergers PUBLISHERS: Sony/ATV/Tunes, ASCAP BNA 200902 (CD Promo)

Having kicked serious butt at radio and retail with its ballads and midtempo, "With Me" is the avant-garde edge of the charts again this feel-good, late-summer anthem, with percussion that lends a jubilant edge. Lyrically, "With Me" is a Blake that is a growth of the song's internal drive: "You're the only one who's free/With me you feel like singing/It's like I'm swinging the whole planet/On the end of my chain." The music alone, particularly a nice break in the latter third, persuasively imparts the sentiment, but Richie McDonald's exuberant vocal slams the message home. In today's country environment, these guys can do no wrong. From Lonestar's top-selling BNA album, I'm Already There.

SPECIALS


It's been seven years since the Cranberries hit laden No. 1 to argue cashed in on the Irish quartet's doleful yet melodic sound. After leaving longtime label BNA earlier this year, the Cranberries are ripe for a come back with "Analyse," the first single from Wake Up and Smell the Coffee, their fifth album that does well for MCA. The whimsical track is a throw back to the band's enduring 1994 hit "Dreams," featuring a similarly buoyant rhythm and simplistic love song-lyric—eager singer/songwriter Dolores O'Riordan's quasi-yodel makes a cameo. The track rides on bassist Mike Hogan's propulsive beat, while O'Riordan is soon back up for a new effort and a second single from Reveal, which makes its chart potential, highly recommended

ROCK TRACKS


For the Swordfish soundtrack, U.K. super-DJ/producer Paul Oakenfold presents more than a dozen cuts, mostly his remixes of other acts' songs. So it seems fitting that Oakenfold, generally regarded as one of the world's top DJs, takes on "Planet Rock," the signature cut from Afrika Bambataa's, one of the best of the early '80s. "Planet Rock," the pioneering 1982 cut that combined Kraftwerk's classic techno with cutting-edge rap, was originally characterized by its sparse, simple Roland drum machine and the rest of its enduringly Endo-produced. Oakenfold thickens the sound, adding more percussion and a heavier baseline but maintains the integrity of the original, leaving the "Trans-Europe Express" synths and the full vocals intact and occasionally pulling back to let the original flavors shine through. The result is a remixing a classic that purists will balk at an attempt to improve the original model. But Oakenfold favors innovation over irreverence.

AC


The Go-Gos may not have scored much radio airplay with "Real Love Will Keep God Blues the Go-Go's," but the rest of the material still seems gaga for the quietness. This month alone, they've got a Live From Central Park special on VH1, Intimate Portrait on Lifetime, and features in the pages of Q, Vanity Fair, and The New Yorker. Perhaps radio programmers will emerge from their collective coma for second single "Analogue," which draws on all four of the band's female-oriented, girls: a girly, heave-banging vibe, the familiar vocals of lead singer Belinda Carlisle, and the group's ever-welcoming guitar tracks in a summertime wrapped up in four minutes flat.
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AMERICAN URBAN RADIO NETWORKS will broadcast the Awards Show on over 100 stations via their nationally syndicated radio programs, USA Music Magazine and Super Jam Survey.
SOUL SEARCHIN’: Raising funds for music education is the energizing force behind the Oct. 9 project, Red Star Soundwaves Volume I: Soul Searchin’. Billed as a compilation of neo-soul music, the album inaugurates a planned series of joint-venture releases between Epic Records and Red Star Records, a new label established by the nonprofit Heineken Foundation.

Soul Searchin’ boasts the first collaboration between Epic’s Amler Lanneux and the Roots’ Glitches, which also doubles as the project’s lead single. Already tapped as the second single is Toronto newcomer Glenn Lewis’ Stevie Wonder-influenced “Don’t You Forget It.” Rounding out the album are tracks by India.Arie (‘Butterfly’), Erykah Badu (‘Today’), Nelly Furtado (‘Legend of a Sieve’), Macy Gray (‘We Got Enough’), Latham (‘Sweetest Thing’), Jack Herrera Featuring Jon B. (‘High Off You’), Damiani & Junior Gong’ Marley Featuring Stephen Marley & Yami Bolo (‘Still Searching’), Jill Scott (‘A Long Walk’—A Touch of Jazz remix), and Brad Young (‘So Sweet’).

VHI’s Save the Music education program has been chosen as the beneficiary of the first Soul Searchin’ release; New York-based entertainment marketer the Stronghold Group is overseeing marketing.

MORE GOOD DEEDS: When Earth, Wind & Fire embarks on its Cool Blue September U.S. tour (kicking off Sept. 1 in Pt. Lauderdale, Fla., with an October sweep being announced shortly), the venerable group will not only be delivering its tried-and-true musical message, but also one about good health. Pfizer (manufacturer of the drug Viagra, which is a sponsor for the tour) is partnering with the American Academy of Family Physicians (AAFP) Foundation to offer free health checks at scheduled EWF concerts, as well as at additional checkpoints in several concert markets. A portion of the tour merchandise proceeds will also be donated to the AAFP Foundation.

WHERE ARE THEY NOW? Universal is following up its recent deluxe edition of Marvin Gaye’s What’s Going On with the deluxe version of the artist’s equally pivotal Let’s Get It On (Sept. 18). Ed Townsend, who co-wrote the latter set’s 1973 No. 1 R&B/pop title track with Gaye, recalls that the song’s “lyrics came out spontaneously. I had challenged Marvin to sing more than 30 seconds rather than stop and redo, and we went on for 14 minutes with the

‘let’s get it on’ chorus. It’s funny, given the success of that song. I don’t understand why the Grammys never acknowledged it,” he continues. “I hope that with these re-releases, people finally acknowledge what Marvin contributed musically. He was a much more serious person than I think people realized—sensitive to people’s needs.”

The theme of people’s needs is behind Townsend’s latest project, Rehabilitation Been There! Done That!, a recovery-themed CD and stage play inspired by his and other artists’ bouts of alcoholism and drug addiction.

“I finished the program in 1993 and have remained sober since then,” Townsend says. “One of the elements of the 12-step program is to help the people coming along behind you. So I wrote a song. It’s Not He Who Falls That Falls. But He Who Falls and Fails to Rise Again. And it turned into an album and a play.”

Many of the play’s and CD’s performers are recovering addicts. The CD, produced by Townsend, his son David of Surface fame, and Deriq Carr, is on Townsend’s 12 Step Records—part of his nonprofit organization, EBT New Life—and is being used by the Salvation Army as part of its rehab classes.

“We’re trying to market it ourselves via the many rehab centers throughout the country,” Townsend says, “since this is a digression from what labels are looking for. But we’d like naturally for the industry to pay attention to what we’re doing. The entertainment industry is fraught with people caught up in drugs and alcohol. The hardest thing to do is get started again. People need to find out they still have a place in life.”

Townsend may be reached at 323-416-8828.
### Billboard R&B/Hip-Hop Albums Chart

#### Greatest Gainer

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Country</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nelly</strong></td>
<td><em>F.C. Ruff Ryders' Homecoming</em> (EP)</td>
<td>2</td>
<td>2001-08-18</td>
<td>58</td>
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#### Main Chart

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<th>Title</th>
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<tr>
<td>1</td>
<td><em>The Very Best Of Marley &amp; The Wailers</em></td>
<td><strong>Bob Marley &amp; The Wailers</strong></td>
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<td>2</td>
<td><em>Born Second</em></td>
<td><strong>Poo Bear &amp; The Wailers</strong></td>
<td>2001-08-18</td>
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<tr>
<td>3</td>
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<td><strong>Dave Matthews Band</strong></td>
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</tr>
<tr>
<td>4</td>
<td><em>The Life After Death</em></td>
<td><strong>Notorious B.I.G.</strong></td>
<td>2001-08-18</td>
<td>4</td>
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<tr>
<td>5</td>
<td><em>The Writing's On The Wall</em></td>
<td><strong>Snoop Dogg</strong></td>
<td>2001-08-18</td>
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#### Heatseekers

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<tr>
<td>1</td>
<td><em>Let Me Love You</em></td>
<td><strong>Ricky Martin</strong></td>
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<td><em>Take Me Home</em></td>
<td><strong>Brian McKnight</strong></td>
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<td>3</td>
<td><em>Don't Let Me Be Misunderstood</em></td>
<td><strong>Nelly</strong></td>
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<tr>
<td>4</td>
<td><em>Sooner Or Later</em></td>
<td><strong>John Legend</strong></td>
<td>2001-08-18</td>
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### Billboard R&B/Hip-Hop Catalog Albums Chart

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**Words & Deeds**

**Cormega Gets ‘Real!’** In 1997, it seemed the Firm was poised to be hip-hop's newest supergroup. Consisting of solo artists Cormega, Nas, Foxy Brown, and AZ, the Firm ruled 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 Realness*, but that is a self-promotional declaration," Cormega says. "Who am I to declare that I'm the real one? The Realness 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 Neptunes and Timbaland-produced tracks.

"Cris tackles deeper subject matter this time out with tracks like "Cold Outside" and "Hard Times," featuring 8Ball & MJG. The Atlanta-based artist also maintains his playful demeanor on "Keep It Hush," featuring Jaize Phae, and "Freaky Thang," featuring Jagged Edge and Twista.

Def Jam is also preparing to release Ja Rule's third disc, *Pain Is Love*. Fresh from his scene-stealing turn in the film *The Fast and the Furious*, Ja Rule offers his most commercial album to date. *Pain Is Love* features guest appearances by J.T.O. (aka Jennifer Lopez), Missy "Misdemeanor" Elliott, Chilli Baltimore, and the late 2 Pac among others. The album’s lead single, "Livin’ It Up," features Case and samples the Stevie Wonder classic "Dh 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 Finan in New York. Rashaun Hall can reached at rhal@billboard.com.

**Foursome Foresees Success**

**Prophet Jones Delivers Anthemic Single, Motown-Worthy Ballads on University**

**By Rashaun Hall**

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

**Comprising members Goldie, P. Rowe, Hollywood, and K.D., Prophet Jones originally began as Majesty just by 1997, when University president Haq Islam united the foursome. Washington, D.C., natives Goldie and Hollywood met in high school and were shopping a demo together, which Islam came across in his search 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.—overbooked Entertainment, has been compared to hip-hop soul quartet 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 leg.”

**‘WOOF’ Makes Noise**

Audiences received their first taste of Prophet Jones via lead single “Woof”—a natural choice for title track. “It’s an anthem record,” he says. “Sometimes when a group sings on key or they have big voices like they have, people perceive them to be older. We wanted to give the public a song that had street vibe and focused on their youth.”

“We needed a song to establish who we are every day,” K.D. adds. “After we get established, then we can go back and hit them with the ballads—catch people off guard.”

Ballads like the foursome’s cover of the O’Jays’ “Cry Together,” will indeed surprise some listeners. “I remember my parents playing the song, but we didn’t know if it would be right for us,” Hollywood says. “However, after we did the first verse, we just started killing it.”

**With its hot-buttered soul sounds, Prophet Jones prove a perfect fit for the Motown family. That said, the quartet is visibly humble by its current situation. “There have been a lot of giants on Motown,” Hollywood says, “and it’s an honor to even say we’re on Motown.”**

That distinction didn’t hit P. Rowe until he visited the Motown Café in Orlando, Fla. “Looking at all the memorabilia, I sat back and realized we’re on this label,” he says. “It gave me a chill. Who knows? Five or 10 years from now our joints could be up there.”

University is introducing Prophet Jones via a two-tier single approach. “The album is so diverse that we’re tackling two different generations,” says Cheryl Brown-Marks, senior director of marketing for University. “‘Woof’ will serve the younger audiences, while ‘Lifetime’ will be aimed at older audiences.”

“Lifetime” is already reaping radio attention. "Ladies, especially between 18 and 25, are definitely feeling what these brothers are saying," says Penny Greene, evening personality for adult R&B station WRKS New York. “We’re at a turning point where R&B is starting to come around. Young audiences are listening to words and grooves.”

With two singles in place, the group 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.”
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 Crooneradio.com’s Swedish Egil, left, and Tommy Boy’s Eddie O’Laughlin.

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 Pagliuca.

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/BMG’s Gloria Gaynor was all smiles after her performance at the summit’s opening night showcase at Shire. 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.

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.

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

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

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

XL Recordings/Biggars Groups’ 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.
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.

Carson’s label, Sony/Lucky Glers, has buckled down and expanded 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—so 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.”

Tuerff 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 listing posts. “So much of retail still focuses on what happens at radio,” Tuerff says. “Since we’re doing 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 savour every minute of it this time.”

ARTISTIC NEWS: George Jones recently recorded the song “Beer Run” with Garth Brooks. Jones’ label, Bandit Records, pushed back the release date of his new album from Sept. 11 to Sept. 25 to add the duet to the album. Meanwhile, a song written by Brooks will be included on labelmate Chris LeDoux’s next Capitol album, which will be produced by Mac McAnally.

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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 heading in the right direction, with guidance from a brand new team that includes manager (and former Decca label head) Sheila Shipley-Biddy. Carson signed on with Biddy last year after completing an album with producer Max T. Barnes for Curb that label execs felt needed tweaking.

HIT-SEEKING

“We cut an entire album of material a year and a half ago,” Carson explains, “but the label felt like I needed a hit to get back out there, and they didn’t want to release anything until we found one. They told me it’s so hard to find hits—even for an artist who’s been laying low like I have—that I might have to write one myself. I was thinking, ‘Oh, gosh!’ But I buckled down and started writing a lot, and when [label head] Mike Curb heard ‘Until We Fall Back in Love Again,’ which I wrote with Jim Wehrly and Phillip Douglas, he gave the go-ahead for my producer, Justin Niehahn, and I to find two more songs to round out the album. ‘Real Life’ was one of those songs we found.”

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.

In the ‘Real Life’ Of Jeff Carson

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<tbody>
<tr>
<td>Tim McGraw</td>
<td>Live Like You Were Dying</td>
<td>BMG Nashville</td>
<td>1</td>
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<tr>
<td>Faith Hill</td>
<td>Breathe</td>
<td>Warner Bros</td>
<td>2</td>
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<tr>
<td>Kenny Chesney</td>
<td>The Road That I Go</td>
<td>Epic</td>
<td>3</td>
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<tr>
<td>Dolly Parton</td>
<td>Nickel Creek</td>
<td>Warner Bros</td>
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<tr>
<td>Montgomery Gentry</td>
<td>Carry On</td>
<td>Mercury</td>
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<tr>
<td>Trisha Yearwood</td>
<td>Inside Out</td>
<td>Epic</td>
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<tr>
<td>Toby Keith</td>
<td>How Do You Like Me Now?</td>
<td>MCA</td>
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<td>Loretta Lynn</td>
<td>Vanishing Angel</td>
<td>Columbia</td>
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<td>Alan Jackson</td>
<td>When Somebody Loves You</td>
<td>Capitol</td>
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<td>Rascal Flatts</td>
<td>Fly</td>
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<td>I Need You</td>
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<td>LeAnn Rimes</td>
<td>Time......... Love.........................</td>
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<td>Smoke Rings In The Dark</td>
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<td>Burn</td>
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<td>Keith Urban</td>
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<td>Diamond Rio</td>
<td>One More Day</td>
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<td>Shenandoah</td>
<td>The Whongs Behead</td>
<td>Sony</td>
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<tr>
<td>Billy Gilman</td>
<td>Dare To Dream</td>
<td>MCA</td>
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<td>Tammy Cochran</td>
<td>Tim's,t</td>
<td>Universal</td>
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<td>One Voice</td>
<td>Roy D. Mercer Vs. Yankees</td>
<td>RCA</td>
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<td>Lila McCann</td>
<td>Complete</td>
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<td>Aaron Tippin</td>
<td>Country girls</td>
<td>RCA</td>
<td>4</td>
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*Disclaimer: This text is a natural representation of the content from the image, focusing on key information. For comprehensive understanding, visit the source website.*
Merengue Crew Stays On Winning Streak

“...That afternoon they hit record stores next week and features tracks by such varied artists as Safari Duo, Modjo, and Paulina Rubio. The first release under Astirisco is a compilation called Eurohits, which goes stores to their most important artists and electronic music. The idea is to release a lot of material that’s released in Europe but is not ready available in Latin America,” says Pablo Camarena, A&R/marketing manager of Universal Mexico’s dance division. “Most of the music is dance and electronic, and most of it isn’t in Spanish.”

The release under Astirisco is a compilation called Eurohits, which goes stores next week and features tracks by such varied artists as Safari Duo, Modjo, and Paulina Rubio. The first release under Astirisco is a compilation called Eurohits, which goes stores to their most important artists and electronic music. The idea is to release a lot of material that’s released in Europe but is not ready available in Latin America,” says Pablo Camarena, A&R/marketing manager of Universal Mexico’s dance division. “Most of the music is dance and electronic, and most of it isn’t in Spanish.”
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

✔ GOLD IN PUERTO RICO AND CENTRAL AMERICA

✔ #1 ON THE CMJ ´ALTERNATIVE CHART

✔ #7 ON CMJ’S YEAR END TOP 40 CHART

WATCHA TOUR DATES

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

DEJATE SEDUCIR POR EL STYLE DE RABANES

* Crescent Moon Records* and design are trademarks of Crescent Moon Records, Inc. ©2001 Crescent Moon Records, LLC

WWW.RABANES.COM
# Hot Latin Tracks

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*GREATEST GAINER*  
**COMO OLVIDAR**  
**NO VALE LA PENA**  
**MUERD**  
**AMORCITO MIO**  

*HOT SHOT DEBUT*  
**MI FANTASIA**  
**DIME CORAZON**  
**EL MALQUIERD**  
**AMAME**  
**DEJAME AMARTE**  

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# Latin Pop Airplay

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# Tropical/Salsa Airplay

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# Regional Mexican Airplay

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*Compiled from a unique sample of radio supplied by Broadcast Data Systems' Radio Data Service. A panel of 50 stations and their Top 40 regulars monitored for the week ending on August 10, 2001. Songs edited by radio programmers. Numbers showing in parenthesis indicate a song's position on the chart last week.*
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)
## Latin Pop Albums

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## Billboard Latin Music Awards 2001

- **1.** Various Artists | Sony Discos | **Toda Exitos De Baches** |
- **2.** Various Artists | Sony Discos | **Primavera** |
- **3.** Various Artists | Sony Discos | **Ricardo Arjona** |
- **4.** Various Artists | Sony Discos | **No Es Deseo Es Necesidad** |
- **5.** Various Artists | Sony Discos | **The Grandes De Las Grandes** |
- **6.** Various Artists | Sony Discos | **Viva** |
- **7.** Various Artists | Sony Discos | **30 Grandes Exitos** |
- **8.** Various Artists | Sony Discos | **Morenas 2001** |

## Heatseekers

- **1.** Various Artists | Sony Discos | **Free The Beginning** |
- **2.** Various Artists | Sony Discos | **Dejame** |
- **3.** Various Artists | Sony Discos | **Me Enamore** |
- **4.** Various Artists | Sony Discos | **SALSA** |
- **5.** Various Artists | Sony Discos | **Muy Rico** |

## Other

- **1.** Various Artists | Sony Discos | **Toda Exitos De Baches** |
- **2.** Various Artists | Sony Discos | **Primavera** |
- **3.** Various Artists | Sony Discos | **Ricardo Arjona** |
- **4.** Various Artists | Sony Discos | **No Es Deseo Es Necesidad** |
- **5.** Various Artists | Sony Discos | **The Grandes De Las Grandes** |
- **6.** Various Artists | Sony Discos | **Viva** |
- **7.** Various Artists | Sony Discos | **30 Grandes Exitos** |
- **8.** Various Artists | Sony Discos | **Morenas 2001** |

**Note:** Heatseeker titles vary and may not appear in the chart every week.
**América Latina...**

**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 by various artists—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 Hylton—who wrote such songs as "Na Rua, Na Chuva," "Na Façada," and "As Dores do Mundo," which became hits recently covered by Kid Abelha and Jota Quest. The "Samba Soul" collection also includes titles by Lory Zu, Cassiano, and Sergio Sampaio.

**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 35th 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 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 Miserylies (previously on Blades' own Kiwi Records).

**ANASTACIO PUERTAS CACEDO**

**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 Maconulo Producciones, a company that specializes in promoting concerts. Troncoso brought rock bands Laforponderio 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 '80s, and Latinos en Viva, a compilation of a series of shows promoted by Maconulo and offered by Latin artists in Santiago. José Olalla is an expert in tropical music, whose first signing to the label is Los Chiquí. 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**

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**Jumpin' Jaguars.** Jaguars members—from left, Alfonso André, Saul Hernández, and César "Vampire" 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.
Vale,

Vieques and 38 free: didn’t know many people who Miranda, Franco is island’s problems. moral radio away [needed to make ano, BY RANDY LUNA Auger and Franco de Vita recorded in Venezuela and Pablo Milanés 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 were 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.”

his stay by several months. Forced to miss concert dates with Corea, Cohen—who was composing on his family’s piano at the time—would head up 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 Lehovich, saxophonist Yossvany Terry, and trumpeter Diego Urcola), Cohen wedds 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 Lehovich 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 influx 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 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 EXTRA: Trumpeter Dave Douglas’ upcoming Bluebird/RCA release, Witness (Aug. 21), features a spoken-word appearance from vocalist Tom Waits and musical samples from Cibo Matti’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 also 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: 212-531-5300.
Koch Broaches Publishing: Koch Entertainment, the domestic-artist/repertoire arm of global independent music company Koch International, recently formed Koch Music Publishing, with veteran publishing executive Bernadette Gorman brought in as VP/CM.

Newly signed to Koch Music Publishing is Haystak, who is signed to Koch Entertainment's urban label. In the Print. 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 Audium 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 also offer personal service, because we're new and not overwhelmed with catalog.

In addition to the classical 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 chairman/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 Mil- waukee's inner city in February—the first boys' and girls' club planned in collaboration with a public school.

"Our company is all about making 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 employees have volunteered assistance, with publicity manager Lori Hagi- man and senior marketing manager Kathy Halferty, who works with the Hal Leonard promotional programs--four components: general music instruction, the Fitzsimonds Club Choir, musical theater/voice training, and fast-track instrument lessons (using Hal Leonard's popular FastTrack series of music instruction books). Other company execs are involved in actual music instruction.

MOVIE MUSIC: Former October Project keyboardist/vocalist Marina Bel- ica's remake of "Return to Me," a key cut on the new age/foh-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, Decembergirl, 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 Fortes and her band, Mary Lee's Corvette, are performing her song "Lonely World" in Happy Hour, a forthcoming feature film starring Anthony LaPaglia and Eric Stoltz.

BY JIM BESSMAN

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 aspect.

Two of the three artists currently represented by Sh-K-Boom are Randy and Adam Pascal, who, with the help of 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 company's 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 & Friends events at hip New York showcase club the Cutting Room.

"It's a venue 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 life 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 Giacomo.

"It's starting to get some airplay on the East Coast, and she's starting to do some gigs," Deutsch says. "She's going out to L.A. to sing the lead in Showboat at the Hollywood Bowl, then play her songs at the Knitting Factory the next night. That's 10,000 people—and then she does her own music for 60. It's pretty incredible."

"Sh-K-Boom's first 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 her debut album, Sherie Renee... 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), its 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 next generation of Broadway artists do."

Besides shopping its artists' original songs to music supervisors and ad agencies, Sh-K-Boom produces original songs for Adam Pascal and Ripley's concert tours and hosts the home pages for all its artists' Web sites. The label, which sells mostly through its shk-boom.com Web site, has also begun an affiliated artists 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 Theater, 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 wants to acquire existing and new Broadway composers. It will team the composers with Broadway artists who will perform their original pop compositions.

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."
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 the Hit Factory’s 237 W. 54th St. building (near Broadway) and Studio B 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 his showcasing his mixing chops.

Among his recent efforts are “Indie Women, Pt. 1,” the Destiny’s Child track from Charlie’s Angels; Nelly’s “Country Grammar,” high on The Billboard 200 for more than a year; “See Right Through You” from ‘N Sync’s Celebrity: the remix of “Fiesta,” a track from R. Kelly’s TP-2: Com; four tracks on Aaron Carter’s forthcoming Oh Aaron; and St. Lunatics’ Free City. Other mixes include 14 tracks on Warren G’s forthcoming Universal album, 14 tracks from Melissa Letton’s forthcoming Jive set, and a track on the upcoming albums from Sharissa (Motown) and Jay-Z (Roc-A-Fella/DJ Jazzy Jay).

“I’m mixing exclusively off Pro Tools,” Travali explains. “I never want to wait for two analog machines to lock again. I’m an old-school analog guy, but I can go to half-inch analog because it is certainly the best-sounding format, but you cannot deny the power of Pro Tools: it fixes problems, to be creative, the plug-ins—everything about it makes my mixes easier to do. So, generally, if it’s not in Pro Tools when I get the first thing I do is transfer into Pro Tools. I haven’t mixed off open-reel tape in about eight months, and I don’t plan on going back.”

The Neve VR console is a favorite for Travali, hence the volume of work he completes at Hit Factory’s Studio A. “I’m a big VR guy,” Travali notes. “It’s become a rough thing. In New York, there weren’t that many to begin with, and they are rapidly disappearing. If I’m not in Studio A at the Hit Factory, they’ve got three in Chung King, I work on the SSL J, but I prefer the VR.”

The SSL J-equipped Studio A at Battery is where Travali mixes most of his Jive projects, including 98 and Britney Spears. “I’ve done a lot of work in A at Battery that I’m very happy with. The Jive stuff is mostly straight-up pop.”

With temperatures climbing in New York, Travali is hopeful for a few days off—after finishing potential projects for Trackmasters, a hip-hop production team that is a frequent client of his—to relax offshore about his boat. “It’s real fast and a lot of fun” he explains. “I’ve been working real hard. I’ve had good chart success lately—the Destiny’s Child song was No. 1 for 10 weeks, I’ve got the new Jay-Z single out now. St. Lunatics is out, there’s at least three more singles on Nelly’s record, and this Warren G stuff is gonna go nuts.”

Change, it is said, is the only constant—and an adage few in the pro audio business would disagree with. New York’s Avatar Studios has seen its share. Built in 1977 and known for close to 20 years as the Power Station, the multi-room facility was forced into bankruptcy and bought at auction by Voikos/Ambari in April 1996, reopening in July of that year as Avatar.

Now, after months of rumors regarding financial improprieties on Kamaro’s part, Avatar Studios is looking forward with a new owner/president and business model. While Studio A, a renowned 2,500-square-foot live room, remains the centerpiece, Avatar is developing a “creative community” of professional, offering Pro Tools/MIDI-based production suites within the facility.

The creative community, as described by new president Kirk Imaura, is essentially a group of on-site, satellite studios in which resident engineer/producers can work in a private environment, while taking advantage of the facility’s 24-hour support staff, office services, and fully-equipped, high-end recording and mix studios.

Details of the latest change in ownership may be the subject of much speculation throughout the year. More than one offer was made for the facility in that time, according to various sources in the New York recording community, and more are expected the studio to close. Regardless, the facility remains an impressive booking schedule throughout the period of uncertainty.

Regarding the change in ownership, studio manager Tino Passante offers this explanation: “You can question management at any point. I can say that the years under Kamaro were questionable. The way operations were run was questionable. Bad decisions were made—unexplainable equipment purchases that we’re digging ourselves out of already, we’ve been busy throughout the year. To some people, it doesn’t matter who owns the place. They come here for the rooms and the service.”

Imamura, whose background includes 17 years with Sony Corp., adds, “I think it’s a credit to Tino, chief of maintenance department [Ken Bailey, chief engineer] Scott Young, and the rest of the folks here who kept this place running despite the management issues.”

As for fostering a community of audio professionals within the facility, longtime resident engineer Jeff Bova has been joined by engineer Jim Janik and, most recently, Jan Follson, who has incorporated his home studio setup into Avatar’s Studio E, a Pro Tools-based room featuring a Focusrite/ Digidesign Control24 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.

“Tino’s 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 SSL Logic 9000 J console for Studio D, currently housing an SSL Axiom MIDI 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 mixing 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.”
VEG Plans For Overseas Growth
French Sale Is Firm Step Toward Gaining New Prominence, CEO Says

BY JULIANA KORANTENG
LONDON—Virgin Entertainment Group (VEG) CEO Simon Wright may have recently overseen the £100 million ($143 million) sale of French retail subsidiary Virgin Stores (Billboard Bulletin, July 27), but he claims that the move is a firm step toward the Virgin Megastores brand gaining renewed prominence in Europe.

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 we’ve pulled out of. With this deal, there’ll be potentially more Virgin Megastores across Europe.”

Virgin Stores comprised 16 Megastores, including the flagship outlet on the Champs Elysées in Paris. Lagardère, which bought the stores through its Hachette Distribution Services subsidiary, is rebranding its own international retail outlets, new 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 for VEG.

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 2002. 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 loss-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/Extrapol brand still falls short of FNAC’s market share in France and its 56 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 Extrapol chains means that Virgin is a strong brand, and I am pleased to see that even after the acquisition, the brand will continue to exist. Extrapol didn’t reach critical mass, in France at least. The simple fact of turning the chain into Virgin stores will give them a boost.”

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

Arnaud Lagardère says that no Extrapol 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 Lagrange in London and Joanna Shore in Paris.

Malaysia To Educate On Piracy

BY STEVEN PATRICK
KUALA LUMPUR, Malaysia—The Malaysian government says it aims to educate the public about the impact of music and video piracy following its ban on the open-air sale of CDs, Video CDs (VCD), and DVDs throughout Malaysia.

According to Domestic Trade and Consumer Affairs Minister Mushyidin Yassin, the ban on selling music and video discs at roadstands and in night markets is particularly aimed at combating the distribution of pirated and pornographic VCDs. But it also covers the sale of genuine CDs, VCDs, and DVDs by licensed open-air traders.

The ban was implemented with immediate effect Aug. 6. Yassin insists that the focus will not be on penalizing consumers for buying pirated and pornographic VCDs. “We want to educate the public not to support piracy—we do not want to simply penalize them,” he says.

A comprehensive ban was imposed after police and ministry records showed that more than 70% of the 5,000-plus traders that sold CDs, VCDs, and DVDs by the roadside or in night markets also offered what Yassin describes as “more lucrative” pornographic and/or pirated CDs and VCDs. The ban means that CDs, VCDs, and DVDs can now only be sold in fixed premises to facilitate control, monitoring, and enforcement.

At the Aug. 6 Special Anti-Piracy Task Force meeting—chaired by Yassin—where the ban was announced it was also agreed that local authorities would add conditions to the licenses of traders in fixed premises prohibiting them from selling pornographic and/or pirated discs.

Depeche Mode, Others Attain Platinum Status

BY PAUL SEXTON
LONDON—They may be regarded as the old men 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 synth-pop novices in 1981.

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. I’d love to 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 HOT METAL: During a recent trip to Germany, AC/DC met Warner Music Germany and Warner Music Europe executives, who presented the band with an International Federation of the Phonographic Industry Platinum award for European sales in excess of 1 million units for the album Still Life Live. Pictured in the back row, from left, are AC/DC’s Phil Rudd, East West Germany marketing director of international Boris Rogosch, AC/DC’s Cliffs Williams, Warner Music central and northern Europe president Gerd Geihärdt, Warner Music Europe VP of marketing Thomas Starklohmann, East West Germany managing director Hubert Wendjod, Elektra senior VP of international Bill Berg, and Warner Music Germany president Bernd Dopp. Pictured in the front row, from left, are AC/DC’s Brian Johnson, Angus Young, and Malcolm Young.

Moses and the millennium, respectively. Universal’s Les Dix Commandements (The Ten Commandments) soundtrack hit that 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 Halliday, 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 SuperFlur 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.
**Global Music Pulse**

*By Nigel Williamson*

**Big Hitter:** Talk about a heavyweight hit—Danish boxer Brian Nielsen’s “Knock Out Verdens Sterste Bonde” (The biggest Manure-Kicker in the World) is guaranteed heavy airplay through Sept. 5, when Nielsen is scheduled to fight Mike Tyson in Copenhagen. The track has already enjoyed a two-month run on the Danish top 20 sales chart, while Nielsen trains for the bout. The raw-voiced boxer throws all 210 pounds into his raps, but he insists that it’s his record in the ring (61 victories out of 62) that counts. He’s backed by former Eurovision Song Contest vocalist Gry, as well as Kim Schwartz, who wrote the music and lyrics. New label Gecco Releases recorded the single in mid-June and expects to gain considerable publicity from what may be the biggest boxing event in Danish history.

**Charles Ferro**

**Reggae Regenerated:** London band Ras Ites set to the “Emerging Lions of Reggae” accolade. The group's debut album, *Urban Regeneration* (Jet Star), engagingly mixes real musicianship with the same pointed, socially conscious lyricism as its trailblazing predecessors. “At a time when the global experience for the vast majority of urban communities is one of deprivation, homelessness, and unemployment, *Urban Regeneration* promises to be the food of love,” says Ras Ites bassist/vocalist Jahmel. Jet Star head of intellectual property Hugh Francis says, “I knew they were going to happen when I first saw them play, when the drummer was only 13. They haven’t disappointed with *Urban Regeneration*, which is about regenerating our communities and our souls.” The quartet, whose members are now between 16 and 20 years old, represented the U.K. at the Jamaican Sunsplash festival.

**Kwaku**

**British Jazz Honored:** Young pianist Alex Wilson, 27, won the Rising Star Award Aug. 9 at the U.K.'s first BBC Jazz Awards. London-based but with 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,” Wilson told *Billboard*. The awards, held in central London, were later broadcast on national BBC classical station Radio 3 and album station Radio 2. Among the 10 other prizes, the Jazz Innovation Award was won by saxophonist Ian Ballamy, and best instrumentalist was awarded to sax player Alan Barnes, while Courtney Pine won best hand and best vocalist went to Norma Winstone. A lifetime achievement award was presented to 80-year-old banjo player-Humphrey Lytton. The album of the year went to Jean Toussaint’s *The Street Above the Underground* (Alliance). The event was hosted jointly by Jools Holland and Charlie Watts. Nigel Williamson

**No Smoking in the Movies:** Emir Kusturica and his cult Yugoslav band, No Smoking, played to a packed audience last month at the 36th annual Karlovy Vary International Film Festival in the Czech Republic. Kusturica is not only the guitarist in the band but a film director whose credits include *Underground*, *Arizona Dreams*, and *Black Cat, White Cat*. Festival-goers were also able to see *Super 8 Stories*, a new documentary film by Kusturica about the group. No Smoking is signed to Universal France and fuses gypsy brass, country rhythms, folk, Latin, touches of Stravinsky and Turkish marches overlaid on a Balkan-style punk framework. The group started in 1980, but a satirical plug made by frontman and founder Dr. Nelle Karajlic about the death of Yugoslav leader General Tito during a concert saw all the band's records withdrawn from shops by the middle of that decade. The band reformed in 1986 with Kusturica on guitar.

**Mark Ardres**

**Festival Favorite Returns:** Italy's state-owned Rai TV has announced that next year's Sanremo Festival, traditionally the central event in the country's music calendar, will be hosted by veteran presenter Pippo Baudo. Baudo will also be artistic director of the festival, which is scheduled for the last week of February. It will be the 10th time that Baudo has presented the festival—the first was back in 1968, when Louis Armstrong was among the performers. The choice of Baudo reflects a “play safe” policy on the part of Rai, after the controversy surrounding this year’s event, when the presenter, singer Rafaela Carrà, was heavily criticized for hogging the limelight: the five-episode festival received some of its lowest-ever TV ratings.

**Mark Worden**

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**Common Currency**

A weekly scoreboard of albums simultaneously attaining top 10 chart status.

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<th>Artist</th>
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**Music & Media**

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

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**Billboard**

AUGUST 18, 2001

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www.americanradiohistory.com
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. Sydney-based Rajon signed a three-year sales and distribution deal with Sony Music Asia for its 3,000-title catalog, effective Aug. 1. RMG and Sony will also jointly-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, Malaysia, 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 Bangalore, India 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 K-Tel, Charly, Trojan, Prestige, and Creole, and the group’s output ranges across the board from classical to rock/pop and niche genres.

“Rajon has been a long-time 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 $90 million Australian ($15 million) from its Australian operations this fiscal year, according to Burwood, with $2 million Australian $3 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 Red X.

The Rajon Music Group emerged in mid-2000 from the amalgamation of three labels—Rajon, RedX Entertainment, and Starlet Entertainment. Australian retailers suggest that the company’s label strategy is changing 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 $14.95 Australian ($7.50) or $28.90 Australian ($14.25), 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. “I’m a big believer in music being associated with cool and stylish,” McDonald says. “That’s why we’d recommend live 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.”

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.”

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 Jiao 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 Western world know more about us.”

“We felt that one of the best channels through which to achieve this was a collaboration such as this,” said the orchestra’s manager, Chen Xianming. “By joining forces, the orchestra possesses different features, and we will be able to merge the East and the West through hard work and artistic creativity.”

The CBPO, 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 ruanqin, the zuqin, 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 as-yet-unnamed 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.

ONLINE MUSIC DOWNLOADER
Vitaminc has confirmed its purchase of London-based rival Peermusic.com (Billboard Bulletin, June 11). As expected, Milan-based Vitaminc has agreed to issue 1.5 million new shares to Peoplesounds shareholders, who will receive some 19% of the share capital in the enlarged company. Investors in Vitaminc have entered into a lock-up agreement, under which blocks of Vitaminc stock will be released at later dates. Under Italian regulatory laws, the president of the court of Turin must appoint an independent appraiser to assess the deal. Final approval will then be voted on by Vitaminc shareholders.

MARK WORDEN

Leading German retailers are, for the first time, being paid for the use of their sales data on the country’s national charts, under a new agreement between trade group HAMM and chart supplier Media Control. HAMM, formed in May 2000, claims that its members—including World of Music, ITV, Universal, Sony, BMG, and Warner—represent more than 55% of the German music retail market. Major department-store chain Karstadt is an associate member. Under the long-term agreement, HAMM has granted exclusive rights to Media Control to determine and compile charts from its sales data for CDs, DVDs, videos, and games, and in the past, HAMM’s members offered the information on an individual basis without remuneration. Financial details of the contract are not available.

LARS BRANDLE

Borders (U.K.) Ltd will open its 12th British store, in Kingston-upon-Thames, Surrey, this November. The 28,000-square-foot store will occupy three floors of a new building in the Charter Quay residential, shopping, and leisure development and will employ around 40 full-time staff. The addition of Kingston-upon-Thames will give the company a total of more than 350,000 square feet of retail space under the brand names of Books, Music, DVD, and Games, with sales of over £200 million ($300 million). The store is also due to open next summer in Islington, north London. A subsidiary of Borders Group, Borders (U.K.) Ltd. also operates 32 outlets under the Books Etc. banner.

TOM FERGUSON

Executive Turntable

RECORD COMPANIES: Jeremy Lascelles is promoted to CEO of the Chrysalis Music Division in the U.K. London-based Lascelles was managing director of Chrysalis Music U.K. and the company’s Echo label.

Charles Caldas is named managing director of Australian independent label Shock Records and its publishing company. Hello Mr. Wilson, Melbourne-based Caldas remains CEO of Shock Music Group.

Sam Clarke is promoted to GM of sales, marketing, and promotions for Shock Records. He was sales director. Also at Shock, Sarah Downes is promoted to national sales manager. She was national accounts manager.

Annie Roseberry is named A&R consultant and independent executive producer of select projects for Sony Classical in Europe. Roseberry, based in London, retains an A&R consultancy role at Sony Music Europe’s regional office.

PUBLISHERS: Otto Schwzer is named GM at Hamburg-based Peer Music Germany, effective Oct. 1. He is currently business and legal affairs manager for the German divisions of Universal Records and Universal Classics, Jazz, and Family Entertainment.

ROSEBERRY
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 Bachchynski—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 Music 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 140-strong work force a month earlier. While the cutbacks came amid worldwide efforts at Sony Music Entertainment to reduce costs and maximize profits, they were clearly seen 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 staff at Warner Music Canada, including such high-flyers as director of national marketing and promotion Herb Forgiong, A&R manager Steve Braden, and international marketing manager Aaron Raths.

**Nordic Rights Bodies Report Revenue Rise**

**BY KAI R. LOFTHUS**

OSLO—Despite the threat posed by digital distribution, Scandinavia collecting societies reported rises in revenue during 2000, with unchanged cost levies.

The key to 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 $292 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 996 million Swedish kronor ($95 million), while TEOSTO was up 6.68% to 64 million Finnish markka ($35 million). KODA was up 1.45% to 279 million Danish kroner ($33 million). TONO was up 8.01% to 198 million Norwegian kroner ($22 million), and NCB was up 8.66% to 643 million Danish kroner ($76 million).

STIM’s Stockholm-based CEO, Gunnar Petri, who is also chairman 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-system 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.

Publishing revenue from the Internet amounted to approximately 58,000,000 Swedish kronor ($5,100,000). Last year, STIM also acquired an 8% stake in Bromma, Sweden-based custom CD company Music Pool Scandinavia. The other shareholders are founder Olle Järål, with 20%, and 10 Swedish indie labels—including Anderson Records and Gazelli—holding 8% each. It was intended that Music Pool would offer download services, but those plans have been abandoned, according to Järål.

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 due, according to NCB managing director Thorolf Emborg, “noticeably better than expected.” In 1999, the deficit was 16.1 million kroner ($1.9 million).

Emborg adds that NCB is currently working to reduce its staff of 16 by 20% over 18 months. It will also relocate its head office within Copenhagen.

“We need to be identifying new music genre opportunities.”

—DENISE DONLON, SONY MUSIC CANADA

We’re No Angels. U.S. singer/songwriter Chip Taylor flew into London recently to collect a gold disc marking 400,000 sales of Shaggy’s MCA single, “Angel.” The single is based on Taylor’s own “Angel of the Morning,” published by EMI Music and originally a British hit for P.P. Arnold in 1960. At an invitation-only reception in Chelsea, southwest London, Taylor also collected a special BMI award recognizing more than 6 million performances on U.S. radio of “Angel of the Morning.” Pictured, from left, are BMI Director of European 

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BILLBOARD AUGUST 18, 2001
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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What Boys and Girls Are Made Of. The Boys and Girls Club of Northern Westchester, N.Y., honored WEA executive VP/COO Rick Wietma and his wife, Kelly Wietma, a Boys and Girls Club board member, with its Humanitarian Award. The accolade, given annually to an outstanding supporter or group of supporters of the organization, was presented at a recent event at Doral Arrowwood in Rye Brook. Picture, from left, are Rick and Kelly Wietma; Linda Moran, executive director of the Boys and Girls Club of Northern Westchester; Youth of the Year Award winner Judith Sanchez of Bedford Hills, N.Y.; Sherri Mount, wife of David Mount, WEA chairman/CEO; Katie Wietma, daughter of Rick and Kelly; and David Mount.

J Amasses Certifications

Soundtracks, Catalog Cited By RIAA For July

**BY JILL PESSELNICK**

LOS ANGELES—Creed’s Human Clay (Wind-Up) and Kid Rock’s Devil Without a Cause (Top Dog/Lava/Atlantic) each earned a diamond award for sales of 10 million copies, according to the July certifications issued by the Recording Industry Assn. of America (RIAA). Kid Rock’s project is now one of the 10 highest-certified albums in Atlantic’s history.

J Records’ latest star, Alicia Keys, received both a gold and platinum award for her Songs in A Minor debut. The self-titled release from Luther Vandross, his first effort for J, earned the artist his 15th gold album. Elton John was honored with his 33rd gold album for One Night Only (Universal).

A total of 17 Warner Bros. titles were certified this July, including the multi-platinum Breath in a Million (7 million copies). Black Sabbath earned the third multi-platinum award of its career with the certification of Master of Reality for 2 million units. Alice Cooper’s Love It to Death, America’s Homecoming, and Atlantic Starr’s All In the Name of Love were among the Warner Bros. platinum honors, while such discs as Devos’ Q: Are We Not Men? A: We Are Devo!, Ear- suare’s Pop! The First 20 Hits, and Dire Straits’ Alchemy were certified gold. A variety of soundtracks garnered gold, platinum, or multi-platinum awards. O Brother, Where Art Thou? (Mercury Nashville) reached the double-platinum level, and Moulin Rouge (Interscope) received a gold and platinum award. Gold awards also went to Shrek (DreamWorks), Tomb Raider (Elektra), The Fast and the Furious (Murder Inc./Del Jam), and The Sopranos: Pepper and Eggs (Columbia).

Immortal/Epic act Incubus received its first multi-platinum award, while Louis Armstrong and Sara Evans picked up their first platinum honors. First-time gold awards were earned by Steve Green, Daft Punk, Drowning Pool, Gato Barbieri, Edon’s Crush, and Lupillo Rivera.

In Latin news, a catalog audit of the recordings of ranchero singer Vicente Fernandez resulted in the certification of 4.6 million units of his product. He received a total of 25 gold albums, 13 platinum awards, and four multi-platinum awards in July. The complete listing of awards is on page 50.

**Weekly certification updates can be found at billboard.com.**

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**Amazon, Handelman Plant Seeds In Crowded Field Of Online Fillers**

**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 Handelman 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 “Ask Amazon” product ordering. Transactions will be handled by Amazon, which will also oversee product fulfillment, shipping, and customer service.

Meanwhile, Handelman recently made its first leap into full-service e-commerce management with JCPenney.com. The Internet destination of the Plano, Texas-based retailer has ceded most of the shop’s operations—from Web site management to order fulfillment—to Handelman 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, 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 rep-

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**STIFF COMPETITION**

But profiting from enabling e-commerce is easier said than done. Handelman 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 online 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 Checkpoint.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 appeal to them faster.”

While 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 impulsive-hit-driven new-release section of the business, [Internet retailers] are going to have to figure out better ways to merchandise that screen.”

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Declarations Of Independents
by Chris Morris

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 Las 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 confab in L.A. plunge between 15% and 20%, following the convention. Meanwhile, the 12-person AFIM board acknowledged that the group was pondering alliances with other partners (Billboard, May 19).

For the group in being, the duties of executive director will be handled by AFIM executive committee members Nina Easton, Bruce Iglauer, and Clay Pasternak. The organization—formerly based in Whitesburg, Ky., where Bradley made her home—is being temporarily in Cleveland, where Pasternak 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 retired the label he founded in 1968 to form a new Ventura, Calif.-based firm, Morada Music and DVD Audio Classics. The imprint will be active in audiophile high-end technologies, including DVD-Audio and Super Audio CD. Joining Blonstein at the company is DCC production chief Steve Hoffman.

Keith Holzman, industry vet and brother of Elektro 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, holzmasolutions.com.

Recently rediscovered soul legend Howard Tate’s hard-to-find sophomore album, released by Atlantic in 1977, will be released on 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.

FLAG WAVING: ‘If you’re looking to pig out on some roughhouse Seattle rock ‘n’ roll, look no further than Kung Fu Cocktail Grip, the debut album on L.A.’s Kool Arrow Records by Hog Molly, a four-piece led by the redoubtable Ted Doyle.

Doyle, you may recall, was the gargantuan guitarist and frontman for Tad, a contemporary of Nirvana’s during grunge’s early-’90s heyday in Seattle. The group cut several sets for Sub Pop, and even scored a short-lived contract with Giant Records, before calling it quits.

Doyle says of his old unit, “We went through more drummers than Spinal Tap ever dreamed of. We decided it was just time to put it to bed. I had a bunch of guys waiting to play with me, and I’m playing with them now.”

Those guys include bassist (and former Tad roadie) Tyson Garcia, ex-Panicked guitarist Marty Chandler, and former Monster Truck Driver drummer Jason.

While casting around on the Internet for a label to which they could submit their demos, the members of Hog Molly stumbled on Kool Arrow, a new imprint founded by Faith No More charter member Billy Gould and members of Brujeria and Fear Factory. In no time, the new band had a new deal.


Hog Molly continues to plug it out in its hometown, which is as musically hyperactive as it was a decade ago. “There’s a ton of bands [in Seattle] competing for slots in just a few clubs, and it’s getting back to the way it was,” Doyle says. “There’s going to be a weeding-out process.”

The group, which toured heavily earlier this year, will support its album with some West Coast dates.

NEW YORK—Tower Records has found a temporary location for its Boston-area store. The music retail giant, which lost the lease on its home of 15 years at 566 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 while we pursue long-term 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 key market” for the chain.

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 bought Tower in a surprise move, outbidding 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 two sides have 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 remodeling of new ones.

Virgin, on the other hand, is in the midst of opening 20 new stores in North America during the next five years.

Additional reporting by Ed Christman.

AOL Time Warner, which recently invested $100 million in Amazon.com (Billboard Bulletin, July 24), now holds 8.24 million shares in the e-tailer—a 2.3% stake. Originally, AOL was to receive 6.54 million shares, or 1.8%, based on an Amazon share price of $15.28. But when Amazon stock dropped to $12.55 at the end of a five-day waiting period mandated by the deal, the company had to give AOL an additional 1.7 million shares to maintain the size of the investment.

MATTHEW BENZ

Musicmaker.com has been notified by Nasdaq that it is not in compliance with its listing requirement that calls for the company to have a certified audit committee. Publicly traded Musicmaker founded a new defunct Web site that enabled its users to create custom compilation CDs. A Musicmaker spokesman says the company will address the issue at an Aug. 24 de-listing hearing. The news follows Nasdaq’s earlier warning that Musicmaker lacks tangible business operations (Billboard Bulletin, July 17). The spokesman confirms that the company is not currently engaged in any sort of business but does hold $10 million in cash. He says that at the hearing, Musicmaker will present a new business plan, although he declined to elaborate. Musicmaker moved to liquidate early this year, selling some of its assets via online auction site BidAssets.

MATTHEW BENZ

DataPlay, a portable storage media for digital music, has cut a deal with InterTrust Technologies Corp., a digital rights management firm. The agreement will enable InterTrust-protected content to play on DataPlay media and in any DataPlay-enabled device. DataPlay recently entered into a deal with Reciprocal for clearancehouse services. Universal Music Group, EMI Recorded Music, and BMG Entertainment are all planning to release prerecorded music on DataPlay. Consumer electronics manufacturers Samsung, Toshiba, and SonicBlue (makers of the Diamond Rio) are developing DataPlay-enabled devices. Launch of the DataPlay format is expected in the fourth quarter.

BRIAN GARRITY

Navarré has renewed its national distribution agreement with American Gramaphone for another three years. American Gramaphone is the recording label for Chip Dave’s Manheim Steamroller. On Oct. 30, Mannheim Steamroller will release Christmas Extraordinaire. Mannheim Steamroller Christmas albums have collectively sold more than 20 million copies.

BRIAN GARRITY

Musicman’s Windows XP operating system, which rolls out Oct. 25, will include a promotional song from David Byrne. The track, “Like Humans Do,” from his Virgin album, Look Into the Eyeball, will be preloaded on the Windows XP Media Player, with digital audio, album art, and lyrics. In addition, Microsoft’s Windowsmedia.com site is offering a free Webcast of an hourlong Byrne concert on-demand through August.

BRIAN GARRITY

AOL Music has hired two former BMG Entertainment executives: Scott Richman as executive director of marketing, and Evan Harrison as executive director of artist/label relations. Both are based in New York and will report to AOL Music VP Bill Wilson, another former BMG exec. Richman, who was BMG’s VP of partnership marketing, will focus on creating marketing, sponsorship, and advertising programs. Harrison will be AOL Music’s senior director of online marketing, will manage day-to-day operations between labels, artists, and managers and AOL Music’s marketing and programming teams. AOL Music is headed by Kevin Conroy, a former senior VP at BMG.

BRIAN GARRITY
Having a Party: Last issue, I wondered when the short-term thinking so prevalent in the majors' sales policies would begin hurting good merchan... Dreece, CEO of Brighton, 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' roller... Dreece says the store is fashioned after Trash & Vaudville, a legendary clothing store on St. Marks Place in Manhattan's East Village.

There is no national chain engaged in this type of merchandising," Dreece says, "we think there is a real opportunity here."

Dreece 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 club credibility.

Dreece 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 Dreece 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, Dreece explains, to take over a location when independent record store Rocket Records shut down. The new Newbury Comics location totals 4,800 square feet, while the Hootenanny outlet measures 3,700.

Dreece's old store, where Hootenanny is a premier location, Dreece 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 Dreece'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 Dreece 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, Dreece 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]," Dreece says. "If it goes well, we will look to do equity for them.

In order to keep things "small and beautiful," Dreece 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," Dreece jokes. "At least Hootenanny will have cash flow, and its trade shows are better than the music conventions."

As for the future, Dreece 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-COO of AOL Time Warner, and Conroy would be Kevin, who heads that company's music Internet properties.

Making Tracks: Jim Miller, president/COO of Valley Media, resigned from the company July 27. Miller had been brought in as chairman for chairman Barney Cohen to help turn around the ailing wholesaler. But the Valley board decided it didn't like the way the Cohen-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.

Tyco Plans Purchase Of Sensormatic

By Matthew Benz

NEW YORK—Sensormatic Electronics, manufacturer of anti-theft products used by Best Buy, HMV, Virgin, and other major music and video retailers, secured a sweet deal for itself and its shareholders: On Aug. 3 it announced its agreement to be purchased for $2.8 billion by Tyco International.

Bermuda-based Tyco—which operates a range of businesses, from security to the laying of undersea telecommunications cables—will swap shares worth $24 for every Sensormatic share and assume $116 million in debt. That represents a 38% premium on Sensormatic shares, based on an Aug. 2 closing price of $14.94, the last day before the deal was announced. Sensormatic shares closed Aug. 3 up $8.18, or 65%, to $23.12.

The transaction has been approved by the boards of both companies and is expected to close by the end of October, pending regulatory approval.

Numerous details remain to be worked out, but Per-Olof Loof, president/CEO of Boca Raton, Fla.-based Sensormatic, says he is confident the Sensormatic name will live on: "We have a very strong brand in the business, and what Tyco is buying is to a large degree complementary to the products they have today."

Loof says that joining with Tyco will give Sensormatic deeper pockets to pursue new initiatives in its retail-security businesses, but he says it is too early to discuss any projects. Loof adds that Sensormatic was not for sale, noting that Tyco "took the first step in seeing whether this would make sense for all of us."

In a conference call to discuss the deal, Tyco chairman/CEO Dennis Kozlowski said Sensormatic will become part of Tyco's fire and security segment, which includes ADT Security Services.

Loof says it is too early to say how Sensormatic and Tyco management will be integrated.

Well-received deal

Security-industry analysts generally applauded the deal. Edward Wheeler, a New York-based analyst who follows both companies for Buckingham Research, says it will help Tyco expand into the anti-theft business, in which Sensormatic is the market leader.

Kozlowski said, "We believe there's a huge opportunity in smaller, regional retailers that have not been addressed by either Sensormatic or its competitors." He added that there is the opportunity for expanded distribution of Sensormatic products and services, given ADT's 5,500-person sales force. Sensormatic has 500 sales representatives.

In the late '90s, the Securities and Exchange Commission investigated certain Sensormatic accounting practices, including its system for recognizing revenue. The investigation concluded in 1998 without Sensormatic admitting or denying wrongdoing or paying any sort of fine.

Since then, performance has been strong. For the fiscal year that ended June 30, Sensormatic reported net income of $22.9 million, or 15 cents per diluted share, compared with a net income of $72.2 million, or 78 cents per diluted share, in fiscal 2000. Revenue slipped to $1.097 billion from $1.107 billion.
Creed, Kid Rock Top July RIAA Certifications

MULTI-PLATINUM ALBUMS

Creed, Human Clay, Wind-Up, 10 million.
Kid Rock, Devil Without a Cause, Top Dog/Lava/Atlantic, 10 million.
Smashing Pumpkins, Mellon Collie and the Infinite Sadness, Virgin, 9 million.
Nitty Gritty Dirt Band, Country Grammar, Fo' Reel/Universal, 7 million.
Lynyrd Skynyrd, Skynyrd's Innyrds, MCA, 5 million.
Dido, No Angel, Arista, 4 million.
Trisha Yearwood, Songsbook—a Collection, MCA Nashville, 4 million.
Jimmy Buffett, Beaches, Bars & Ballads, MCA Nashville/Margaritaville, 4 million.
Joe, My Name Is Joe, Jive, 3 million.
John Lennon, The John Lennon Collection, Capitol, 3 million.
Sade, Lovers Rock, Epic, 3 million.
Papa Roach, Infest, DreamWorks/Interscope, 3 million.
Savage Garden, Affirmation, Columbia, 3 million.
Destiny's Child, Survivor, Columbia, 3 million.
Al B. Sure! In Effect mode, Warner Bros., 2 million.
The Doobie Brothers, What Were Once Vice Are Now Habits, Warner Bros., 2 million.
Black Sabbath, Master of Reality, Warner Bros., 2 million.
Paul McCartney, All the Best, Capitol, 2 million.
Soundtrack, 0 Brother, Where Art Thou?, Mercury Nashville, 2 million.
Incubus, Make Yourself, Immortal/Epic, 2 million.

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

PLATINUM ALBUMS

Lynyrd Skynyrd, Essential Lynyrd Skynyrd, MCA, its 10th.
Green Day, American Idiot, Interscope, its third.
Missy Elliot, 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.
La Banda, 2 de los 80s, 90s, Island, its 13th.
Siqloc, Return of Dragon, Dragon/Def Soul, his second.
Alicia Keys, Songs in A Minor, J, her first.
Sara Evans, Born To Fly, RCA Nashville, her first.
America, Homecoming, Warner Bros., its third.
Atlantic Starr, All In the Name of Love, Warner Bros., its first.
Peter Cetera, Solid Sound/Atlantic, Warner Bros., his first.
Lynyrd Skynyrd, What's Your Name, MCA, its 14th.
Bee Gees, One Night Only, Universal, their eighth.
Al B. Sure!, Love It To Death, Warn- er Bros., his seventh.
Bill Cosby, Revenge, Warner Bros., his sixth.
Bill Cosby, Why Is There Air?, Warner Bros., his seventh.
Dire Straits, Making Movies, Warner Bros., their fifth.

GOLD ALBUMS

Soundtrack, The Sopranos: Peppers and Eggs, Columbia, its sixth.
Jessica Simpson, Irresistible, Columbia, her second.
Radiohead, Amnesiac, Capitol, its fifth.
Weezer, Weezer (2001), 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, its fifth.
Steve Green, For God and God Alone, Sparrow, his first.
Daft Punk, Homework, Virgin, its first.
Marco Antonio Solis, Mas De Mi Alma, Fonovisa, its fourth.
Sugar Ray, Sugar Ray, Atlantic, its first.
Al B. Sure!, If You're Not Down With My Life, Geffen, its first.
Dundie Brothers, What Were Once Vice Are Now Habits, Warner Bros., 2 million.
Black Sabbath, Master of Reality, Warner Bros., 2 million.
Paul McCartney, All the Best, Capitol, 2 million.
Soundtrack, 0 Brother, Where Art Thou?, Mercury Nashville, 2 million.
Incubus, Make Yourself, Immortal/Epic, 2 million.

WHAT'S IN YOUR DVD PLAYER?

Update your collection with these new DVD releases!

MULTI-PLATINUM ALBUMS

Vicente Fernandez, Entre el Amor y Yo, Sony Discos, 400,000.
Vicente Fernandez, Los 15 Grandes Exitos, Sony Discos, 400,000.
Vicente Fernandez, Lastima Que Seas Aja y, Sony Discos, 400,000.
Vicente Fernandez, Mexicano, Sony Discos, 400,000.
Atil Anl, El Surf, Sony Discos, 400,000.
Lupillo Rivera, Despreciado, Sony Discos, 400,000.

PLATINUM ALBUMS

Vicente Fernandez, Por Tu MalDito Amor, Sony Discos, its 14th.
Vicente Fernandez, El Hijo del Pueblo, Sony Discos, its 15th.
Vicente Fernandez, De Que de la Tierra, Sony Discos, its 17th.
Vicente Fernandez, El Tahar, Sony Discos, its 18th.
Vicente Fernandez, Lastima Que Seas Aja y, Sony Discos, its 19th.
Vicente Fernandez, Recordando a Los Panchos, Sony Discos, its 20th.
Vicente Fernandez, Aunque Me Duela el Alma, Sony Discos, its 21st.
Vicente Fernandez, Suenos Repetido, Sony Discos, its 22nd.
Vicente Fernandez, Estas de Morir, Sony Discos, its 23rd.
Vicente Fernandez, Los Mas Grandes Exitos de Los Randy's, Sony Discos, its 24th.
Vicente Fernandez, Mexicano, Sony Discos, its 25th.
DRT, CD90, Sony Discos, its first.
Angulo, Vizar, Sony Discos, its sixth.
Vicente Fernandez, 12 Chichicuilotazos Con Banda, Lideres, its first.
Vicente Fernandez, Animal Nocturno, Sony Discos, its seventh.
Vicente Fernandez, Historias, Sony Discos, its eighth.
Vicente Fernandez, Si el Norte Fuera el Sur, Sony Discos, his ninth.

LATIN CERTIFICATIONS

Vicente Fernandez, Rooms to Music, Sony Discos, its 10th.
Vicente Fernandez, Tus Maladas, Sony Discos, its 11th.
Vicente Fernandez, Por Tu MalDito Amor, Sony Discos, its 12th.
Vicente Fernandez, El Hijo del Pueblo, Sony Discos, its 13th.

GOLD ALBUMS

Vicente Fernandez, Entre el Amor y Yo, Sony Discos, its 25th.
Vicente Fernandez, Tesoros Musicales, Sony Discos, its 26th.
Vicente Fernandez, Por Tu MalDito Amor, Sony Discos, its 27th.
Vicente Fernandez, El Cuatro, Sony Discos, its 28th.
Vicente Fernandez, El Hijo del Pueblo, Sony Discos, its 29th.
Vicente Fernandez, Los 15 Grandes Exitos, Sony Discos, its 30th.
Vicente Fernandez, Que de la Tierra, Sony Discos, its 31st.
Vicente Fernandez, Como Arriba, Sony Discos, its 32nd.
Vicente Fernandez, Su Camino, Sony Discos, its 33rd.
Vicente Fernandez, 15 Grandes Exitos con el Idolo, Sony Discos, its 34th.
Vicente Fernandez, El Tahar, Sony Discos, its 35th.
Vicente Fernandez, Exitos y Mas Exitos, Sony Discos, its 36th.
Vicente Fernandez, Mi Amigo el Toribio, Sony Discos, its 37th.
Vicente Fernandez, El Numero Uno, Sony Discos, its 39th.
Vicente Fernandez, Latinita Que Seas Aja y, Sony Discos, its 40th.
Vicente Fernandez, Recordando a Los Panchos, Sony Discos, its 41st.
Vicente Fernandez, Canciones de Sus Peliculas, Sony Discos, its 42nd.
Vicente Fernandez, 15 Nuevos Exitos Con el Idolo de Mexico, Sony Discos, its 43rd.
Vicente Fernandez, Aunque Me Duela el Alma, Sony Discos, its 44th.
Vicente Fernandez, Vicente Fernandez y Sus Canciones, Sony Discos, its 45th.
Vicente Fernandez, Estatua de Marte, Sony Discos, its 46th.
Vicente Fernandez, Los Mas Grandes Exitos de los Randy's, Sony Discos, its 47th.
Vicente Fernandez, Lobo Herido, Sony Discos, its 48th.
Vicente Fernandez, Mexicano, Sony Discos, its 49th.
Robert Arjona, Size Viro, Sony Discos, its first.
Vicente Fernandez, Historias, Sony Discos, its eighth.
Robert Arjona, Si el Norte Fuera el Sur, Sony Discos, its ninth.
Robert Arjona, Animal Nocturno, Sony Discos, its seventh.
Robert Arjona, Historias, Sony Discos, its eighth.
Robert Arjona, Si el Norte Fuera el Sur, Sony Discos, its tenth.
Lupillo Rivera, El Moreno, Sony Discos, its third.
Elvis Crespo, Mi Calor, Sony Discos, its second.
Elvis Crespo, The Remixes, Sony Discos, its third.
Various artists, Bachata Hits 2001, Sony Discos.
Gilberto Santa Rosa, En Vivo, Sony Discos, its second.
Robert Montaner, Suenos Repetido, Sony Discos, its third.
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 the first quarter of 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 product.

The rise in 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 bidders or in the event of a sale. Under a newly adopted shareholder rights plan, the digital commerce services company will issue a dividend of one right to purchase a fractional share of Liquid preferred stock for each share of common stock held by stockholders as of Aug. 27.

The company said in a statement, “The plan is designed to assure stockholders fair value in the event of a future unsolicited business combination or similar transaction involving the company.”

Liquid CFO Michael Bolcerek tells Sites-Sounds 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.

“This isn’t 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 $2.50 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, Cece Winans, Casting Crowns, Blackbyrd, 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 reports 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 $2.2 million from $1.7 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 its 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.

BY JOSHUA HOLBRECHT
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 clips from the major labels and new independent record labels, has recently cut a series of deals with the likes of Napster and XM Satellite Radio. It aims to expand the reach of its huge archive into areas of online music other than sample serving—notably full-song fulfillment to subscription and download services and even online radio.

“Our success and our expertise was around encoding digital files for distribution,” Loudeye CEO John Baker says. “The one-off encoding jobs helped us create an asset of value to us. 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 according to their wishes.”

Loudeye began life in 1997 as Encodi- coding, a company that did, and still does, just what the name suggests. Loudeye prepares and hosts on its servers music files, and their delivery to artists, track, and such specific technical info as UPC codes—elements useful for tracking music online. Its streaming sampling service is used by many of the major labels, 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 fulfillment for 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’s EMusic.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 to generate targeted lists 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.

With there has to be a deployment spread 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 and many of the service providers don’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 Torme. “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.”

Sampling Specialist Loudeye Views Online Subscriptions

Subscribers, possibly told Nov. 1, Loudeye sees some of its biggest opportunities in online and digital radio. In July, the company acquired selected assets of the Dial, a Seattle-based creator and syndicator of original online radio programming, to integrate it into its own online radio service, Loudeye Radio. The company has a deal with XM Satellite Radio for encoding services and helping XM track and stream content to its 100 channels.

“The business model for radio to me is a proven one,” Baker says. “I’m optimistic that it will develop in the online world in a very similar way to the offline world.”

Loudeye recently acquired Addition Systems, a company whose proprietary technology is designed to allow Internet broadcasters 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 Loudeye’s services centers on its sampling business. On 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—infrastructure provider.”

TRAFFIC TICKER
Top Online Retail Sites
Traffic In June

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Calendar

**AUGUST**

**SEPTEMBER**
Sept. 11, Latin Grammy Awards, Ameri- can Airlines Arena, Miami. 310-392-3777.
Sept. 16, Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open, benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.
Sept. 21-23, Music Business Adelaide, Adelaide, Australia. 61-8-8463-5483.
Sept. 25, 39th Songwriter Showcase, presented by the Songwriters Hall of Fame, Maker, 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. 646-654-4690.
Oct. 5, 12, 19, 26-29, Black/ Friday Music & Film Festival, El Rey Theatre, Los Angeles. 323-298-8875.
Oct. 10-11, 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.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 3605 Wiltshire Blvd., Los Angeles, Calif. 90036, or e-mail jppesselnick@billboard.com.

**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 Fountain Bleu Hilton in Miami Beach, will raise money for the Source Youth Foundation. Contact: Kymberlee Norway at 201-985-8892.

**Lifelines**
**Births**
Girl, Marley Faith, to Lisa Gray Sall and Ralph Sall, June 7 in Los Angeles. Mother 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 Jimmy Webb’s “Up, Up and Away” garnered four Grammys, including record of the year. In the 1970s, when some group members began to pursue solo careers, Townsend formed Ron Townson & Wild Honey. He later worked in TV and film, appearing in such projects as 1992’s The Mambo Kings. Townsend is survived by his wife.

**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.
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.

Present-tense promotion means “never a day without change or 10 things that need immediate attention.”

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 Russell and director of new media & business development James Schureck.

Jon Scott, who joined JMA in 1991, having served as promotion director of WBIM-FM (B-90)/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 JMA-10

Jeff, Congratulations From All Of Us
at
WB Music Department
and
Warner Sunset Records.

McClusky and Rick Cooper with Bono

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INDEPENDENTLY PASSIONATE. UNDENIABLY SUCCESSFUL.

Jeff:

Congratulations on 20 years of extraordinary commitment to music.

From all your friends at J Records
Jeff McClusky & Associates

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

JMA Today

Continued from page JMA-8

"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 station's winners may be enjoying a once-in-a-lifetime 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 (speakers, turntables, 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 strategy 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. The key is to have a vision for every song that takes a different journey. The important thing is that, every day, the labels and radio are feeling us and 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

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Jeff McClusky & Associates

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 lead 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."

BY JILL PESSELMICK

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 DiBasi, 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, DiBasi says the company could probably increase this number to 20 or 29 stations in the future. "In those

Continued on page JM-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

20th Anniversary

I give Jeff a lot of credit for breaking my first band, Crowded House. We had low record sales and couldn’t get anything going with “Don’t Dream It’s Over.” When I called Jeff, we were nine or 10 months into the release of the record. Basically, this record was over. But, with his help, that song went to No. 2, which revitalized the album at a time when albums were never revitalized. The band went on to have a career. I have fond recollections of Jeff helping me make a name for myself by putting that band on the map.

—Gary Stamler, Gary Stamler Management

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 is the new millennium’s promotion man’s promotion man. His smart, savvy and intuitive approach to promotion, coupled with his relationships and unbelievable work ethic, make him a rarity in today’s record business.

—Barry Weiss, president, Jive Records

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 from 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 Contested on page JM-28

“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

Congratulations.
Jeff McClusky & Associates
20 Years of Success

DEPARTMENT OF INFORMATION
ARTISTdirect Records Congratulates Jeff McClusky and JMA on 20 great years
THE JMA Q & A
Continued from page JMA-6

Jeff McClusky's comment on 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

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

Jeff McClusky & Associates

Sony Pictures Entertainment

WARMLY SALUTES

Jeff McClusky & Associates

Happy 20th Anniversary!

SONY PICTURES ENTERTAINMENT

LIGHTING UP SCREENS AROUND THE WORLD®

CONGRATULATIONS

JEFF McCLUSKY
& ASSOCIATES

ON 20 GREAT YEARS

from everyone at

ARTÈMÎS
RECORDS

“It’s not just about giving promotional dollars. Any broadcaster will tell you that the programming's got to be right. Research can help, 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.”

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 a 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 JMA-18
Congratulations Jeff McClusky & Associates

From All of Us at

Beastie Boys
Counting Crows
Foo Fighters
Jimmy Eat World
Sonic Youth

and it's family of artists.
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

THE JMA Q & A

Continued from page J-M-16

we're doing. 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, Echobelly, Björk, U2 and on and on.

And I think of all the

"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."

Dear Jeff,

Congratulations on your 20th year and this great honor from Billboard.

All our best,
Sam & Mike
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
Congratulations, Jeff!

—Ron Geslin, senior VP, promotion, RCA Records

Dead shows, Cubs games, charity dinners and industry shmoozathons—in all these situations and more, Jeff McClusky has been a good friend of mine for 15 years, and I'm sure this will continue for years to come. Congratulations Jeff, see you soon.

—Bruce Hornsby

I've watched Jeff grow up in the record business, from being a young promotion person in Chicago through all of the consolidation in the record and radio industry. I've watched him build a company. He's terrific with people. It's a great tribute that Billboard is honoring him. My most sincere congratulations on behalf of everybody who has worked with AM/FM Inc. and Chancellor Broadcasting and from those of us personally who have grown up in Chicago in the radio and record business. He has been a terrific asset, and I wish him great luck. Congratulations, Jeff!

—Jimmy de Castro, CEO, Nothing But Net

JMA VETERANS

Continued from page JM-1

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 Harvest, 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 period of time, or for participating in various station-sponsored activities.

"We're currently in an alliance with a promotion and marketing company that provides 'listener loyalty' programs to radio stations. 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 period of time, or for participating in various station-sponsored activities." —Tom Barsanti

JMA continues, "It's 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 creative services, credibility and attention to detail. Any company is only as strong or as weak 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 WLW, WDAI and WEFS/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 ads to spins in recent years."

"We have a lot of recent success stories," Cooper continues. Continued on page JM-22

"It's not just about getting records played on the radio or delivering a promotional budget to a station. It's about being a partner with that station in non-traditional revenue programs and concert events. It's about knowing each station's needs—whether their emphasis is on cume or quarter-hour listening, for example—and super-serving your clients." —Rick Cooper

Jeff, Thanks for everything
Congratulations!

...and Thanks, Jeff

ZZtop

Lone Wolf Management Company
Jeff McClusky & Associates

**CHICAGO MAGAZINE WOULD LIKE TO CONGRATULATE**

JEFF McCCLUSKY & 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!

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**Congratulations Jeff & JMA!**

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Jeff McClusky & Associates, Inc.

on 20 years of excellence.

We have enjoyed serving you as Corporate Business Counsel during the past 16 years.

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**Sachnoff & Weaver, Ltd.**

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Chicago • 312.207.1000
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**Jeff McClusky & Associates**

**20th Anniversary**

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 its 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 stuff 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 Emmis 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, Emmis 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

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

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executives: Donnie Ienner, Jimmy Iovine, John Sykes, Johnny Barbi, 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-sponsoring 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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ON 20 YEARS
IN THE BUSINESS
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Jeff McClusky & Associates
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Congratulations
JEFF
on
20
YEARS OF HITS!
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Gary Alan Claudia David

EVENT PLANNING
Rob Busell—who's 16 years in the concert-promotion business included stints at Avalon Attractions, Universal Fey Concerts and JAC/ Broadcasting—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 KDJ/Phoenix's 'Kissin' Show' and WLLD/Tampa's 'Last Kiss 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' ticketing. 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 management/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 ROSEBERGS**

Schureck is particularly proud of JMA's efforts on behalf of the Rosenberg's, a New York City-based band that's signed to Digital Global Music, an English indie label owned by Robert Fray of King Crimson fame. "We created a promotional campaign that allowed Internet radio to 'own' the Rosenberg's 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 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 through 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 is 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.

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**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 JMA-29

Jefferson, comments for about the last 10 years. Originally, they were motivational or educational speakers. The first was Steve Covey, who did "The 7 Habits Of Highly Effective People." We've had marketing gurus and sports coaches: Phil Jackson and Tommy Lasorda. But Clinton was the best sponsorship we ever did, it was the most attended conference meeting or speaking engagement I've ever seen. I got more comments and calls and e-mails from people saying they enjoyed hearing him speak.

But we're first and foremost a music company. Twenty years into the business, that's still the most important thing. Getting a song in, putting it in the CD player, discovering that you like it and picking up the phone and calling a record company or artist manager, saying, "I love this song! How can we be involved in breaking this song?"

I love the challenge of putting together the proper format promotion plan for radio alone—not even including whether it's using a soundtrack or press or product commercials or viral marketing or Website marketing.

It's the excitement of hearing something we like and wanting to be involved in it that's still the driving force of this company. That's the thing I'm most proud of. That all of our key executives still have that core passion. We are music people. The major labels are the largest part of our business, but we work with hundreds of independent releases each year, as well. We've been involved with all the Chicago acts—Smashing Pumpkins, R. Kelly, Liz Phair, Veruca Salt—before they were on major labels.

We've also worked with such independent labels as Touch and Go, Bobsled and Bloodshot, as well as international artists. If we find something we like, we're going to find a way to be involved.

We're absolutely thrilled and blessed that we've been able to grow and evolve over 20 years and find ways to continue to help artists—and record companies and film companies—expose their artists. That's the bottom line on what we do.

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**Billboard August 18, 2001**

ADVERTISING SUPPLEMENT

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**Happy 20th Anniversary from John Dickey and your friends at 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 Americans. 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.”

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the radio-concert realm. The company handles approximately 100 radio festivals each year, helping secure venues and artists and handling all the detail work. These concerts are a revenue opportunity for radio and a way for the stations to promote themselves. (Radio-station promotion is another growing section of JMA.)

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 the on-air and the Website component of artist exposure together.

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 T.J. 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 these have never been to a big concert before," Tanner says. "We want to use our relationships in the industry to help worthwhile organizations."
Most Home Runs Season...
McClusky, Chicago - 71

Scoop MARKETING
Salutes

Most Consecutive Games Played...
McClusky, Chicago - 2,633
Breaking Records

Most Strikeouts Season...
McClusky, Chicago - 38

Most Stolen Bases Season...
McClusky, Chicago - 1

Pitching Wins Career...
McClusky, Chicago

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

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scoop@solters.com
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

Children’s Place Association
City of Hope
Habitat for Humanity
Lifebeat
Make-A-Wish Foundation
MAP (Musicians Assistance Program)
March of Dimes
Maryville Academy, City of Youth
MusiCares
NARAS- Chicago Chapter
Old Town School of Folk Music
Sacred Heart Academy
Special Olympics
T.J. Martell Foundation
VH1-Save The Music

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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

Jeff McClusky & Associates

20th Anniversary
DVD Makes Strides in Home Fitness

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 revitalizethe 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.

Goldhill will release Belly Dance Fitness: Basic Moves and Fat Burning and Belly Dance Fitness: Arms, Abs, Hips, Bums, and Thighs Aug. 29 to test the market. 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, agreed that right now 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 in December. But Belcher says the company will hold off releasing more fitness DVD titles 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 workouts. 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 closeup 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 fitness releases Basic Yoga for Dummies and Pilates for Dummies at $14.95 each.

Anchor Bay senior brand manager Michelle Rygil stresses that the company isn’t skimping on quality: “In most cases, you are getting five workouts on each disc, and we’ve included an instructor cuing only feature,” which allows viewers to mute the music on the disc and still hear the instructor. Suppliers are trying to keep fitness DVDs affordable by concentrating on the features that add real function.

While exercise DVDs have just begun hitting 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 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 price point has not been determined, but it will not exceed $20, according to a Sony representative.

The program combines a full workout and interview with both doctors and a nutritionist. Bonus features include a list of questions for women to ask their doctors, recipes, and articles about nutrition. Four of Smith’s catalog titles will also be available on DVD in October.

We Are the Champions. Los Angeles Lakers past and present gathered July 18 at Mocca in Los Angeles to get a look at the team’s Official 2001 NBA Championshp Video (distributed by USA Home Entertainment), which tells the story of the Lakers’ powerful victory over the Philadelphia 76ers. Pictured standing, from left, are Lakers guard Derek Fisher, USA Films chairman Scott Greenstein, USA Home Entertainment president Joe Amorello, Lakers guard Brian Shaw, and NBA director and group manager of entertainment and player marketing Charlie Rosenzweig. Seated, from left, are former Lakers Devean George and Robert Horry.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Label/Distributing Label &amp; Number</th>
<th>PRINCIPAL PERFORMERS</th>
<th>YEAR OF RELEASE</th>
<th>UNIT</th>
<th>PRICE</th>
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<tr>
<td>THE FAMILY MAN</td>
<td>Columbia TriStar Home Video Home Video 21017</td>
<td>Denzel Washington, Spike Lee</td>
<td>2000</td>
<td>10,000</td>
<td>14.95</td>
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<td>THE LOST INDEPENDENCE</td>
<td>New Line Home Video New Line Home Video 1375</td>
<td>Hugh Grant, Julia Roberts</td>
<td>1997</td>
<td>10,000</td>
<td>16.98</td>
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<td>THE PLOT AGAINST HOLLAND</td>
<td>Paramount Home Video Paramount Home Video 1080</td>
<td>Al Pacino, Jon Voight</td>
<td>1997</td>
<td>10,000</td>
<td>19.98</td>
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<td>THE PLOT AGAINST SAVANNAH</td>
<td>Universal Home Video Universal Home Video 1206</td>
<td>Rob Lowe, Rene Russo</td>
<td>1997</td>
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<td>THE PLOT AGAINST THE WORLD</td>
<td>Fox Video Fox Video 2000</td>
<td>Bruce Willis, Demi Moore</td>
<td>1997</td>
<td>10,000</td>
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<td>THE PLOT AGAINST WALT DISNEY</td>
<td>Buena Vista Home Entertainment Buena Vista Home Entertainment 2000</td>
<td>John Travolta, Debra Messing</td>
<td>1997</td>
<td>10,000</td>
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<td>THE PLOT AGAINST WALT DISNEY</td>
<td>Buena Vista Home Entertainment Buena Vista Home Entertainment 2000</td>
<td>John Travolta, Debra Messing</td>
<td>1997</td>
<td>10,000</td>
<td>19.98</td>
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**NOTE:** RIAA prize certification for a minimum of $5 million in dollar volume for theatrical releases, or a minimum of $25,000 units, and $1 million at retail for nontheatrical releases. **PRINCIPAL PERFORMERS** provided by Billboard PR/MC Communications.
HEATING UP!
On October 9, The Movie That Defined Animation Will Redefine DVD In A Breakthrough Entertainment Experience!

"Mark Your Calendars. Disney’s Snow White DVD Is About To Revolutionize The Entire Format."
— Sean O'Connell, Citysearch.COM

"With Its Digitally Polished Visuals And Sound, Scads Of Bonus Features Including Commentary From Walt Disney Himself And Groundbreaking Interactive Elements, Snow White Is The Kind Of DVD—To Paraphrase Jiminy Cricket—You Wish Upon A Star For."
— Marcus Erico, E! Online

"This Is An All-Around Milestone That DVD Collectors And Film Fans Alike Should Get...NOW!"
— Brian Ludovico, DVDShrine.COM

Prebook: August 28, 2001
NAAD: October 9, 2001

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DVD MAP
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 press time, 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 pictures? 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 Johnny 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 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 products 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 customer for everything that is on DVD. It’s a great enhancement to music product,” says Mort Viner, Martin’s agent and executor of the Dean Martin family trust.

Universal is focusing on historic performances, as well. “Our aim is to launch a DVD line that will supplant CD product. We expect to come out with between 20 and 30 titles before the end of the year,” Resnikoff says.

Rhino Home Video takes musical history a step further by offering Ramones Live. Rhino’s title will feature footage shot at the famed New York club CBGB three months after the group was formed. “Although the quality is not up to DVD standards, historically it really adds to the entire program—to see not only where they wound up, but where they started,” says Amy Schor, senior VP and general manager.

Continued on page 78...
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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- to 7,000-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 Wehler. “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 Chapelle. “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 audicasette 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.
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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 understate 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 ‘record-ability’ still has not been resolved. This will increase when DVD Audio gains a higher profile.”

Warner’s 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, at 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

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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 Pathe 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 Serle 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 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 marvellous 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 Immigrant (of the 5.1 Entertainment Group) and SurroundBy 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.

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eagle vision

PRESENTS

THE UP IN SMOKE TOUR
EARTH, WIND & FIRE
Shining Stars - The Official Story of Earth, Wind & Fire
GENESIS
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AUDIO ANGLE  
Continued from page 70

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 diverse setting. "You've never heard anything more stunning in your life," says Rory Kaplan of DTS, 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, Chicago and Las Vegas, were thrilled at the opportunity to mix their unique, percussion-laden music in Surround Sound, bringing an enthusiasm for DVD refreshing 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 Frondelli 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 Frondelli. "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 Frondelli. "We're very careful about how we treat audio."

As Kaplan of DTS 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.”

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Coming Attractions

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, Star Wars: Episode I The Phantom Menace and Dr. Seuss’ How the Grinch Stole Christmas. Expected by year-end are Shrek, Jurassic Park III, Tomb Raider and Pearl Harbor.


Acorn

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A&E
Complete Emma Peel Avengers Mega-Set (16), Complete Prisoner Mega-Set (10), Hercule Poirot’s Christmas, Pride and Prejudice (SE).

Anchor
Bad Boys; The Beastmaster (LE); Business is Business; Dario Argento: Opera & Suspiria; Dr. Jekyll and Sister Hyde; From the Hip; Heathers (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; Night Train to Dublin, Space Camp; Thomas & Friends: Best of Thomas; Vamp; The Watcher in the Woods (LE); The Wicker Man (SE).

Artisan

Buena Vista
Disney’s Whispers: An Elephant’s Tale, Dumbo (AE), Snow White, South Pacific, Spy Kids.

Columbia TriStar

Central Park

DVD International/Naxos
The Australian Outback; Beethoven: Symphony No. 6; The Complete Ariaquilla Collection (S); Elgar: Cello Concerto; The Fireplace; Grieg: Peer Gynt; Morn ing 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/I Buy the Living; That Little Monster.

First Run
Forgive and Forget, Surrender Dorothy.

Fox
Batman the Movie (AE), Buffy the Vampire Slayer: The Movie, Extreme Limits, The French Connection (BX), The Fury, Kingdom Come, The Legend of Hell House, Momma’s Outta Sight, Pong, Planet of the Apes (1968) (BX), Say It Isn’t So, Simpson’s: Season 1 (3), Someone Like You, Star Wars: Episode I The Phantom Menace, To Walk With Lions, X-Files Season 4 (BX).

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.

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 Cuttler 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); Breathers; Candy man 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; Itl; The Terror From Continued on page 76
think all adult DVDs are created equal? think again.

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COMING ATTRACTIONS
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); Reptilicus; Sayonara; Scanners; The Terminator; Theater of Blood; Twice Told Tales; Under Fire; Vampire; The Woman in Red.

Music Video Dist.

New Concorde

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Paramount

Pioneer/Anime
Classical BX: Rachmaninov/Tchaikovsky, Tchaikovsky, Bunin: Chopin/Debussy, Martha Argerich and Friends; Judy Garland Vol. 6; Gatekeepers: Open the Gate; Guida: Mozart Concertos; Psychedelic Furs: Live at the House of Blues.

Rhino

Ryko/Manga
Blood: The Last Vampire.

Showtime
In a Class of His Own, Possessed, Running Wild, Sea People.

Sony(Columbia, Epic, Legacy, Wonder, Classical)

Triton/Slingshot
Bela Lugosi Collection Vol. 2; Carnos: A Man and His Music; Ballet Masterworks; Crimestoppers Vol. 1 & 2; Jane Eyre; German Silent Masterworks; Martin Luther; Pearl Harbor: Before and After; Roger Corman Collection Vol. 2; Imax 3D: Ultimate G'S--Haunted Castle, Alien Adventure, Encounter in the Third Dimension, Sydney, Extreme, Amazing Journeys, Lost Worlds, Spike & Mike's Classic Festival of Animation.

Troma
Real Time: Siege at Lucas Street Market.

Universal

VCI
Beyond Barbed Wire/Go For Broke, Blood Cult, Blood Cult II, Dick Tracy (15 Serial).

Ventura
Beast of the Yellow Night, Benji, City of Fear, Curse of the Vampires, DEF Comedy Jam Vol. 5 & 6, Farewell My Love, Fear Chamber, The Heist, Held for Ransom, Phantom From 10,000 Leagues, Point Doom, Primary Suspect, Uncovered: K-Ci and JoJo.

Warner (BBC, Imax, National Geographic, PBS, TNT, Turner)
Angel Eyes: The Dish; Driven; Exit Wounds; Four Dogs Playing Poker; Pokemon 3: The Movie; See Spot Run; TNT: Boss of Bosses; James Dean; Empire of the Sun; Goonies; Grandma Got Run Over by a Reindeer; The Hobbit, Return of the King; Incredible Adventures of Wallace & Gromit; Into the Arms of Strangers; Lord of the Rings: Master of the Universe; The Matrix Revisited; Mists of Avalon; Neverending Story; Neverending Story II; Nightbreed; Powerpuff Girls: Meet the Beat Alts; Robbie the Reindeer; Scooby Doo & the Cyber Chase; Scooby Doo's Spookiest Tales; Shiloh; Shiloh 2; Teletubbies: Baby Animals; Waiting for Guffman; Willy Wonka & the Chocolate Factory; BBC: Elizabeth R; Fawlty Towers Vol. 1-3 (BX); Dr. Who: Five Doctors; Human Face; Robots of Death; Spearheads in Space; Imax: Destiny in Space, Fires of Kuwait, Hall Columbia, Mission to Mir, Space Collection; PBS: Thomas Jefferson; Lewis & Clark.

Hong Kong Action on DVD
The New Legend Of Shaolin Starring: Jet Li
City Hunter Starring: Jackie Chan
Tragic Hero Starring: Chow Yun Fat
Royal Warriors Starring: Michelle Yeoh


WinStar
Fairy Faith, Flowers of Shanghai, Tavern.

World Artists
Strange Case of Sennor Computer.

Xenon
Poor White Trash, Welcome to Death Row.

York
Black and Blue, Creepin', Perfect Nanny.

Zeitgeist
Acid House, Water Drips on Burning Rocks.
“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.

Lync’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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Some companies take a specialized approach to DVDs, particularly Anchor Bay Entertainment, which markets B-movies and cult films in limited-edition tins and alternate versions, often with such bonus materials as collector’s booklets, rare behind-the-scenes footage and miniature poster replicas.

“We try to aim every movie at the ultimate fan,” proclaims Jay Douglas, senior VP of acquisitions and product development for Anchor Bay Entertainment. “We’ve got a version of The Wicker Man in a wooden container. There will be two discs inside, one of which will be the restored U.S. theatrical cut with a 5.1 soundtrack and all the good- ties (including a new documentary). We also went back and attempted to piece together the film the way the director originally intended for it to be seen. It takes the running time from 88 to 90 minutes. That was a labor of love.”

Anchor Bay is offering more unique packaging ideas with upcoming releases. The Heathers tin will include a mock high-school yearbook inside, and the regular release will have five different covers individually featuring the stars of the movie. Next year’s Evil Dead reissue will come packaged within a faithful reproduction of the “Book of the Dead” from the movie. And the Maniac tin will include the soundtrack on a disc shaped like the lead character’s head.

Universal’s Graefos tells that research reveals that consumers feel the added features are valuable because they are entertaining and interactive. “We’ve given them choices,” he says. “You can have a DVD single with less features at a cheaper price or a DVD with all these bells and whistles at a higher price; which would you prefer?”

MUSIC DVDs

Continued from page 60

Now with artists involved with developing DVDs from the ground floor, the titles continue to improve, not only in audio quality (the music is being mixed with DVD Surround Sound in mind rather than as an afterthought), but visual content is becoming more creative, as well, according to Leslie Cohen, VP business development, Sony Music.

Epic recording artist Joe Satriani agrees. “I wanted the DVD [Live in San Francisco, out in the fall] to be the ultimate representation of what we do live.” Filmed at the famous Fillmore in San Francisco, the DVD includes the entire two and a half hour show, interviews, backstage footage, multiple camera-angle options on selected songs and a choice of 5.1 or stereo audio. “The 5.1 Surround Sound mix is amazing: it puts you right there with the audience,” says Satriani. “The DVD format is great for capturing all the energy and excitement a live show has to offer. I am so pleased with how this one turned out that I’d like to do more.”

Similarly, British pop star Robbie Williams was closely involved in the development by Abbey Road Interactive and IE Music in the U.K. of the 170-minute DVD Hit World Egos Dare, which combines music videos, interviews, concert footage and more. The release “utilized the DVD capabilities in a ground-breaking capacity,” says Simon Harvey, Abbey Road Interactive creative director.

TITLES PREVIEW

This fall promises hot releases in every genre, including TLC’s Greatest Hits (Arista), The Backstreet Boys’ Around the World (Jive), Dave Matthews Band (RCA), Brooks & Dunn (Special Products) and Maggie’s Music’s A Scottish Christmas (Special Products).

Rhino Home Video will release three volumes in its Rock Icons series: Guitar Gods, Hard Rockin’ and Psychedelic High, with performances by Carlos Santana, Jimi Hendrix, the Moody Blues and Jethro Tull, to name a few. Also from Rhino will come Quadrophenia, a Tammy Wynette Collection, and Say It Loud: Black Music in America.

Image Entertainment is expected to release Sammy Hagar & The Waboinitas: Cabo Wabo Birthday Bash Tour, Living Legends of Rock and Roll and Randy Travis Live.

Sony artists releasing DVD-Video titles include Alice in Chains, Jessica Simpson, Roger Waters, Lil’ Bow Wow, Marc Anthony and Train. A new Bruce Springsteen title, Live at MSG, will also hit by the end of October, and, although company sources would not reveal its contents at press time, it is said to offer “everything a fan would want.”

They go for the higher-priced bells and whistles. Given all of the hoopla behind them, could there be such a thing as too many extras? “Only if they don’t complement the movie,” remarks Columbia Tri-Star’s Stradford. “If someone is interested enough in the title to actually purchase it, chances are pretty good that they’d be interested in finding out as much as they can about the film. As long as it’s relevant material that complements the movie, I don’t know that there is too much. That’s the great thing about it. You don’t have to look at any extra even on any disc; it’s always your choice.”

It is obvious that there are many consumers craving bonus material. MGM’s La Grane references the forthcoming Hannibal DVD, a two-disc set that will include five features exploring different aspects of the film, from development to opening night. The supplemental material can enhance future viewings of the film, “which is something that a special feature really should do,” she declares. “It should enhance your experience and make you want to watch it again.”
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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, Tantric, 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 30s 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.

"Formats 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 raprock on radio stations we never would have heard it played on before."

Kelly has found that "looking over the info for 35-44-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.

AN 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 25-44, from 2.45 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 18-24-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 18-26-year-olds gave it a four or five, while only 44% of the 27-34 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 "Bleed" is the only song in this data set where 27-34s are outsourcing 26-29s, 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 see that as a positive for both heritage and active rockers. The former can start bringing in some younger listeners attracted to the hip-hop factor of a Godsmack or Limp Bizkit, and the latter can give an upper-demo rocker in the market a run for its money by holding on to some cross-cumming older listeners who will sit through Staind, Godsmack, Incubus, and Tantric 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. With the station being around for 34 years, we have an interesting mix in the audience."

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 sets. 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 firm lines 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 CAREFULLY
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 current hits 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 KTRB, watches the research, and then tests the songs on KKLQ 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-demos listeners feel comfortable with Disturbed, Kelly warns, "at some point it could alienate an 18-24-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. It's likely that if you consider a 35-year-old man vs. an active listener of the same age.

JRN's Young says, "The active rock partisans is likely to be more mood-driven. He wants the tempo and intensity. He wants to rock. The modern partisans 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 BDay BASH: When it comes to throwing parties for itself, no TV network does it quite like MTV. The channel’s 20th-anniversary celebration—MTV20: Live and Almost Live, 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 Beattie Boys’ “No Sleep Till Brooklyn,” Mittel Crue’s “Shout at the Devil” (featuring former Crue drummer Tommy Lee on drums), and Judas Priests’ “You Got Another Thing Comin’,” with ex-Judas Priest singer Rob Halford contributing 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) drew 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 “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 hard-core Kid Rock fans only.

The all-star highlight of the evening was the unforgettable hip-hop medley that brought together Run-D.M.C. (“Dapper Dan”), Salt ’n Pepa (“Push It”), and Nelly (“Dole”), Naughty by Nature (“OPP”), Busta Rhymes (“Put Your Hands Where My Eyes Could See”), Ju’Rule (“ Holla Hola”), and P. Diddy (“Mo’ Money, Mo’ Problems”). Shout-outs to the late Notorious B.I.G. and Tupac Shakur were augmented by poignant footage of the slain artists. If 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 on their 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 “2Gether Now.” Durst caused momentary panic among the camera operators when he spontaneously jumped offstage to make contact with an audience member. Later, the newly re-formed Jane’s Addiction gave a powerful performance of “Been Caught Stealing” in the band’s own irrepressible, slightly trappy way.

Mariah Carey—who canceled her belating appearance at the concert due to an "emotional and physical breakdown," according to her representation—gave a videotaped congratulations to "MTV" message instead. The TV special also featured prerecorded concert footage from Aerosmith, Janet Jackson, Depeche Mode, Bon Jovi, Blink-182, Nelly, and Sugar Ray.

MTV’s eclectic mix of artists should have been well-received, but too many legendary stars were missing from the event at the Hammerstein Ballroom. Madonna, the unofficial queen of MTV, was probably the most notable no-show, and not as if she would have been impossible for her to be there, as she was in town for her Drowned World Tour. There wasn’t even a videotaped message from the artist to congratulate MTV on its 20th anniversary. Sources tell Billboard that Madonna is currently having “issues” with MTV but declined to say what those issues might be.

This show, undoubtedly, was better than an average concert. But as an MTV musical event—in which we’ve come to expect jaw-dropping shockers that people talk about the next day— it was below average because it lacked any real surprises. The concert’s grand finale, featuring announcement performers the Red Hot Chili Peppers singing their breakthrough hit “Give It Away,” was nothing we hadn’t seen before and hardly shocking, since MTV interviewed members of the band live on camera before the band went onstage. MTV essentially ruined its own hyped “mystery guest” surprise. We may have to wait for this year’s MTV Video Music Awards, on Sept. 6, for real MTV-inspired lunacy.
'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 spend 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 in the series’ U.S. history—outselling ‘N Sync’s *Celebrity* (Vive/Zomba) by a wide margin. That shows how tricky the projection business can be. The contrast in early estimates and final numbers also suggests that *Now and Celebrity* both began the week with big numbers but had quickly lost momentum by the time the weekend rolled around, which is not an unusual pattern for youth-skewed albums.

Since the *Now* series’ U.S. launch in 1998, the only edition to score a larger week than that which greets *Now 7* was *Now 5,* which steamrolled through 688,000 copies during Christmas week of last year. *Now 7,* however, continues a streak that has seen each new edition gather a larger first week than those that came before. *Now 6* had the previous first-week record, with 525,000 units in this year’s April 21 issue.

*Now 7* is the third in the line to reach No. 1. The fourth and sixth also bowed at No. 1, and each spent three weeks on top.

All but two of the previous six *Now* albums saw second-week gains, the exceptions being 2 and 4. Early rumblings from retail suggest that 7 might also post a second-week slide, but don’t take that to the bank. You saw what became of last issue’s projections.

Meanwhile, with this issue’s top two albums accounting for more than a million units between them, music merchants must be on the brink of vertigo after seeing a second straight week in which album sales exceeded those of the same week in 2000 (see Market Watch, page 6), following 10 straight weeks in which last year’s numbers were bigger.

SYNCRONICITY: In its slide to No. 2, ‘N Sync’s *Celebrity* has one of the largest unit declines in SoundScan history. At 460,000 units, it’s down 1.42 million from last issue’s take, a fallout exceeded only by last year’s 1.6 million-unit decrease for the group’s No Strings Attached. Of course, you can’t post those kinds of minuses unless you start out with gargantuan numbers—like the record-setting 2.4 million-unit opener of Strings, or last issue’s 1.88 million.

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 4.3 million units.

HIP-HOP HOORAY: Although Snoop Dogg’s *Eastsidaz* (TVT) race on 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/hip-hop camp in next issue’s top 10. While *Now 7* and ‘N Sync, respectively, appear guaranteed to retain the top two slots for next issue’s chart, early sales figures suggest that no less than three new albums are in the 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 (*A*), 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* (Curb) opened with 124,000 copies in 1996, Wynonna’s solo bow (Curb/MCA) had 121,000 in 1992, and Billy Ray Cyrus’ *Mercury* (IDM/M) rallied 90,000 copies in 1994, with each of those three starting at No. 1 on the country list. ... Keiko Matsui scores her first-ever No. 1 on Top Contemporary Jazz with *Deep Blue* (Countdown/ULC), which gains 17% 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 Shown (Countdown/ULC).

KEYS TO SUCCESS: Alicia Keys climbs to the top of both The Billboard Hot 100 and R&B/hip-hop Singles & Tracks with her debut single, “Fallin’”; giving J Records its first No. 1 on both charts after less than one year in business. Double-digit percentage losses in both sales and airplay by “Bootylicious” from Destiny’s Child (Columbia) and Mariah Carey’s “Loverboy” (Virgin) sent both titles tumbling—1-5 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 Rapjazz, 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 63 million and maintains the top slot 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 Airplay 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 both 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-Fella/Def Jam/IDM) 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, 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” (Rio) repeated 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.

UP SERVICE: Sum 41 scores its first Modern Rock Tracks No. 1, as “Fat Lip” (Island/DMG) moves to the top with a 192-decision increase, ending Staind’s record-tying 16-week run with “It’s Been While” (Flip/Elektra/Elektra). “Fat 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 in Modern in January 2000. In an average week, 60% of the titles on the rock chart are shared by each format.

<table>
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<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Week of Release</th>
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<th>Artist Imprint &amp; Number/Distributing Label</th>
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**Greatest Gainer:**
- "I'M SORRY I CAN'T COME" by THE WHITE STRAIN
- "YOU KNOW YOU WANT IT" by SMASH
- "THANGS I DO" by JILL VANDER
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Top Internet Album Sales: reflects physical albums ordered through online merchants, based on data collected by SoundScan. Unlike most Billboard album charts, titles listed here are those included on the Internet and Soundtracks charts. Albums are listed in order of greatest sales in a given week. Recording Industry Ass. of America (RIAA) certification for net shipment of 50,000 albums (Gold). RIAA certification for net shipment of 1 million albums (Platinum). Numeral following Platinium or Diamond symbol indicates albums multi-platinum level. For boxed sets, and double albums with a running time of 180 minutes or a total of RIAA multiples shipped by the number of discs, or retro tapes. RIAA Last orders 1. Certification for net shipment of 10,000 units (Gold). Certification for 25,000 units (Platinum). Certification for 40,000 units (Multi-Platinum). Number indicates vinyl available. RIAA numbers past or greater Hannahdate issued to 2001, Billboard/BPI Communications and SoundScan, Inc.
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August 18, 2001

HOT 100 Airplay

August 18, 2001

HOT 100 Singles Sales

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pose, and out of hundreds, it got picked. "Señora," the song, became the title track of Señora, the soap, and it was added as a bonus track to Vida Loca. By year’s end, the album had sold 180,000 copies in Mexico alone, and Céspedes was on his way to becoming an international star.

In retrospect, there was clearly no denying the quality of the track “Señora,” and much less, the quality of Vida Loca, an album of depth and commercial appeal that became an international success. But that success would surely have been impossible without the initial “fuss,” in the words of Paz y Puente, provided by the soap.

In the Latin world, soap operas—possibly the pre-eminent form of entertainment for Latinos across the board, including those in the U.S., the Philippines, the Middle East, and Eastern Europe—have long been regarded as launching pads for all sorts of careers. Thalia, Lucero, Verónica Castro, and Lucía Méndez, to name just a few, are all actresses who gained prominence as singers at least partly because they performed the main tracks of their soaps. Repeat- ed several times a day, these tracks became mantras to audiences for whom the terms “singer” and “actress” are now synonymous.

ON THE SOAP BOX
In recent years, Latin soaps (which typically run for about 12 months) have come to be regarded as powerful recording tools for recordings. If cross-marketed properly, the right song in the right soap can considerably boost sales for the singer, even if he or she never appears in the soap.

Even in the U.S., where Latin soaps are only starting to be produced, the potential has been tested with the success of acts like Pablo Montero, who saw his sales spike after one of his tracks was included in the soap La Revencha. “It’s not that soaps have suddenly become more important, but suddenly there’s more access [to them],” notes Gabriella Martínez, VP of marketing for Warner Music Latin America. “Before, a soap would look for its own theme, with the title included. Now, it’s regarded as a joint song (the associate label and the network). It’s more open. And it absolutely can make a difference between breaking an artist or not.”

Whereas main soap themes were once mostly in-house productions, networks, producers and labels work in tandem these days to come up with the best possible songs to support the show and an upcoming release, with copyright and licensing issues worked out beforehand.

Juan Gabriel’s hit single “Abrázmame” (Fonovisa, for instance), is the title track of his new BMG album and the main song for the soap opera of the same name. The album and soap debuted simultaneously in Mexico, with joint radio/TV promotion.

Going back a few years, Enrique Iglesias’ success can be at least partly attributed to the fact that his songs were in soaps. “Cosas del Amor” was an Iglesias song, the title of one of his albums, and the title of a soap. Nunca Te Olvidaré was a soap whose title track was performed by Iglesias and sung every day at the beginning of the program (with Iglesias actually singing on screen), and it was also included in one of his albums.

Says says Elena Pagani, VP of marketing for Sony Music Latin America, “I think a soap alone doesn’t make the difference. It’s a very important component, but it’s not the only one.”

But when everything ties in together, pundits argue, it can work marvels. “There has to be an absolute coordination between the artist, the label, and the track,” stresses Mexico-based producer Roberto Gómez Fernández, whose credits include Locuras de Amor (featuring a title track by Soledad and an old song pushed up the release of its album to coincide with the soap) and who is currently producing Juego de la Vida. That song features a lead track from Brazilian boy band Twister, which is releasing its first Spanish-language album on Fonovisa.

EVERYTHING MULTIPLES
When songs are simply plunked into a soap without any concerted effort to tie them into the soap’s plot or to time the releases of the album to match the soap’s marriage, it’s often for naught. “Everything multiples—I promote the album strongly, and they promote my song on the radio,” says Gómez Fernández.” And it helps if there is a certain level of multiple awareness has “radically” changed labels’ approach to soaps.

In the old days, “having an important star sing the lead track was more for decoration,” says Gómez Fernández. “This tells you that there wasn’t a system in place in which the lead track could be a powerful launching pad.”

Now, though, new and established artists alike are vying vociferously for soap time. In recent months, artists as disparate as Gloria Estefan, Son by Four, and Pablo Montaner have had their music featured in soaps. Labels are also routinely releasing compilation albums featuring main tracks from various soaps, as well as soundtrack albums for specific soaps. It’s a practice that has been commonplace in Brazil for years, where every song on the powerful TV Globo network is accompanied by not one but two soundtracks, one featuring local artists and a second with international artists.

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.

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

AUDITIONING PROCESS
Beyond Brazil, the process of selecting the soap theme and the deals cut between labels, networks, and producers varies widely. In Mexico, producers are generally completely involved in their track selection, even if suggestions can come from above, especially regarding the use of incidental music or other tracks within the soap.

This is true to such a degree that although the giant Televisa network owns its own label—Fonovisa—lead tracks come from a variety of artists. Fonovisa, sensing that it had not fully taken advantage of its position as Televisa’s offsprings, has taken an increasingly active role in exploiting soap music over the past year. According to Alejandro Clemensha, an assistant to Fonovisa’s president Guillermo Santiso, who works in Mexico City as a liaison between Fonovisa and Televisa, the label has first dibs regarding exploitation of songs in soundtracks and compilations. “Prior to this, Fonovisa obviously participated in some songwriting, but Clemensha says, “But now, we’re trying to have Fonovisa produce and distribute the albums.”

The first soundtrack released by Fonovisa with a song that didn’t come from a soap was Por Hora, an album that—in the tradition of the Brazilian soundtracks—included one track per character. Fonovisa is also about to release an album featuring the lead tracks from the soaps by Carla Estrada, one of Mexico’s best-known producers.

In Panama, rockers Los Rabanes—who are Latin-influenced music hardly fits the profile of a typical soap—wrote the title track to Linda Labé, the first Panamanian-produced soap, which premiered this week. Although the track isn’t part of Rabanes’ current album, it went to Panamanian radio last week and will be part of a soundtrack album that Sony Music Panama will release shortly.

“Frankly, we did it as a nationalist gesture,” Rabanes singer songwriter Emilio Regueira says. “They told us it would be a local soap, with our customs and idiosyncrasies, and I felt it was something we should support.”

Because none of the tracks in Rabanes’ current album fit the project, Regueira wrote the track on spec after meeting with the soap producers and watching several chapters. His song, he says, was chosen among several others submitted for consideration.

Although it sometimes happens that an already-written song fits a soap (independent producer Alfredo Schwarz heard Joao Sebastian’s single “Secreto de Amor” 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 auditions 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.”
**DVD**

Continued from page 1

are declining. DVD-V software and hardware sales continue to soar beyond industry projections. Driven by low-cost DVD players and affordable high-quality product, DVD 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 461.9 million units through the second quarter of this year, reports the DEG.

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-V experienced a 300% 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 directed in the studio’s DVD depart- ment, and he kept the DVD title in mind as he completed the theatrical version. “It helped me edit, because I knew if a scene didn’t make it into the film, at least it would be on the DVD,” he says. “Knowing that, editing the film didn’t give me any anxiety.”

The collaboration between Demme and New Line will result in the Sept. 11 release of what the director says is the definitive version of Blow. Demme says he tooted around a digital video camera “all the time” on the set and even conducted jail house interviews with movie protagonist George Jung, who is serving a 20- year sentence at the Federal Cor- rectional Institute in Otisville, N.Y., for selling cocaine. Originally meant to help Johnny Depp, who portrays Jung in the film, the interviews are now on the DVD.

“DVD is the best technology invented for home viewing so far,” Landis insists. Beyond The Blues Brothers, the director has also worked on the DVD productions of his Animal House and Kentucky Fried Movie. “As a filmmaker, I’d rather that people see the movie in a cinema, but within the decade, there will be no film—DVD will be the only way to see the film.”

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**‘Star Wars,’ ‘Star Trek’ Among Holdouts Due On DVD Soon**

BILBOARD AUGUST 18, 2001

By EILEEN FITZPATRICK

As technology issues resolve and DVD player penetration levels soar to 20 million households (with another 10 million expected by the end of the year), the format appears to be a light at the end of the tunnel for fans looking for their favorite films not yet available on DVD-Video.

Topping Amazon.com’s most-wanted DVD list—compiled from customer requests—are George Lucas’ Star Wars trilogy, the three Indiana Jones films (which are Lucas/Steven Spielberg collabora- tions), and Spielberg’s ET: The Extra-Terrestrial, Back to the Future, and Schindler’s List.

Both Lucas and Spielberg have resisted to release their best films on DVD, until the format was ready. According to Universal, E.T. may be phoning home next spring. The movie will be rereleased in theaters to celebrate its 20th anniversary, and Uni- versal Studios Home Video president Craig Kornblau promises that a DVD release will soon follow.

“Our approach is to create an event ideally around an anniversary year or a release,” Kornblau explains. “We don’t want to just throw a DVD title out there.” (Last summer, Universal released a special-edition DVD of jaws in tandem with the film’s 25th anniversary and shipped more than 1 million units, according to the studio.)

Kornblau says that both Back to the Future and Schindler’s List are on the studio’s DVD release schedule, although he declined to give specifics.

Lucasfilms Ltd., which controls the rights to the Star Wars films, has hinted that Lucas may release the movies in order, starting with Star Wars Episode I: The Phantom Menace. That title is due in Oct. 16 from 20th Century Fox Home Entertainment (Billboard, June 30). The older titles are episodes four, five, and six.

Director Francis Ford Coppola waited until this fall to release *The Godfather* trilogy on DVD: ‘I’m a fan of DVD, but in the format’s early days, they didn’t have the authoring process down.’

“We’re not sure what the current plan is, but if it’s [the release] chronologically, we’ll have a fair wait,” Fox senior VP of sell-through marketing Peter Stadon says. “Lucas is his own man and will develop his own plan.”

Paramount Home Entertainment, which distributed the Indiana Jones series on VHS, is still waiting for a green light on a DVD release. Senior VP of marketing Michael Arkin says, “That will be a mutual decision, and we’d never make a move without Spielberg’s or Lucas’ input.”

While Spielberg and Lucas have delayed releases until the market was ripe, other directors, like Francis Ford Coppola, have waited for the technology to improve. “I’m a fan of DVD, but in the format’s early days, they didn’t have the authoring process down,” says Coppola, who held off releasing The Godfather trilogy until this year (Billboard, June 30). The five-disc set (containing three hours of bonus footage) arrives Oct. 9 from Para- mount Home Entertainment. (Coppola’s new version of his 1979 classic Apocalypse Now, also restored with extra footage, is in theaters this summer as Apocalypse Now Redux, which is scheduled for a November DVD release from Paramount.)

According to industry sources, Coppola was not satisfied with any company’s authorization, so he waited for companies available when he began shopping for a facility to digitize the film several years ago. In the end, he built his own facility in Northern California, as part of his Zoetrope production company.

Other DVD holdouts include Para- mount’s Grease (one of the all-time best-selling VHS titles) and Satur- day Night Fever. Paramount industry observers say the titles are being held up because of music clearances, but Arkin declined comment.

On Nov. 6, Paramount will issue a long-awaited director’s edi- tion of Star Trek: The Motion Pic- ture on DVD. Bonuses include three documentaries, new special effects, and commentary by director Robert Wise.

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www.billboard.com

www.americanradiohistory.com
**DVD Blockbusters Due For Holidays**

The roll-out of box-office blockbusters on DVD-video shows no signs of slowing in coming months. Arriving in time for the holidays are a number of high-profile titles, including Star Wars Episode I: The Phantom Menace, The Godfather Trilogy, Snow White and the Seven Dwarfs, Shrek, and The Mummy Returns.

Other hit titles coming during the next year include MGM's extensive re-workings of Thelma & Louise and Rain Forest, according to MGM Home Entertainment executive VP of marketing Blake Thomas. Rain Forest—which will be the 25th anniversary edition in the spring—will benefit from extra footage from director Martin Scorcese's personal collection, along with his commentary on making the classic drama. The expanded Thelma & Louise, expected by mid-2002, will feature exclusive interviews with stars Susan Sarandon and Geena Davis. Neither actress contributed to the film's original DVD, released in 1997. 

Warner Home Video will release a 20th anniversary edition of Willy Wonka and the Chocolate Factory Aug. 28. The title debuted on DVD in 1997 without any bonus footage. The updated version will include new interviews with Gene Wilder and the five actors who played the Wonka kids.

First-time DVD releases from studio vaults will also contain footage shot specifically for the format. Columbia TriStar VP of DVD content and programming Michael Straightford says the studio expects to release a special edition of Shampoo next year featuring a rare interview with producer-screenwriter Warren Beatty. Straightford says the studio courted Beatty for three years to participate in the project.

Finding bonus elements on older catalog films can be difficult, since many of the stars or directors may have passed away since the film's initial release. More depressing is the fact that only in the past 10-15 years have studios begun actively saving edited and behind-the-scenes footage. Thomas says, "On really old films, we're left with trailers and sometimes telecine shots that have interviews with stars promoting their films."

The shortage of material was apparent to Columbia execs when they searched for Frank Sinatra's screen test for From Here to Eternity, due out on DVD in November. Straightford says the studio combed its contacts and contacted Sinatra's family to find the clip, to no avail: "We'll always regret not having it on the disc, but we just couldn't find it."

**EILEEN FITZPATRICK**

According to the National Assn. of Recording Merchandisers, DVD-video experienced a 300% growth rate from 1999 to 2000. Sales for member companies rose to $1.87 billion from $623 million in 1999.

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 Lazorska says the company's Platinum series releases that have extended bonus features typically sell 30%-50% more units than comparable titles without the frills.

Columbia'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 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."

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While retailers are generally against stripped-down versions of DVDs that only offer the movie and no bonus material, MGM will one day document and test different stock-keeping units (SKU's) on The Princess Bride, due Sept. 4, the special edition, priced at $29.99, will have bonus features, but the store's 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."

Most 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 way. "It would be good to see some more $.99 product—but not on front-line titles," Virgin Entertainment senior VP of product and merchandising Dave Alder remarks. "Probably within the next year, you'll have prices for all pockets."

Tower's Thrasher points out that the trend has already begun. Several indie companies, such as Brentwood Home Video, have martial-arts DVDs priced as low as $5.99, and studios have begun re-priced frontline catalog to $14.95, with many of these titles on sale for less than $10.

But Best Buy's Pagano warns against price-drops: "It's premature to have product priced at $15 or below. At this point, the industry needs to make sure you don't bring the horse to a gallop too soon."

Adams Media Research predicts that DVD sales and rentals will generate $5 billion in retail revenue this year, doubling 2000 revenues. This growth comes, inevitably, at the expense of the VHS market. Adams suggests that VHS revenue will top $1.48 billion this year, down from $16.9 billion in 2000.

**DVD VS. VHS**

Clearly, DVD sales and rental revenue will surpass VHS figures. Columbia TriStar Home Video president Ben Feingold predicts that by fourth-quarter 2002, the scales will tip in DVD's favor. For some retailers dealing only in sales, the switch has already happened.

Best Buy reports that DVD accounts for 80% of its total video sales revenue. At Tower Video, DVD sales accounts for between 65% and 70% of the chain's video revenue.

Despite shifting sands, retailers say DVD and VHS will continue sharing shelf space. In spite of the elimination of between 30%-50% of VHS inventory at major chains, retailers say they must continue to offer product to the 93% of U.S. homes that still have a VCR.

Virgin's Alder stresses that the 164-store chain continues to include VHS titles in 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 have just one configuration in the store," Thrasher says. "We miss the days of audiostreamer, 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 and 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 TiVo/DVD combo sets expected to hit the market later this year. Also, prices for straight DVD players continue to drop. With DVD player models now under $150, DVD player models marketed under 50 different brands, average player costs $200, a $50 decrease from last year.

The excitement surrounding the format has executives bubbling about the future of home entertainment. Instead of looking for the next big thing, they see DVD as a platform on which future developments will be attached. "DVD is the growth engine for consumer electronics companies to bring home theater to the consumer," Midland says. "All future hardware enhancement, such as high-definition TV, will be anchored around the DVD format."
dreds of thousands of dollars for negotiations. To date, only one service, Full Audio, has a broadband content-licensing deal with the majors.

Investigators from the Federal Trade Commission and DOJ, which have jurisdiction over the probe, have interviewed Webcasters and retailers and notified the majors that they intend to examine possible anti-competitive aspects of the deals. They are looking at whether deals 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 investigators 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 gain dominance, with possibly collusive elements.

A DOJ spokesman says the agency does not comment on ongoing investigations.

**MONOPOLISTIC PRACTICES**

The DOJ investigation follows a probe launched by European regulators in June after independent music producers complained that MusicNet and Pressplay could potentially exclude them from online distribution deals (Billboard Bulletin, June 12).

Indeed, monopolistic practices by the major-label offerings has been an oft-echoed concern in the digital music market. Multiple third-party service developers interviewed by Billboard complain that they are being held at arm’s length by the majors while they work with their own services.

One executive at a third-party service says, “Often times, the negotiators that we are dealing with may be separate from higher-level corporate negotiators that were involved in 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 will be beholden to distributing their product through channels operated and controlled by the major labels.

Pressplay—and, to a lesser extent, MusicNet—are about creating artfully constructed avenues for the distribution of music that preserves the major labels’ cartel on an interactive platform,” acknowledges Jupiter Media and Market analyst Aram Sinnreich. “If the DOJ is really interested in getting to the bottom of this matter and understanding what’s at stake here, then I think the record labels have something to worry about. I think those are two pretty big fish.”

But aids to lawmakers on Capitol Hill who have knowledge of the investigation say they are taking both the probe and the legislation addressing the alleged cartel very seriously; one aide notes the concerns of some lawmakers that the MusicNet and Pressplay deals could create a Trojan horse process for entering the marketplace with the purpose of controlling it.

Sinnreich says that he suspects the most immediate result of the DOJ investigation is that it will become “one more reason for the record labels to do the right thing, which is to license their music to third-party distribution players.”

For many digital music service companies, however, that is not 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 complain that the majors’ responsiveness to calls for negotiations is directly proportional to the pressure put on them by the government, with the peak being right after the DOJ issued the subpoenas to Capitol Hill in April and May.”

One source negotiating with the majors says, “There’s a tendency on the part of the labels to want to simply apply the same pressure to other vendors.”

But that is not a universally held opinion among smaller service providers. What’s more, some executives believe that licensing deals are only a matter of time; they worry about the government getting too involved. “The antitrust issue is just too far away,” another third-party developer says.

“We have to be careful here not to cry wolf, because the bottom line is you can’t treat every partner the same,” he warns. “This is just a delay tactic.”

Another third-party developer says, “We have to be careful here not to cry wolf, because the bottom line is you can’t treat every service the same.”

“A NOBLE GOAL but the majors are clearly going to be licensing content to other folks, even beyond deals with companies like FullAudio and Streamrave.”

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 close; but the majors are clearly going to be licensing content to other folks, even beyond deals with companies like FullAudio and Streamrave.”

Digital music executives working outside MusicNet and Pressplay see more potential for results with Congressional legislation aimed at making it easier for Webcasters and other digital music service providers to do business.

**LEGISLATION INTRODUCED**

Two House lawmakers, including Rep. Chris Cannon (R-Utah), have introduced the Music Online Competition Act, which they say would rewrite music licensing and copyright law to allow “distributors” to license content among 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 indicates that lawmakers are aware of specific aspects of the investigation. Thus, communication between the two branches of government on these matters could be greater or more consequential than some observers think.

The House Judiciary Committee also plans to hold a hearing this year on possible industry antitrust practices. Those attempting to create digital music subscription services point to the DOJ’s fair-licensing provision as the most important feature.

Those aren’t the only government queries in relation to the industry. Billboard says that if the DOJ is examining MusicNet, the DOE has that since the late-90s consolidation of the record industry. It is in pursuit of practices by some independent radio and record promotion firms and tip sheets that are allegedly designed to hinder startup labels or legitimate small labels looking to expand—including small labels that have sought distribution deals with majors.

As with the other probes, this inquiry was reportedly prompted by complaints brought to the DOJ by smaller players—in this case regarding unusual radio airplay incentives for demands for indie radio promotion of small-single labels to key stations, as well as alleged threats to nonaligned name artists or their managers if they signed cooperation agreements to do the “big” majors.

During the past two years, several small-label executives cooperating with DOJ investigators have told Billboard about alleged incidents in which certain radio stations refused to play an independently promoted song and threatened to harm a singer’s career should he or she continue to perform at the station.

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COMING MONDAY: Sword of God is the latest Touch & Go album from revered indie rock duo Quasi, featuring Sleater-Kinney drummer Janet Weiss and Elliott Smith bassist Sam Coomes. The Billboard review will appear exclusively on Billboard.com.

Also reviewed online this week are the various artists hip-hop compilation The Funky Precedent Vol. 2 (Matador); a new album from saxophonist Sam Newsome, Global Unity (Palmetto); and the New York stop on Radiohead’s North American tour.

News contact: Jonathan Cohen • jacobh@ibillboard.com
Time Out: Bill Nowlin

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 Bosox—and for slugging Ted Williams—lives on today at Fenway Park when the Red Sox play, and at Fenway Park again when the Red Sox play. Nowlin has interviewed well-known fans (including Boston Symphony conductor Seiji Ozawa) for the Red Sox Official Scorebook Magazine.

To date, he has co-authored 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

Don't Quote Me:

Attendees at the ongoing Copyright Arbitration Royalty Panel (CARP) in Washington, D.C., which aims to determine the rates for a new compulsory performance license for Webcasters, heard a rumor that the Copyright Office rejected the original title of the group: the Copyright Royalty Arbitration Panel.

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.
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 Billboard that the "radical multi-format chart to cover the diversity "Music comes in various different outlets: singles, albums, EPs, vinyl—and diversity and all the different genres and subgenres." Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal, expected to be signed shortly, is said to include "radical" technology with Windows and its music management programs, WMA, and is an ally of Ascent Media.

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying $75 million. Edel chairman/CEO Michael Haerjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the major labels confirm to Billboard that edel has approached them to determine if they have any interest in buying RED.

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andrew 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 owned.

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-programmed initiative that began earlier this year.

Zomba Nixes BMG Distrb 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 territory.

Andy Gereshon Gets V2 President Stripes

Look for Andy Gereshon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Records as GM.

Black Promoters Retain Top Lawyer

Billboard 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-profile cases against corporate giants—will suggest raising the demands of the suit.

Bebel To Join Schuon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president of RED Distribution.

MTV Revamps In U.S. Under Stuart Fleming

HMV North America has restructured its U.S. arm, Billboard has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based at HMV head office in the U.K.

Breakin' News Daily

Sources: Red Eye News

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