Audiophile Labels Put A New Spin On Vinyl

BY CHRIS MORRIS

LOS ANGELES—Corporate oracles can sometimes be imprecise. A jacket legend on monaural copies of Columbia LPs in the mid-‘60s read in part, "If you can purchase this record with no fear of its becoming obsolete in the future."

Guess again. Within two decades—by the late ‘80s—it wasn’t merely the mono album that was a thing of the past. At the major labels, the vinyl LP had been moved into obsolescence as well, thanks to aggressive marketing of the new “superior” digital carrier, the compact disc, and concurrent sales

Online Fan Clubs Emerge As Potential Profit Centers

BY BRIAN GARRITY

NEW YORK—The once-sleepy backwater of artist fan clubs is emerging as a hot new concept for generating music revenue on the Internet.

Consumers have proved their willingness to pay as much as $100 annually to join artist subscription sites offering such perks as special access to concert tickets, exclusive merchandise, rare and unreleased audio and video, and opportunities to meet and interact with the band. Intrigued by the potential, entities from a variety of fields are launching—or at least exploring—fan-club hosting businesses.

The Boss Is Back On Top; Music Business Economic Forecasts Differ: Page 3 • EMI Latin Reissues Selena Catalog: Page 8
Congratulations on your 2002 Latin Grammy® Nominations

Alejandro Sanz
MTV Unplugged:
★ Record of the year
"Y sólo se me ocurre amarte"
★ Album of the year
★ Song of the year
"Y sólo se me ocurre amarte"

Miguel Bosé
Sereno:
★ Album of the year
★ Song of the year
"Morenamía"
★ Best Male Pop Vocal Album

Presuntos Implicados
Gente:
★ Best Pop Album by a Duo or Group with Vocal
Springsteen’s E Street Reunion Bows At No. 1

Retailers Say That After The Events Of Last Sept. 11, Boss’ Fans Are Seeking Substance

BY MELINDA NEWMAN and ED CHRISTMAN

LOS ANGELES—Retailers are calling the strong reaction to Bruce Springsteen’s The Rising proof that consumers are yearning for music that matters.

Fueled by a well-orchestrated media blitz, The Rising moved 325,000 units in its first week, debuting at No. 1 on The Billboard 200 and giving the Boss the biggest-opening-week sales of his career during the Nielsen SoundScan era.

Released July 30 on Columbia, The Rising—Springsteen’s first full studio set with the E Street Band since 1984’s Born in the U.S.A.—appeared more than double the 251,000 copies sold of 1995’s Greatest Hits, Springsteen’s previous first-week best for one disc, according to Nielsen SoundScan.

The simultaneous release of Human Touch and Lucky Town in ‘95 netted combined first-week sales of 454,000 units (see Over the Counter, page 75).

The new tally gives Springsteen the fourth-largest debut of 2002, following sets by Nelly, Dave Matthews Band and Red Hot Chili Peppers.

He comes in fifth if one counts Eumin’s Eminem, The Eminence, which sold 1.32 million in its first full week of release. (Because Interscope pushed up the release of the overall Eminem package, the rapper debuted a week earlier, with 285,000 from a weekend’s worth of sales).

The Rising, produced by Brendan O’Brien, also comes in at No. 1 in five other countries: the U.K., Germany, Canada, Spain, and Italy.

The 12 tracks were made available through iTunes from Aug. 7 through Aug. 10 in the aftermath of Sept. 11 and with the set utilizing the events of that day as a framework. The Rising has arrived at the right time, says Bob Bell, senior rock buyer for Torrance, Calif.-based Warehouse Entertainment—“In the current climate, people are looking for music that’s meaningful.”

Jim Ogletre, director of new-release purchasing for the 13-store, Cross Co.-based Music Network chain, notes: “It strikes a chord in talking about things that everybody has on their minds. Other artists would like they were commercializing 9/11, but he and Bob Dylan are probably the only artists that could have pulled it off.”

Also contributing to the album’s strong sales was the biggest media push of Springsteen’s career, orchestrated by manager Jon Landau, Columbia, and Stereofilia Media.

The week of release, Springsteen was on the cover of Time and Rolling Stone; he also dominated all three hours of the Today show, which was broadcast from Columbia.

The marketing plan that allows you to succeed without radio.”

The album’s first single, the title track, holds at No. 57 on The Billboard Hot 100 this issue; the song enters the Hot 100 Airplay chart at No. 23.

Pricing was a factor in driving sales, as many merchants loss-leadered the album by as much as $2 on the first day of release.

The strong media support and pricing made for a large and expansive out-of-store supply, and some merchants reported that their stores went out-of-stock on the title. “I really caught us by surprise,” says Hutch Hutchinson, store coordinator for the 73-unit, Nashville-based Central South chain, “but sold out of it, and that’s good news and bad news at the same time.”

But merchants report that in most cases, SMD came through with replenishment by the 2002/2003 period, but with those shows to go clean. Promoters are greeting the tour with glee, as Springsteen’s camp is working independently with Clear Channel Entertainment, House of Blues, Jam, Frank Productions, and Fantasma instead of packing a national tour promoter. “We think the tour is going to be great,” says Jerry Mitchell, co-president of Jam in Chicago, “and we feel honored that Bruce continues to champion the cause of independent promoters.”

Additional reporting by Ray Waddell in Nashville.

Strong has changed, this consultant claims, is that some consumption has migrated to free. Internet-based alternatives

VSS says total U.S. communications spending will rise 4.8% this year to $610 billion. Driven by growth in radio, film, and Internet-related spending, it forecasts a compound annual growth rate for the entire sector of 5.5% over 2006.

Kivijary notes that for the first time, VSS forecast spending on Internet content. It projects that spending on digital (non-physical) music will grow at a compound annual rate of 12.4%, rising from a projected $65 million in 2002 to $3 billion in 2006.

Less clear is to whom that money will flow, Kivijary says: “Will it be the industry that reaps these revenues or a third party like amazon.com or a Napster-like service?”

A sharply different forecast, PricewaterhouseCoopers (PwC), said U.S. sales of music will actually grow at a compound annual growth rate of 2.6%—the fastest of any world region—from a projected $13.6 billion in 2002 to $15.6 billion in 2006. Yet PwC foresees a compound annual growth rate for the worldwide music industry through 2006 of only 1.6%, as piracy and CD burning continue to take a toll.

VSS, Kevin Carton, global head of PwC’s entertainment and media practice, looks to the day when compelling legitimate Internet-based music services are available.

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At a Glance

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86 Chart Song Index
A POWERHOUSE DEBUT VIBE

LAMYA

"HER MUSIC MOVES FROM THE INTERNATIONALLY SPICED SENSUALITY OF SACE TO THE JAZZ-INFLUENCED FREE FORM VOCALIZING OF JILL SCOTT TO THE MORE RAUCOUS ROCK SIDE OF ALANIS MORISSETTE."

Los Angeles Times

"LAMYA RADIATES A WORLDLY KNOWINGNESS INTO ALLURINGLY CRAFTED SELF-PORTRAITS. TOP RATING: A-"

Entertainment Weekly

"A DAZZLING, DELICIOUS, LARGER-THAN-LIFE DEBUT ALBUM."

Rolling Stone

"ARTIST TO WATCH IN 2002."

Spin

"LAMYA CAN SOAR ONE MOMENT AND DROP TO A WHISPER THE NEXT, THERE'S NO PIGEONHOLING THIS SINGER, WHO CAN SING ANYTHING FROM ROCK TO POP TO R&B."

USA Today

"WITH HER OWN SONGS, WHICH SHE ALSO ARRANGED, SHE'S ALONGSIDE ERYKAH BADU, MACY GRAY AND NELLY FURTADO AS AN IDIOSYNCRATIC FEMALE SONGWRITER SKILLFULLY MAKING HER WAY THROUGH THE VAGARIES OF LOVE, MUSIC AND SELF-INVENTION."

New York Times

"HER UNCANNILY SPRAWLING LYRICS EVOKE KATE BUSH, HER ACIDIC CONFESSIONALS ALANIS MORISSETTE, HER VOCAL AMBITION TORI AMOS, BUT THE TOTAL PACKAGE RESEMBLES NO ONE ELSE."

Elle Magazine

"IT'S CLEAR SHE IS IN A CLASS OF HER OWN. SHE'S ABLE TO DEFTLY TACK BETWEEN R&B, POP AND EVEN JAZZ."

Paper Magazine

"BEGUILING MINI-SYMPHONIES OF BETRAYAL AND REDEMPTION. LAMYA GETS UNDER YOUR SKIN, INCORPORATING ROCK, ELECTRONICA AND SOUL, YET NEVER SETTLES IN ONE GENRE. INTIMATE YET EPIC."

Interview Magazine

"LAMYA IS AN ARTIST EVERYONE WILL BE TALKING ABOUT"

MTV News

"IT SOUNDS LIKE MAGIC TO US."

Mixer Magazine

"INNOVATIVE, GENRE-BENDING, THRILLING. LAMYA'S DEBUT COLLECTION SIZZLES."

Pulse

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IN STORES NOW

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Management: Jason Herbert for JH Management with Benny Medina and Jeff Norskog for Handprint Entertainment

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SONGWRITER OF THE YEAR

R. KELLY

TOP 10 WRITER/PRODUCER

IRV GOTTI

TOP 10 WRITER/PRODUCER

JAY-Z

SONGWRITER OF THE YEAR

JA RULE

POKE

TOP 10 WRITER/PRODUCER

MIKE CITY

TOP 10 WRITER/PRODUCER

SONG OF THE YEAR

"ALL FOR YOU"

WRITER: JANET JACKSON

PUBLISHER: BLACK ICE PUBLISHING

MARIO WINANS

TOP 10 WRITER/PRODUCER

EMOTIONAL

Kris Wu

Epic Records

DANGER (BEEN SO LONG)

R. Kelly

EMI-Blackwood Music, Inc.

HIT 'EM UP STYLE (OOPS!)

Dallas Austin

Cypress Music

EMI-Blackwood Music, Inc.

I'M REAL

Irv Gotti

Ja Rule

D J Jax Publishing

Epic Records Music

White Rhino Music

IRV GOTTI

TOP 10 WRITER/PRODUCER

JA RULE

POKE

TOP 10 WRITER/PRODUCER

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BILLBOARD AWARDS

R&B #1s

ALWAYS ON TIME
by Gotti
Jo Rule

FAMILY AFFAIR
Carmen Kenyon
Asiah Lewis
Luchana Nicole Lodge

FOOLISH
Jo Gotti

HOT IN HERE
Pharrell Williams

LIGHTS, CAMERA, ACTION!
Edward Carter
Asiah Lewis
Frank Edward Wilson

LOVERBOY
Mariah Carey
Toye Jenkins

OH BOY
CRAIG ROONEY
Norman Whitfield

R&B #1s

BALLIN' BOY
Derrick "Mr. Fatlip" Hill
Tracy "T. Nasty" Latimer

FEELS GOOD (DON'T WORRY BUT A THING)
Nastasia Cherice Kendall

HOT IN HERRE
Pharrell Williams

I NEED A GIRL (PART ONE)
Eric "Coptic" Matlock

LIGHTS, CAMERA, ACTION!
Edward Carter
Asiah Lewis
Frank Edward Wilson

OH BOY
CRAIG ROONEY
Norman Whitfield

ORGANIZED NOIZE, PAT "SLEEPY" BROWN
RAY MURRAY
RICO WADE

STEVIE HUFF
TOP 10 WRITER/PRODUCER

JAMES BROWN

SOUTHERN HOSPITALITY
Pharrell Williams
EMI-Blackwood Music, Inc.
Weber & Khan

STUTTER
Steve Boone
Roy L. Hamilton III
Roy L. Hamilton III
J-Swift
Royse Robertson
John Sebastian
Mark DeBasa
Donald "Fats" Stewart
Edward Carter
Mariah Carey
Luchana Nicole Lodge

U REMIND ME
Edward "Eddie Hustle" Clement
Jaila Clement McCullough
Cultural recibir Publishing
Eliz-Leaune Pilt Music
Savannah & Publishing
Songs of Universal, Inc.
Songs of Africantip Music

WRITERS NOT PICTURED:

jeffrey bass
dershaun dupree holton
toni jenkins
dominic miller (pri)
anita paree
garry shider
derrick "fatlip" stewart
emadu imani rashaan
wilcox

PHIL GIBBONS, JR.

PHIL GIBBONS, JR.

JAMES BROWN

EMI MUSIC PUBLISHING

PUBLISHER OF THE YEAR

EMI PUBLISHING

JAMES BROWN

EMI PUBLISHING
EMI Fuels Selena Legacy With Reissues

BY LEILA COBO
MIAMI—Sudden, tragic death has a way of turning stars into legends. But in the case of Tejano singer Selena, her death came not in the midst of major stardom but while she was on her way there, with a Grammy Award under her belt and crossover into the English language market a breath away.

In the seven years since she was killed by her fan club president, Selena—who was virtually unknown outside the U.S.—has made the leap to legend, becoming a household name. A movie starring Jennifer Lopez tells her story, and an almost rabid following continues unabated and keeps her forever young at age 23. Such is Selena’s enduring appeal that, according to Nielsen SoundScan, she’s the fourth-biggest-selling Latin artist in the U.S. since SoundScan began tallying sales more than 10 years ago.

Banking on this appeal, EMI Latin is reissuing its 10-title Selena Collection, beginning with five albums arriving Aug. 27, to commemorate what would have marked Selena’s 20 years in music. All 10 albums will be released in chronological order by year-end. In addition, EMI will release a newly compiled hits collection, Ones, Oct. 1.

In the News

• Sen. Orrin Hatch, R-Utah, delivered a tribute on the Senate Floor Aug. 2 in Washington, D.C., to former Billboard editor in chief Timothy White, who died of a heart attack June 27, Hatch, whose remarks will appear in the Congressional Record, saluted White’s efforts to “boost artists whom he felt deserved more attention” and recalled working with him to repeal the work-for-hire law, which took away reversion rights of recording artists. He said, “His work on behalf of all artists will be remembered.” Rep. John Conyers Jr., D-Mich., and Rep. Karen McCarthy, D-Mo., paid tribute to White on the House floor July 25.

• Richard Cottrell, president of the Los Angeles-based EMI Music Distribution (EMI) in the U.S., has been named to the new role of global head of EMI Recorded Music’s anti-piracy initiatives. Cottrell, who has been with EMD since 1997, shifts to the new London-based role immediately. His successor at EMD has yet to be announced. In his new role, Cottrell will have worldwide responsibility for EMI’s projects to fight illegal distribution of music and will play a key role in defining the company’s digital distribution strategy. He will report to John Rose, executive VP of EMI Group and EMI Recorded Music.

UMI Files Royalty Rate Complaint Against BIEM

BY GORDON MASSON
LONDON—A blanket agreement governing mechanical royalty rates across Continental Europe is a shaky ground after Universal Music International (UMI) filed an official complaint to the European Commission alleging that the music publishers’ organization behind one-half of the deal is a “cartel.”

In an antitrust complaint filed to the EC’s competition commission earlier this summer, UMI alleged that BIEM, which represents royalty collectors from 38 countries worldwide, has a monopoly when it comes to the licensing of mechanical reproduction rights in Europe because, in part, labels build license fees for the Phonographic Industry (IFPI) cannot negotiate licensing rates with anyone other than BIEM.

The most recent deal covering European mechanical royalty rates was negotiated in 1998 by the IFPI and BIEM. The two bodies agreed to the rate of 9.099% of published price to dealer (PFD) for everywhere in Europe except the U.K., while also allowing individual societies across a number of territories to negotiate the rate for such releases as TV-advertised product. But prior to the deal’s expiration date, IFPI members intimated that they wished to scrap using PFD to calculate royalties because retailer discounts—sometimes as high as 20%—meant that record labels did not receive the full PFD.

On behalf of its members, IFPI then pushed for a new system based on a percentage of actual realized price, claiming that would be fairer because PFD doesn’t take discounts retailers into account. Despite a prolonged series of negotiations, the two parties could not find common ground, and the situation has remained in limbo since the IFPI/BIEM deal expired in June 2000. It is believed that record companies and mechanical-collecting societies have, in the interim, honored the terms of the 1998 agreement. But UMI’s complaint may now act as a catalyst to change that status quo.

Unsurprisingly, with all the majors owning both record companies and music-publishing interests, the industry is remaining tight-lipped on the subject. A UMI spokesman says, “We are confident that the complaint will receive a thorough and fair hearing, and since we strongly believe in the merits of our case, we look forward to the outcome.” Sony Music Entertainment Europe is believed to have already sent a letter to the EC supporting the case, but a spokesman for the company declined to comment. BIEM also declined to comment.

An EC representative says it plans to investigate BIEM’s practices. “We think [UMI’s] complaint is merits a very careful analysis, and that is what we have started.” The EC has circulated the complaint to BIEM members and is awaiting comment from interested parties.

Tower Closing Six Int’l Stores

120 Jobs Will Be Lost In U.K.

BY TIM FERGUSON
LONDON—Sacramento, Calif.-based MTS Inc. is closing six of its 10 Tower Records stores in the U.K. and Ireland, resulting in the loss of 120 jobs.

In the U.K., a Birmingham store was closed Aug. 8, while stores in Windsor, Weston-Super-Mare, and Southampton, plus London outlets in the capital’s Camden Town area and at Whiteleys shopping center in Hayes—water, will follow suit over the next three months. The closing dates for each are subject to negotiations with employees and landlords.

The move follows the closing in May of Tower’s Glasgow outlet. MTS is also looking for a strategic partner or franchisee to become involved in running its remaining four U.K./Ireland Tower stores—two in London and two in Britain—and its online arm, towerrecords.co.uk.

The closure of the six stores will claim 100 jobs. Twenty positions will also be lost in the London central office. In a statement, Tower Records president/CEO Michael Solomon says, “We have been trading unprofitably in the U.K., and obviously we are saddened that many loyal and long-serving employees may be at risk of redundancy, but we will focus on giving them our full support during this transition.” Tower spokeswoman Louise Solomon says the six stores account for 25% of the chain’s sales in the U.K. and Ireland. Tower first entered the U.K. market in August 1985.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

<table>
<thead>
<tr>
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<th>2001</th>
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<td>Albums</td>
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<tr>
<td>Singles</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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<td>11,451,000</td>
<td>&lt;15.1%</td>
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<tr>
<td>Change</td>
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<td>95,000</td>
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ALBUM SALES

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<td>&lt;12%</td>
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<tr>
<td>Last Week</td>
<td>12,009,000</td>
<td>11,220,000</td>
<td>&lt;12%</td>
</tr>
<tr>
<td>Change</td>
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SINGLES SALES

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<th>Last Week</th>
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<tr>
<td>This Week</td>
<td>209,000</td>
<td>197,000</td>
<td>&lt;6.8%</td>
</tr>
<tr>
<td>Last Week</td>
<td>197,000</td>
<td>185,000</td>
<td>&lt;6.8%</td>
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YEAR-TO-DATE ALBUM SALES BY STORE TYPE

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<td>Independent</td>
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<td>Mass Merchant</td>
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<td>117,887,000</td>
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<tr>
<td>Nontraditional</td>
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<td>12,384,000</td>
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YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

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<tr>
<td>Suburb</td>
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<td>153,773,000</td>
</tr>
<tr>
<td>Rural</td>
<td>143,278,000</td>
<td>131,200,000</td>
</tr>
</tbody>
</table>

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Both Sides Appeal Internet Royalty

BY MELINDA NEWMAN
LOS ANGELES—The Recording Industry Assn. of America (RIAA), the American Federation of Television and Radio Artists (AFTRA), and several Webcasters have filed separate intents to appeal the Internet radio royalty rate. The intents, filed in Washington, D.C.’s Circuit Court Aug. 7, protest the June 20 decision by the Librarian of Congress.

The librarian’s earlier ruling set a 0.007 cent digital royalty rate for all Webcasters. The RIAA and AFTRA feel the rate is too low, while the Webcasters believe it is too high.

The RIAA alleges that the librarian incorrectly interpreted information provided by Yahoo, causing it to set the royalty rate too low. The RIAA also says the librarian erroneously threw out 140 deals that the RIAA and record companies have made with Webcasters.

Several Webcasters, including listen.com, America Online and Live365, also filed intents to appeal the ruling. In addition, the executive director of Webcasters trade group Digital Media Assn., says, “It strikes us as ludicrous that the royalty rate for both commercial and non-commercial radio is the same.”

The complaint, filed Aug. 7 in the Southern District Court of New York, alleges AOL is improperly exploiting an old agreement between CBS (the former owner of the RIAA Catalog) and MGM/UA Entertainment, which originally controlled the songs. The deal, forged as part of a 1985 film music catalog sale between the two companies, gave MGM/UA a non-transferable license for “limited royalty” on both records.

Part of the MCA film library was subsequently acquired by Turner Broadcasting, which now is a unit of AOL. The complaint contends that these royalty-free uses do not extend to either AOL Time Warner or Turner Broadcasting, nor does it cover MCM and its subsidiary United Artists.

RAC, RIAA ‘7-Year’ Talks Fail

BY MELINDA NEWMAN
LOS ANGELES—“Negotiations are over—period,” Recording Artists Coalition (RAC) co-founder Don Henley flatly states after talks between artists and the recording industry have broken down over California’s so-called “seven-year statute.” “We’ve come to the conclusion that the only fair thing to do is go for a straight repeal of California Labor Code 2855 (b).”

Code 2855 (b) states that artists who leave their labels after seven years can be sued by their record company for damages on undelivered albums. The statute’s constitutionality law holds that no employees can be held to a personal service contract for more than seven years: Recording artists are the only exempted group.

If the artists truly feel there is not a room to negotiate, Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen says she believes the RIAAs only option is to go for a straight repeal of 2855 (b).

The impasse comes after months of negotiations between the labels and artists, which was introduced by Sen. Kevin Murray, D-Culver City. While the RIAA offered some concessions, including reducing the number of albums an artist can be sued for should he or she leave the label with options remaining, the two sides could not come to terms on certain deal-breaking issues, including retroactivity.

“The labels really didn’t give us anything that we thought was fair,” Henley says. “So now two things will happen: We will continue to press forward with the hearings on [label] accounting practices, and we will go for a straight repeal.”

Rosen says retroactivity was never part of the original agenda: “[There are] contracts that have been negotiated, advances that have been paid by the terms of the current law, and to say the contracts are retroactive would give current artists the benefits of all the new limits on damages, but the record companies would get no advantages. You can’t change the rules of the game in the middle.”

The RIAA leaked its proposed compromises to the press Aug. 7. Rosen says the move was done after Murray revised the language of SB1246, without including any of the compromises.

Murray did not return calls by press time.

Lewis To Build On Hinton Legacy

Continued from page 1

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Slum Village Lives High Life

**T3, Baatin, And Elzhi Form ‘Trinity’ On Capitol/Priority**

**BY RASHAUN HALL**

NEW YORK—When rap act Slum Village announced that it had signed with Capitol/ Priority (Billboard, April 20), it was seen as an unusual union. A forward-thinking Detroit-based rap trio teaming up with a Los Angeles-based record label known for gangsta rap seemed to be worlds apart. But Slum Village’s label debut, Trinity, due Tuesday (13), clearly proves otherwise.

“It brings us more exposure than we’ve ever had,” group member T3 says of the new deal. “The beauty of this situation is that they’re behind the project and that they have the means to put the project out in the forefront. Also, they didn’t have a lot of urban acts, so they needed us as much as we needed them.”

Managed by Tim Maynard of Detroit’s Tomhole Entertainment, Slum Village will remain on indie imprint Barak; Capitol/Priority serves as distributor. The new relationship means Slum is splitting dividends for T3 and groupmates Baatin and Elzhi. Lead single “Tainted,” featuring Dwele, earned Hot Shot Debut honors when it entered the Hot R&B/ Hip-Hop Singles & Tracks chart at No. 77. The single is currently No. 31 on the chart.

“It’s about good and bad relationships—tainted and untainted,” T3 says of the single. “My verse is about my girl and I, Baatin’s [song] is about his girl and I, and the stuff we went through. When you put all those together, that’s basically the concept of ‘Tainted.’

“The reason why we chose ‘Tainted’ is because we wanted to start off from where we left,” he adds. “That [song] is like the old, feel-good Slum soul-type joint. We wanted to start from that base before we take you to another plateau.**

**MIXING PAST, PRESENT, AND FUTURE**

The road from the act’s critically acclaimed debut—**Fantastic, Volume 2** (Barak/GoodVibe/Atomic Pop)—to Trinity was not a smooth one. After Atomic Pop closed, the group signed with JCOR Entertainment. The departure of original group member/producer Jay Dee and JCOR’s recent closure didn’t help matters. These experiences all provided material for Trinity.

“We did Fantastic, Volume 2 back in 1998, and from there we’ve been touring,” T3 says. “We just kept on the road for most of that time until late 2000. That’s when we stepped back and decided we’d work on the album. At that time, it was Jay Dee, Baatin, and me. Jay Dee decided he wanted to concentrate on his solo career, so Baatin and I started working for a minute. Then we brought in Elzhi, and once we did that it changed the whole direction of where we were going musically. Trinity is a mixture of our past, our present, and our future.”

**SHOWING THE LOVE**

Showing its diversity and love for its hometown, Slum Village also recently issued **Dirty District** (Barak/Sequence). Released June 25, the 16-track set compilation highlights some of Detroit’s best and brightest underground MCs.

“It’s another way of saying ‘Detroit,’” T3 says of the set’s title. “We were approached by Sequence, and they asked us to do a mix tape. We were with it, so we sat down and did it. What we wanted to do with that project was to make the beats a bit more grimy than some of the [traditional] Slum joints. We also wanted to give a lot of Detroit MCs who haven’t had a chance to shine the opportunity to get on there and showcase their projects.”

Producer Well &R’s A&R director Pat Gary notes, “I knew I wanted to do something with them, because their style was so different and under-rated. I knew that they were having a problem over at JCOR, but as an up-and-coming label, Sequence couldn’t afford to buy them out of their deal. So, I asked them if there was a way we could work together. We were doing a series of mix-tape sessions, and I thought it would be great to get some of their flavor and broaden their horizons in terms of their exposure.”

The result has been an album that debuted at No. 78 on the Top R&B/ Hip-Hop Albums chart.

**With Dirty District** already on shelves and “Tainted” buzzing at radio and video outlets, Capitol/Priority seems to have quite a story brewing for the album’s release.

“We just want to support our radio and video promotions teams in their efforts, making sure that they have the tools that they need, whether it be radio, TV, outdoor advertisements,” Capitol/Priority product manager Tamnie Holt says. “Also, we’re supporting the group for their upcoming tour and making sure that they’re visible via college, street, team, and lifestyle marketing. We want to make sure that people know the group is and that they can put the faces with the name and what they hear on the radio.”

Slum Village is published by Donut Boy/EMI/Priestly/Zeit, ASCAP. It is produced by Josh Boulmer for the Orlando, Fla.-based Julis Talent Agency.

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**Slum Village Lives High Life**

**BY DEBORAH EVANS PRICE**

NASHVILLE—For singer/songwriter Kelly Willis, motherhood has been the catalyst for many positive changes, among them a more confident, free attitude that blossoms on her second Rykodisc set, **Easy** (Aug. 20).

“For me, having a child was a real change because I used to be real reserved, and now I’m more open,” says Willis, who lives in Austin with her husband, singer/songwriter Bruce Robison, and 18-month-old son Derral.

How did her recent CD experience manifest itself in her music? “I felt more confident and more comfortable,” she says. “People have told me that when I’m onstage I look like I belong there. I didn’t think I would have never said that, because I don’t feel like I’m doing anything different, but I’ll tell you I am a lot more confident and I’m not afraid of anything anymore. I was cursed with terrible shyness my whole life, but I just don’t like that anymore. I’m guessing it’s because of motherhood.”

When her first album, **Trinity: The Love Collection** (Rykodisc, 1999), was released, Willis admits to being “terrified and on the verge of tears for every interview. I was doing everything I could to hold it together. I felt like it was a test somehow, and people were looking to catch me being unqualified or something. I was so afraid that someday you can’t shut me up from saying stupid stuff.”

Easy’s seventh album, follows three MCA Nashville sets; **Fading Fast**, a 1996 EP for A&M; her 1989 Rykodisc debut, **What I Deserve**; and One More Time, a compilation released by MCA in 2000. Despite praise from critics, music from the MCA releases failed to find success at mainstream country radio. Willis has changed her style, with “Baby Take A Piece of My Heart” (the highest-charting single) only peaking at No. 51 in 1991. Unlike other artists who have attempted the Nashville route without finding much success, Willis has garnered no ill feelings toward Music City.

“It was a wonderful time and a great experience,” says Willis, a BMI writer whose Will She Kill Us publishing company is part of a co-publishing venture with Universal Music. “I got to work with some talented people. It gave me a foundation for the career I have now. I wish it would have been more successful, but I can’t say that it was completely everyone else’s fault. That would just be silly.”

 Willis co-produced Easy with Gary Pacoosa, whose production/engineering credits include Dolly Parton, Nickel Creek, and Alison Krauss. “I wanted to see who Alison Krauss used,” Willis says. “I looked on her record and saw his name and called him up. He was actually excited to hear from me and wanted to do it. He’s just so talented, and it was fun to work with him.”

Easy marks the first time Willis has produced. “It felt kind of scary,” she says, admitting that when working as a producer there were many more details to handle. “It was work, but it was fun and a challenge. I was glad to get to do it.”

The album covers a wide expanses of musical and emotional territory. “You Can’t Take It With You,” penned by Paul Kelly, is an uptempo, blue-grassy outing saturated with banjo. The first single, the Willis original “If I Left You,” is a gently loping country number about wanting a relationship to end in a kinder, gentler manner.  “Wait Until Dark,” written by Willis and John Leventhal, is a sultry ballad. The album’s closing song, “Reason to Believe,” was inspired by Willis becoming a mother.  “Don’t Come the Cowboy With Me Sonny Jim!” penned by the late Kirsty MacColl—is a song Willis had wanted to record for a long time. “That’s one of my favorite cuts,” she says. “I love her music. It was on a record called Rite, and I wore that song out. I played it over and over. I had to think twice about doing this because of her death. I really wanted to do it justice.”

Willis, who is booked late in the year by the band’s management, Davis McArtery Agency and managed by Joe Priests Artist Management, will hit the road late this month on weekends, “because I just hate being away from the kids. I’m going to do weekends probably through December.”

Rykodisc director of product management Ron Decker says media will play a major role in exposing the album. “She’s a media darling, he says, acknowledging press support was key in the success of What I Deserve. “So there’s a full-court press on with the media.”

“If I Left You” is being serviced to American and Central America, and there will be an accompanying video directed by Steven Goldmann (Martina McBride, Faith Hill, Shania Twain). The single will be available for download at amazon.com. Decker says Willis will be very visible at next month’s Americana Music Assn. convention in Nashville, and she is slated to make in-store appearances at such key retailers as Waterloo in Austin, Cactus in Houston, and Music Millennial in Portland, Ore. “We can guarantee we’re going to sell a whole bunch of them,” Waterloo manager Megan Stokes says. “We sold a lot of her last album. She’s got a great voice, and she’s very charming.”
Love Hewitt Returns To Music
Meredith Brooks Is Co-Writer, Producer On Actor's Fourth Album, Jive Debut

BY CHARLES KAREL BOULEY
Jennifer Love Hewitt is a movie star. Jennifer Love Hewitt is a TV star. But is Jennifer Love Hewitt also a singer, or just another Hollywood star trying to cash in on her fame? That's the question surrounding Hewitt's Jive debut, Barenaked (Sept. 17).

And that's partly why the label is setting up the project by sending Hewitt on a tour of the U.S. that places her in front of radio programmers, retailers, and other industry tastemakers to perform with acoustic accompaniment.

"When she sings, it totally wins them over immediately," says Joe Riccitelli, senior VP of pop promotions at Jive.

Adds Randy Miller, the label's senior VP, "The No. 1 strategy in our marketing campaign is to make sure that everyone from the industry to consumers alike understand that she's a singer/songwriter and that this record is a personal statement."

Hewitt finds this move—to set up her fourth album (she had two previously for Atlantic in the U.S. and one released in Japan)—not only fun but also rewarding.

"It's a complete change, but really fun," she says. "I had no idea what to expect from this tour. But it's interesting to get a chance to perform for people in a setting that's intimate. They can hear your music, your voice."

Hearing her voice is something Hewitt's been trying to get the industry to do for some time. She knows that some frown on actresses who try to transition to the music world, but she's up for the challenge. For Barenaked, she co-wrote all but four songs with producer Meredith Brooks and poured a year of her life into the project.

"I'm a singer who acts," she asserts. "It's my spirit. I feel alive when I do it. I love acting, but it came unexpected in my life. Singing has always been a part of me."

It's been important to Hewitt that she not take the easy road with Barenaked. Being a TV and film star has its advantages and one of them is that she could've easily assembled a team of famous songwriters and producers and cranked out an album in a couple months. But that wasn't the goal.

"Most people don't know I've been in music for a long time. I feel as though I have been searching for 14 years to find this record. It's very organic. It would have been done a lot easier and faster had I made a strict pop album with someone else writing all the music and lyrics. But I wanted to challenge myself."

Hewitt remade Brooks to produce the set not only on the basis of her credentials but also on the chemistry they shared.

"She was someone I could pour my heart out to and that understood where I am," Hewitt says. "I found a kindred spirit with her, somebody that I could completely relate to, someone that shared every good and bad feeling in this project."

Having such a recognizable face puts Jive in a great promotional position. Needless to say, TV is a key element of the marketing plan, with Hewitt booked on shows that range from MTV's Total Request Live and Live With Regis & Kelly to Late Show With David Letterman.

"Initially I would have said our biggest marketing asset was Jennifer's positioning as an actress and movie star," Riccitelli says. "Now, after the tour, it's just Jennifer the artist. It's who we are, the people we met, came away with a different impression of her. They saw her in a new light—and they liked what they saw."

Hewitt is prepared for the effort required to change people's minds about her. One conscious move is to downplay her glamour-star role.

"I think I'm pretty average,â€" she says with a laugh. "I'm flattened, but I don't really get it. In the music industry, I had to learn to be a little different, the Oscar average, can't get when people call me beautiful," she says with a laugh. "I'm flattened, but I don't really get it. In the music industry, I had to learn to be a little different, the Oscar average, can't get when people call me beautiful." She adds, "I don't know if再现 are the place I'm going."

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With producer Paul Fox, the band went into the studio to record the follow-up to its 1998 release during the time frame normally reserved for the Grammy Awards. The 2004 Oscars ceremony will be held Feb. 29 in Los Angeles and broadcast on ABC. While the Grammys have not set their 2004 date yet (the 2003 event was Feb. 29 on CBS), Grammy spokespeople have confirmed the awards will not conflict with the Oscars as in previous years.

This year's Grammy Awards show falls on a Sunday, which already signifies a major shift for the ceremony, which has taken place on Tuesday or Wednesday nights in recent years.

Clearly, the Oscar move brings up concerns for the Grammys in terms of competing for advance media coverage, not to mention the logistics of possible crew sharing, or, more remotely, vying for the attention of nominees for both Grammys and Academy Awards for best song from a motion picture.

"We're not really nervous about it," Roeker says. "We've gotten pretty good at marketing our show, and we've always dealt with the traffic of jarring during sweeps."

STUFF: Among those to go at Columbia Records in Slew's Aug. 1 cutbacks were senior directors of media Howard Wueeling (who can be reached at howlingwueeling@aol.com) and Jocelynn Loeb (joel@willeys.com), VP of product marketing Josh Zieman (917-848-1537), and dance promotion exec Dave Jurman. For more on the cutbacks, see Retail Track, page 51. . . . Following the 50th anniversary of the release of Frank Sinatra's album from Virgin Records, Mariah Carey will release her first album on her own imprint MonarC Dec. 10. MonarC goes through Island Def Jam Music Group. The album features work by a number of producers, including Inv Gotti, Jimmy Jam & Terry Lewis, and Jermaine Dupri. .
Female Artists Honor Brown on Breast Cancer Benefit CD

BY JILL KIPNIS

For more than 20 years, singer/songwriter Greg Brown has been creating a unique brand of honest, no-frills folk/roots music. His small-town Iowa imagery has resonated throughout the music community, which has banded together for Going Driftless: An Artist's Tribute to Greg Brown (Red House, Sept. 10), a project benefiting the Breast Cancer Fund and featuring 14 separate female acts interpreting Brown tunes.

From rocker Lucinda Williams to folk darling Ani DiFranco to Americana vocalist Iris Dement, the album enthralls because of its musical differences and its unique female perspectives on a male writer's songs.

"It was fascinating to hear the different approaches that they came up with," says Brown, whose daughters Pieta, Zoe, and Constance contributed the cut "Elia Mae" to the set. "The one mark of a good song is if it can be interpreted in a number of ways."

When first approached about the project, however, Brown would have been reluctant about its creation if not for the opportunity to honor his late friend Widdle Hall—the founder of the Folkway listening room in Peterborough, N.H.—by donating all of its royalties to the Breast Cancer Fund. "The Folkway was a home away from home for a lot of us musicians," Brown says. "When you showed up, it was more like going to someone's house. She was the warmest, funniest person. She got breast cancer and fought it for four years."

Brown, whose songs are published by Hacklebarney Tunes/ASCAP, had many an opportunity to befriend Hall throughout the 1980s, when she was well-known by the folk music community and he was touring nationally in support of his growing album repertoire, including Iowa Waltz (1983), 44 & 66 (1984), and One More Goodnight Kiss (1986). Having also founded the roots label Red House during this time, Brown soon decided to turn control of the company over to Bob Feldman (now president of Red House) so he could solely concentrate on his music. His tunes were also increasingly being covered by artists as diverse as Carlitos Santana and Willie Nelson.

WEALTH OF MATERIAL

Brown continued to craft widely admired folk projects throughout the 1990s, even making an album geared toward children (Ruth Tubblue) in 1993. His top-selling set thus far has been 1997's Slant 6 Mind, which moved 53,000 units, according to Nielsen SoundScan. Brown's 16th Red House album, Milk of Moon, was released this year and debuted at No. 48 on the Top Independent Albums chart.

It is from this wealth of material that the Driftless artists had to select just one song to cover, a process that proved difficult for folk/country musician Mary Chapin Carpenter. She chose "Spring & All," a melancholic tune about moving on, from one of "zillions of songs of hers" that she loves. "The notion of this project was irresistible," says Carpenter, a Sony Music artist. "With much affection and great good humor, I call [Brown] the Barry White of folk music. He's just so great and so sexy and so prolific in his work."

Likewise, folk artist Eliza Gilkyson, a fellow Red House artist, found it hard to finally decide on "Sleeper." She says she went deep into Brown's material to find just the right tune that spoke to her. It was the line "you move through my dreams like a trout moves through a pool." that finally clinched it. "I'm a trout fisherman. I thought [the song] was dark and lonely and real," she explains. "I have become a convert to [Brown's] music. He has been his own man in music all these years. People appreciate his original, regional music."

Feldman has been wanting to put together a tribute to Brown for quite some time, and says that the artist was "a measuring stick" against which he made choices in building the label. Since the project's inception last year, he notes, the buzz has been intense among Red House fans. "We have an e-mail list of 10,000-12,000 people who are vocal and interactive with us as a label," Feldman says. "People have been anticipating this album for a long time."

The label will promote Driftless at triple-A and public radio stations and expects to receive ample airplay, given the project's many noncommercial radio favorites.

Andy Sibray, the folk music buyer for Ann Arbor, Mich.-based Borders Books & Music, is anticipating heavy in-store promotion for the album. "This project has widespread appeal. It will appeal to our LucindaWilliams rock customer and the Mary Chapin Carpenter country customer," Sibray notes. "A lot of our customers listen to Ani DiFranco, Iris Dement, and Gillian Welch. We traditionally do very well with [Brown's] releases also."

The Breast Cancer Fund, which strives to identify the environmental and other preventable causes of the disease, will also include information about the release in its October newsletter, in its mass e-mailings, and on its Web site breastcancerfund.org. Jeanne Rizzo, executive director of the fund and a former manager and producer in the music industry, hopes that the project will ultimately lead to more breast cancer advocates. "When people see celebrities aligning themselves to a cause with such sincerity, that makes people aware of the issue," she says. "We want people to pick up this CD and take actions to help make a difference."

Brad Returns On Best Buy Label With 'Discovery Park'

By Jonathan Cohen

After two albums for Epic, Seattle rock outfit Brad has landed on Best Buy's Redline Entertainment imprint for Welcome To Discovery Park, due Tuesday (13). In support, the band will set off on its first U.S. tour in more than five years this fall.

The new set finds the longstanding lineup of guitarist Stone Gossard, vocalist/keyboader Shawn Smith, and drummer Regan Hagar augmented by a host of musical cohorts, including tour multi-instrumentalist Mike Berg and former Brad bassist Jeremy Toback, who had not worked with the group since 1997's Interiors. Percussionist Elizabeth Popp-Walker and multi-instrumentalist Thadeus Turner, who played with the band during a short tour last fall, are also featured.

Smith's soulful singing is at the center of such cuts as "Shinin'" and "If You Could Make It Good." Elsewhere, the band dabbles in funky rock ("Drop It Down," "Couch T-Rone"), breezy, mid-tempo pop (first single, "La, La, La.") and folk ("Takin' It Easy"). and unconventional sonic detours ("Arrakis").

The set was produced by the band in tandem with Phil Nicolo and Skip Drinkwater.

"It goes from super mellow to a little rowdy," Hagar says. "There's also some straight pop stuff, because we all like all those things. The only way to represent us is to be a little bit of everything."

Even though the band has only recently returned to active duty, Gossard attributes the ease in regrouping to years of friendship. "It's such an exciting feeling to come back to something that is familiar and yet intense; intense because it's stemming from real relationships."

Redline marketing manager Cyndi Springer says the label will capitalize on the act's cult following with a series of in-store appearances in Portland, Ore.; San Francisco; and Los Angeles around the album's street date.

Brad is managed by Kelly Curtis for Curtis Management in Seattle and booked by Don Muller at Creative Artist Agency in L.A.
Soul Asylum’s Pirner Steps Out On Ultimatum

BY ANDREW KATCHEN

While thumbing through vintage threads at a New Orleans thrift store, Soul Asylum frontman Dave Pirner is singing the praises of the Crescent City, his home since 1998.

“I love this city. Honestly, New Orleans is perfect for me,” he says by cell phone, noting that he still maintains “a little place” in Minneapolis. “It’s an intensely personal place, and there’s always something to listen to. I feel like this city holds the origins to a lot of American music,” he continues, “and everything here sounds fresh to me every day.”

No doubt influenced by his experiences in the Big Easy is Faces & Names (Ultimatum), Pirner’s recently released solo debut, which just may throw off a Soul Asylum fan or two. It’s an album that favors old-school soul to power-pop or punk. Also, Faces & Names sees the formerly dawdling singer veering for the first time, lyrically, into the sort of late-night, romantic songwriting territory occupied by such friends and fellow Minnesotans, as reported Placement Paul Westerberg.

“I grew up on the loud, loud guitar songs, and I love it. It’s been my thing for a long time,” he says. “But I’m also

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**In Flames’ “Reroute to Remain” Marks Evolution**

**‘Melodic Death’ Act Promoting Latest Nuclear Blast Set On Slayer Jaunt**

BY CLAY MARSHALL

It’s only fitting that the internationally renowned rock hotbed of Sweden is home to a band called In Flames. Perhaps metal’s most hotly touted act, the quintet will release its sixth studio set, *Reroute to Remain*, via Nuclear Blast America Sept. 3.

The 14-track set sees the group further refine its dynamic sound, an amalgamation of classic hard rock riffs, thrash-like rhythms and harsh, extreme vocals. But In Flames doesn’t shy away from catchy choruses; in fact, the band’s aggressive accessibility originated under-ground movement now known as “melodic death.”

Guitarist Bjorn Gelotte says the band consciously strove to continue its sonic development on *Reroute to Remain*. “We’ve been working pretty hard to make sure we don’t do the same thing over again,” he says. “[The title] is about changing without changing your mind-set, to know where you’re going and to make the necessary adaptations to get there without changing yourself, and to reach a goal while being the same person you were, but evolved.”

That evolution is readily apparent on *Reroute to Remain*. While it’s still very much an In Flames record, the band’s increasing usage of vocal harmonies makes its sound as melodic and infectious as ever. There’s a bright single and video “Cloud Connected.”

“We all liked its heaviness and dynamics, and it’s very catchy,” Gelotte says. “It’s about being as close to the listener as you can possibly get and the different things that happen when you’re so euphoric.”

**FRESH PERSPECTIVE**

In order to keep things fresh while making the album, In Flames collaborated with a new producer, Daniel Bergstrand, and also recorded in a new studio. The time spent recording marked the band’s first lengthy respite from nearly two years of nonstop touring around the globe, including two tours through North America.

Gelotte explains that performing onstage has actually become a key step in In Flames’ writing process. “Nowadays, we can’t even write proper songs without having been on tour for a couple of tours to feel the inspiration, meet the people, and get influenced by everything,” he says. “You learn how to write a song in a way that will work live, and that rubs off on all the other songs you write after that.”

In Flames, whose music is published by Prophecies Publishing, has already been on three high-profile tours this year. In February, the group—booked by Tim Borror at the Pennsylvania-based Face the Music—toured the U.K. with Slipknot; two months later, it served as the opening act on Led Zeppelin’s recent U.S. tour. Currently, In Flames is playing before its biggest American audiences to date while supporting Slayer, which Gelotte calls an honor.

Phil Hinkle, Nuclear Blast America’s director of artist development, says the Pinnacle-booked Slayer tour—which will hit venues with an average capacity of 3,500—provides In Flames with a golden opportunity for exposure: “Heavy bands like Korn and Slipknot have opened mainstages America to being more accepting of extreme music. The challenge is just getting it out there, and touring with Slayer will definitely help that.”

Jen Kajzer, business manager for WSOU in South Orange, N.J., says the station is eagerly anticipating *Reroute to Remain*, if only because it had so much success with In Flames’ previous album, 2000’s *Clayman*.

“One of the biggest records of the year for us,” she says. “It was a time when nu-metal was starting to oversaturate the market, and *Clayman* was a nice change of pace, because in Flames has a sound that sets them apart from everybody else.”

The band, managed by Carsten Otterbach at Germany’s Direct Management, will embark on a brief headline tour of America the week after the Slayer tour wraps Sept. 13; the group will then tour Europe and likely return stateside before year’s end.

**NEW ROSS ROBINSON PROTEGÉ VEX RED NEARS RELEASE OF 1 AM/VIRGIN DEBUT**

**BY CHARLES DAUGHERTY**

With *Start With A Strong & Persistent Desire on 1 Am/Virgin*, U.K. post-grunge band Vex Red makes a bid to turn stateside audiences on to its gothy, murky-rock style.

The first act signed by famed producer Ross Robinson to his 1 Am imprint, Vex Red faces high expectations from the industry to see if the band can duplicate the success of Robinson’s former protégés Slipknot, Korn, and Limp Bizkit.

Vex Red frontman Terry Abott and Virgin VP of marketing Eric Ferris appear to be undaunted by such pressure. “It’s hilarious to become a media darling,” Abott says with a laugh. “Anyone can call us one of the best new rock bands coming out of the U.K., but if no one believes it, no one will come to a show. You have to set your reputation with your music and nothing else matters.”

Ferris adds, “I agree with Ross Robinson’s faith in Vex Red’s ability to be at the forefront of the next wave of rock music. Robinson has always been ahead of the curve, and Vex Red is a perfect example of that.”

The aptly named *Start With A Strong & Persistent Desire* (Aug. 20) showcases a collection of intense, moody tracks, complementing strong, emotional lyrics with a nu-metal guitar grunge.

“We are a grunge band in our hearts,” Abott says. “We are best at expressing the darker side of our passions.”

Ferris agrees, adding that he believes that “Vex Red’s unique style is indicative of a darker, edgier side of rock—a cross of Cure-style lyrics with a Pearl Jam edge.”

Planning to gradually introduce Vex Red to the mainstream, “1 Am,” Abott says. “We are focusing on college and metal radio and expanding from there. Vex Red is currently on the Vans Warped tour and planning a big return to the U.K. for a few shows before going to Japan and then back to the U.S.”

Vex Red is managed by John Reese, Rodeney Ashlari, and Scott Harmon at Freeze Artist Management. The band is booked by Josh Humiston at APA. The group’s songs are published by EMI Music, ASCAP.

**MUSICAL LANDSCAPE**

The musical landscape,” he says. “All of the people who were on the other side of the fault line after them have had a really difficult time getting the same kind of recognition.”

Nevertheless, intrigued by earlier versions of the piece, McLaughlin traveled to Basel to hear a performance of *Jagden* from the Ensemble Modern, the Frankfurth-based new music powerhouse featured on the recording, and was overwhelmed by the positive public response. “In the end, this was probably one of the decisive factors. The piece is so uncompromising in its approach: it’s not trying to be nice to anybody—certainly not the musicians—and it’s not trying to make it easy for the public. Yet he maintains such a high degree of energy throughout the whole piece that at the end of it, the sweat is dripping off your forehead just as it is for the musicians and conductor.”

Future 20/21 releases in the plans also include cover-led recordings of Boulez’s seminal *Marteau sans Maître* and *Derive II* and discos by works of Muzio Kage and David Del Tredici, both conducted by Kage. McLaughlin also hopes to involve more key Deutsche Grammophon artists, including the Emerson Quartet and Maurizio Pollini, in projects for the series.
Morrissey, Jaguares Team To Plot Revolución

BY SUSANNE AULT
LOS ANGELES—What could alternative rocker Morrissey and rock en Español titans Jaguares possibly have in common? A few things, actually, as the two co-headline the first three dates of the upcoming festival Revolución 2002 (Venue Views, Billboard, Aug. 10).

Morrissey is well-known for melancholy yet melodic things at grander events. He and his previous band, the Smiths, have been a staple on alt-rock radio stations around the country for decades. Mexico-based Jaguares, in contrast, have a heavier stance and are staples on Spanish-language pop stations.

Whatever the differences, ArtistDirect vice chairman and Revolución 2002 booker Marc Geiger believes he has a dream match-up on his hands.

Geiger booked Jaguares on the outings, and MVO Ltd. owner Marsha Yasic handled Morrissey, admittedly, “the most grand and grandest.” Geiger says. “But [past Jaguares concerts], I always see goth shirts on the kids—a huge amount of Smiths and Morrissey shirts, in fact. Morrissey has this weird Latin following.”

COMMON GROUND

Geiger suspects that the fan overlap will lead to more Jaguares/Morrissey double bookings as Revolution 2002 gets under way next month. At this point, the tour are only scheduled for California dates—Sept. 13 at Anaheim’s Arrowhead Pond, Sept. 14 at Berkeley’s Greek Theater, and Sept. 15 at San Diego’s Open Air Theater.

Both Jaguares and Morrissey are fond of brooding lyrics. Cuando El Sol Salga, Jaguares’ latest album and its title track, translates into English as “when the blood gals—” Even darker is a track from Morrissey’s most recent release, 1996’s Maladjusted: “Satan Rejects My Friend.”

Jaguares frontman Saul Hernandez also thinks his band and Morrissey are on common ground, because “in the same place in the same situation, where we just want to survive. [By] coming together, we’re breaking some rules. But that’s how music is—there are no rules.”

Currently at Jaguares is a record deal. Morrissey is facing industry challenges. And U.S. radio stations have always pigeon-holed Jaguares as a Latin band, even though their sound could be described as Mexico’s answer to U2. Additionally, Jaguares are a far cry from Latin acts that have achieved U.S. crossover appeal, like Marc Anthony and Enrique Iglesias.

Morrissey could jump-start some U.S. mainstream attention for Jaguares.

WORKING ON ROCK RADIO

Geiger plans to drum up buzz for the concerts not only via the Latin community but also by running spots on Los Angeles’ influential KLLC and KROQ, the Los Angeles-based alt-rock station and the cornerstone Spanish playlist, supporting Jaguares’ rise in popularity among LA-area Latinos.

However, Jaguares do not want to stop just there. “The idea [behind Revolución 2002] is to open the door for everybody—Anglos, Latinos, Germans, Dutch,” Hernandez says. “With Morrissey, we hope that we can share our circumstances and that Anglos will get closer to our philosophies. There is the possibility that we can expose people to us.” He insists that the “industry needs to be more flexible” and accepting of groups that go against the grain of typical U.S. music stars, including the expectation that they sing in English.

Geiger concedes that Jaguares haven’t yet produced “a competitive worldwide album. . . . But I’ve studied the 2000 census hard . . . the Latin have started to become a competitive group.”

Still, Jaguares are doing fine by their primarily Latin niche audience. With a nicely priced ticket running from $30-$50, Arrowhead Pond is tracking to sell out. That’s a nice follow-up to the 70% sellout status that Revolution 2001, headlined by Jaguares, achieved for its 16 dates.

“Latin population growth has encouraged the Latin pop rock format,” says Arrowhead Pond promoter Randy Rosenbluth. She points out that in the past couple of years, Los Angeles radio stations KLLC and KROQ have shown a strong support for the popular Spanish playlist, signaling Jaguares’ rise in popularity among LA-area Latinos.

Security Concerns Head IAAM Hot Topics

BY SUSANNE AULT AND RAY WADDELL
ATLANTA—Dexter King, a former facility manager in his first year as head of the International Assn. of Audiovisual Managers Conference, “I’m sure we’ve exceeded last year’s conference in Atlanta.”

Although relatively new to this job, King is a seasoned conference veteran. “I’ve been a member since 1975, and I’ve only missed two [gath- ers] since then,” he says.

King, who was brought on board last summer, has tried to bring a venue manager’s practicality to running the association. “I am trying to change the organizational culture of this association. Early in the game I introduced some new things. I came in with a team that doesn’t run venues or events, but I want them to look at this through the eyes of an event manager and see this [conference and trade show] as an event. We do sales, we promote. Our box office is registration.”

King appointed team leaders in such areas as governments (structure and process), educational aspects, and special events like the trade show and to delegate action to create an ambiance of structure that brought a teamwork effect,” he says. “We wanted to identify the most important areas of the conference and evaluate how we could improve upon them.”

When Billboard talked with King just past the gathering’s midway point, attendance was at 2,510, including those on hand for the IAAM-run University Venue Managers Conference. “I’m sure we’ve exceeded [last year’s conference in L.A.],” he says, “but we have not exceeded the 75th anniversary conference in Nashville (two years ago).”

Some exhibitors promoting a wide range of facility-related products and services at IAAM 2002 concerned about light foot traffic on the trade-show floor. “But in actuality, our attendance will either be equal to that in Los Angeles or will pass it,” agrees outgoing IAAM president Lionel Dubay, director of the O’Connell Center at the University of Florida in Gainesville, “when you look at the events of Sept. 11 and the economy, we are ecstatic about the turnout.”

When questioned about exhibitor concerns, Dubay speculated that Atlanta fun might be luring some members away from the floor, “This is a vibrant city,” he says of the location of IAAM’s next AAA Men’s College World Series. “And you’ve got things available, like a Braves [baseball] game.”

King says the number of exhibitors was “slightly down,” but “the net is bigger” as others enter the conference scene. “He adds that future conferences he would like to introduce specific activities that foster trade-show traffic.

TOP-OF-MIND TOPICS

Surveying some of the IAAM’s workshops and roundtable discussions, many were well-attended. Even at 11 a.m., July 28, more people came out to hear about ways to motivate part-time staff and methods to communicate at the front and back of venues, among other topics.

But King says the big theme among IAAM members this year were topped by security concerns: An arena town hall meeting—which ran through the highlights of a safety and security guide specifically compiled by IAAM members after the events of last Sept. 11—was packed, and several other sessions focused on security.

The current post-9/11 one ongoing customer-service issues—are probably more so than any other time,” King says. “And I’m seeing a lot of partnership synergy, cooperation between amphitheaters and arenas. I’m seeing companies work together to make the environment better in this marketplace.”

In that cooperative vein, King would like to see corporations join forces to rock in the XBR educational process. “I am pushing forward as an agenda several companies coming together that are different to understand educational process. I see this as a collaborative engagement with one another, realizing we’re not islands.”

But there is word that IAAM will have to make some changes to its organization if it wants to operate smoothly for the long-term future. IAAM is currently posting a $265,000 deficit, indicating the group could be bankrupt in four years if nothing is done to cut costs. Suggestions have included moving out of IAAM’s present headquarters to a lower-cost building. The association currently owns the building, located in the Dallas/Fort Worth Metroplex, and some feel it has been a financial drain.

Even so, King says IAAM will “do fine” financially on this year’s conference and trade show, the association’s 77th. “We really had to manage expenses to make it work,” he admits. “We tried to cut costs where it doesn’t show. Some concessions are down, people have pulled back that have traditionally stepped up to the plate for us. But by and large, I anticipate better bottom-line results than ever before.”
MOVING RIGHT ALONG: The under-construction arena/convention center complex in Omaha, Neb., is proceeding on time and under budget, according to Roger Dixon, executive director of the $291 million project for Omaha’s Metropolitan Entertainment and Convention Authority (MECA). The complex is on schedule for completion Aug. 31, with opening events during Omaha’s annual River City Round Up festival in September. The city-owned facility is operating under the working title of Omaha Convention Center and Arena, but Patton tells Billboard that MECA has retained Front Row Management, Global Spectrum’s marketing arm, to help nail down a title sponsor.

End stage capacity will be 16,000 for concerts at the arena, which will also host college basketball and hockey. The entire project is 1 million gross square feet, including a 30,000-square-foot ballroom. Dixon expects the new building to be well-received.

"In the past, Omaha was known as a city to spend the night in, as (acts) traveled through Chicago, Kansas City, or Denver," he says. "I think we’ll be a good stop now for tours. We will be the largest facility in this region."-

WANTED POSTERS: Brad Paisley will headline CMT Most Wanted Live, a 44-city tour, which begins Sept. 19 in Atlanta and concludes Dec. 14 in Las Vegas. Supporting acts in various markets include Steve Azar, Chris Cagle, Tammy Cochran, Andy Griggs, Steve Holy, Shannon Lawrence, Pinnmon, Rachel Pai, Tommy Shane Steiner, and Dar-ryl Worley. The CMT promotional truck will be on site throughout the tour, and concertgoers who arrive early may have the opportunity to tape a segment for telecast on CMT Most Wanted Live.

THE OTHER BRUCE: Bruce Eskowitz has been named president of national sales and marketing for Clear Channel Entertainment (CCE). Formerly an executive VP at CCE, Eskowitz had been directing national sales of the company’s music, theater, family entertainment and motor sports assets to the largest corporate marketers in North America. In his new role, he will lead national teams focused on sales of these assets, as well as the creative development and implementation of current and future programs.

SPIFIED UP: Two years after an $11 million renovation, the Spartanburg Memorial Auditorium in Spartanburg, S.C., is reaping the benefits. "The renovaion helped quite a bit with bookings," GM Steve Jones admits. "There are still more venues than shows touring and selling tickets. But we’re doing OK for a building that’s 52 years old.

At more than 3,200 capacity, Jones says the auditorium has the largest capacity in the Carolinas and also boasts the largest theater stage, at 86 feet deep. Bookings since the building reopened in October 2000 include Kenny Ches-ney, Donnie Osmond with Jim Brickman, Aaron Tippin, 3 Doors Down, Ben Harper, Mystikal, Travis Tritt, the Down from the Mountain tour, Third Day, Plus One, Charlie Daniels Band with Seven More, and Marvin Hamlish.

"It’s been a good mix," Jones says. "But the profit margins are too tight, because talent fees are too high. A lot of acts need to go to larger venues to meet financial projections but only sell enough tickets for smaller venues. The bubble may be getting ready to burst." Jones says his building looks for co-promotion opportunities and sponsors to help make deals work. Spartanburg is well-known to Southern rock enthusiasm as the home of the Marshall Tucker Band.

FINAL EXIT: Named Nashville nightclub the Exit/In was shut down by the Tennessee Department of Revenue Aug. 2 for nonpayment of sales and liquor taxes. The venerable facility opened in 1971 as the catalyst for Nashville’s Rock Block area and through the years has hosted artists ranging from Billy Joel and Jimmy Buffett to today’s modern rock bands. Weekly Exit/In tenant Billy Block’s Western Beat Roots Revival radio show moved to the Blue Sky Court in downtown Nashville beginning with the Aug. 6 show, which featured the Medicine Show, Vacation Bible School. Letty & Georga. Stephen Simmons. Ally Wells. Eves Sels. Billy Adams. Tromolo. and Mindy Smith. Meanwhile, the future of the Exit/In remains in limbo. Acts are on the books throughout the end of the summer, but manager/barker T.C. Weber could not be reached at press time.

HOP ON THE BUS, GUSGUS: Icelandic electronica group Gusgus will begin its first tour in more than three years Sept. 7 at Los Angeles’ El Rey Theatre, concluding Sept. 30 at New York’s Bowery.
 Venue Industry Gathers For 77th IAAM Conference & Trade Show

More than 2,500 venue-industry professionals attended the 77th International Assn. of Assembly Managers (IAAM) Conference & Trade Show July 26-31. The event was held at the expansive Georgia World Congress Center in downtown Atlanta. Outgoing IAAM president Lionel Dubay, director of the O'Connell Center in Gainesville, Fla., was succeeded by Joe Floreano, director of the Rochester Riverside Convention Center in Rochester, N.Y.

Tennessee and Virginia met at the trade show. Pictured, from left, are John Saunders, assistant director of the Salem (Va.) Civic Center; Terrie Smith, director of Viking Hall in Bristol, Tenn.; and Salem Civic Center director Carey Harveycutter.

Omaha (Neb.) Convention Center and Arena executive director Roger Dixon, right, is preparing to open the new $291 million complex in about a year. With him is director of operations Tom Folk and program director Christy Harris.

Tom Paquette, Global Spectrum’s GM of the Carolina Center in Columbia, S.C., shows off a vital tool for getting his job done.

Omaha (Neb.) Convention Center and Arena executive director Roger Dixon, right, is preparing to open the new $291 million complex in about a year. With him is director of operations Tom Folk and program director Christy Harris.

Buddy Lee Attractions VP Paul Lohr mans his company’s booth.

IAAM executive director Dexter King meets with Billboard promotion director Peggy Altenpohl.

United Center in Chicago’s building operations manager Karen Sutherland poses with United Center director of event operations Rob Staverman.

Enjoying themselves at the Billboard hospitality suite are, from left, Brenda Tin nen, senior VP of event services for the Staples Center in Los Angeles; Billboard senior account manager Lee Ann Photoglo; Staples Center senior VP of operations Lee Zeidman; and Billboard West Coast bureau chief Melinda Newman.

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TOURING

Billboard senior editor of touring Ray Waddell, left, is pictured with Matt McDonnell, VP of the Mississippi Coast Coliseum in Biloxi, Miss.

Bob Williams, left, president of Philips Arena in Atlanta, is pictured with fellow District 5 member Bill Holmes, director of the Mississippi Coast Coliseum in Biloxi, Miss.

All smiles are, from left, Eric Bresler, senior VP of marketing and event bookings at the American Airlines Arena in Miami; Jim McCue, sales and marketing VP at the Rose Garden Arena in Portland, Ore.; and Jared Paul, director of bookings for MCI Center in Washington, D.C.

Conducting a Global Issues Summit were, from left, Barcelona Promoció managing director Jordi Valverde; Tim Worton, GM of the Sydney Entertainment Center in Australia; and John Christison, president of the Washington State Convention and Trade Center in Seattle.

Las Vegas Events president Pat Christenson, left, gives a friendly squeeze to Steve Stafford, VP of the Orleans Arena. Stafford’s venue is a 9,600-capacity, $60 million arena set to open at Las Vegas’ Barbary Coast in May 2003.

Taking in the festivities are, from left, Torgerson Motor Sports director of bookings Rex W. Post, Tangent POS president Ken Lapponese, HOK principal Russ Simons, and SMG Puerto Rico GM Bob Rice.

Cory Meredith, president of Los Alamitos, Calif.-based security firm Staff Pro, pauses for a photo with his wife, Katherine.

Edgar Neiss, GM of the Fox Theatre in Atlanta, stops by the Billboard booth with his wife, Judith.

Peter Patton, left, director of Gund Arena in Cleveland, and Global Spectrum regional VP Neil Sulkes make an appearance.
DEF LEPPARD
PRODUCERS: Pete Woodroffe, Def Leppard Island 440 063 121
When faced with a major setback, be it personal or professional, Def Leppard has always managed to triumph. After 25 years in the biz, we hope it still has some of that iron-willed perseverance, because it will need it to atone for the musical disappointment that is X. The five Brits waste their major talents on midtempo songs like “Everyday” and “Four Letter Word.” Both tracks are virtually indistinguishable from one another in their overproduced, play-it-safe soft-metal banality with more overdone harmonization than all other band records combined. If Def Leppard is truly intent on forging more of a modern-rock path instead of bidding for commercial reward, lead single “Now,” the only noteworthy track, shows how promising that direction could be if handled correctly. Sadly, X does not mark the spot.—CLT

JAMES TAYLOR
October Road
PRODUCER: Russ Titelman Columbia 63584
James Taylor's first studio effort since 1997's Grammy Award-lauded Hourglass shows him deftly darting from the acoustic pop sound that's rendered him one of our generation's top artists to gentle jazz interludes. No matter what he attempts, this Billboard Century Award honoree (1998) neatly ties his work together with common threads of complex, yet infectious melodies and words that are literate, but accessi-

DEE DEE BRIDGEWATER
This Is New
PRODUCER: Dee Dee Bridgewater Verve 188482
When Bridgewater feted Ella Fitzgerald on 1997’s Dear Ella, there was little chance the singer's hyper-dynamic persona would get lost in the magnitude of performing such storied material. Instead, Bridgewater paid an emotional tribute to Fitzgerald by adding her own dramatic flair to the songs, alternating playing of black coloring and headstrong sound stylist. Here, Bridgewater does the same with 11 lesser-known songs by composer Kurt Weill. From soothing Latin rhythms to muscular hard bop, each song is crafted in a set that best allows Bridgewater to deliver Weill's dramatic lyrics, turning each piece into a vignette that is part theater, part pure artistic expression. In the hands of a lesser artist, this approach could become almost maudlin, but here, each song provides insight into Bridgewater's multifaceted approach to song interpretation.—SG

VICTORIA WILLIAMS
Sings Some Of Songs
PRODUCER: Victoria Williams Dualtone 1126
Victoria Williams' unusual voice and musical interpretation make this set of standards a fun treat for classic song lovers looking for new takes on old favorites. Williams uses her countryfolk background, for example, on the har-

stin, making customer interest and price point. Nobody does it better.—BB

VITAL ISSUES

BILLIE HOLIDAY & LESTER YOUNG: A Musical Romance
COMPLICATION PRODUCER: Jeff Rosen ORIGINAAL PRODUCERS: John Hammond, Bernie Manhigen, Irving Townsend Columbia/Legacy RC 68653
Louie Armstrong Satin & Seals Follows The Blues
COMPLICATION PRODUCER: Michael Brooks ORIGINAL PRODUCERS: various Columbia/Legacy RC 68578
In a move that is both marketing-savvy and consumer-friendly, Sony Legacy has broken out themed single-disc anthologies from its recent Grammy Award-winning deluxe boxed sets devoted to jazz immortals and historical moments. Star group from the famous album Satch Plays Ike. Handy (including "Beale Street Blues"). Released along with the Holiday boxed set was a new two-disc best of Billie Holiday on Columbia, so early-
bird fans might not need to revisit this material: yet the new, thematic compilations offer more concentration, enjoyable listening. The pick of these surveys is the 16-cut Billie Holiday & Lester Young: A Musical Romance, which details the soul-
mate partnership the iconic vocalist had with the great tenor saxophone stylist of Young. He famously nick-

Time Goes By” has a modernized, spacey opening and is perfect for Williams’ range. Perhaps one of the album's best interpretations is "Someone to Watch Over Me," which oozes with true understanding of a woman's desire for love. An interesting project overall that transports listeners to a simpler time.—JK

L.A. GUNS
Waking the Dead
PRODUCER: Andy Johns Splitfire Records 6 70211 5192 2
The second of these guys issued their eponymous 1988 debut and established themselves as the undisputed kings of Sunset Strip sleaze metal. A little too heavy to be glam, and perhaps not quite hard enough to be punk, L.A. Guns (featuring "Sex Action," "One More Reason," and "Electric Guppy") was a kick in the pants to the glam-metal scene that the band was drummed into and an exhilarat-
ing, instant favorite for serious metal-heads. And so it was disheartening to hear the band continue to lose more and more of its edge with each subsequent release (despite scoring its biggest commercial success with its second effort, Cocked & Loaded). Waking the Dead stands to begin the rest of the band's career is in the hands of many of those who are still listening. First track "Don't Look Back"—if it doesn't get cut—will certainly catch the ears of early fans. Yet, heavy and tuneful, and seemingly sprinkled with touches of Iron Maiden, the cut recaptures that edge. And the second track, "OK, Let's Roll," is a surprisingly moving and savory tribute to Sept. 11. Here Teddy Beamer, who hopefully won't go unnoticed. While the album tends to get rather repetitive and cliché there-

THE BENJAMIN CATE
Contact
PRODUCER: Quian Farrell 362A
Straight out of politically wrought South Africa comes the hopeful and inspiring Benjamin Cate. A fairytale of sorts, the band's presence is the result of the hard work and dedication of a friend named Benjamin. One demo, an EP, and a studio engineer later, the
(Continued from preceding page)
nascet band signed with ForeFront. Last year; untitled was the act's debut. On the appropriately titled Contact, the band connects inspirational and hopeful messages to its spiritual landscapes. “I see what you could become/ I know that your doubt will be undone/ And time brings a change/ There'll be no holding you back/ "- MCproduces,Yenneke Leisching on "The Calling." Here and elsewhere, Leisching's delivery remains. Parsley's songwriting lost among the distinct guitar licks and strong rhythm section. Ultimately, the Benjamin Gaze reveals a notable talent for crafting jarring yet inspired, and defeat in cut-storytelling. In fact, there's no reason why the Benjamin Gaze should not be played alongside such Christian-rock brothers as Creed and P.O.D.—DP

R&B/HIP-HOP

▶ SLUM VILLAGE

Hometown: Detroit

PRODUCERS: various
Barak/Priority/Capitol 38911

Slum Village makes its major-label debut with Tangible, a stirring combination of music and message that follows the critically acclaimed Frequent, Volume 2. Despite a lineup change—MC-producer Jay Dee, who left the group to pursue a solo career, was replaced by newcomer Elzhi—the Detroit-based trio, rounded out by Elzhi and Baatin, remains true to its souful sound while forging ahead to the next level. Lead single “Tainted,” featuring Dwele, has already become the most successful single of the act’s career. The radio-friendly track, produced by Karriem Riggins, offers just the right balance of conscious, wry lyrics and catchy R&B hooks. The dancehall-flavored “Star” is as infectious as it is inspiring. Not afraid to cross boundaries, the trio adapts its lyrical flows to perfectly fit the reggae-influenced track. Slum Village delivers a straight-up party track with the bass-heavy “Disco,” a cut sure to have fans nodding their heads in approval.—RH

DANCE/ELECTRONIC

▶ DI SAMMY

Hometown: Heaven

PRODUCERS: various
Robbins Entertainment 66397 50312

Sammy Bouriah (aka DI Sammy), who hails from the Spanish island of Majorca, is enjoying the kind of success that most club DJs only dream of. In addition to topping Billboard’s Hot Dance Music/ Maxi-Singles Sales chart, as well as most European pop charts, this album’s hit track is a cover of Brian Adams’ 1985 global hit) is a certified top-10 hit on The Billboard Hot 100. Not bad for a DJ who only started doing this at Major club Joy Palace. Now, after years of honing his production chops, most notably under monikers like Porno DJ and Loona, DJ Sammy arrives at Heaven. A pleasant hybrid of underground trance and mainstream pop, Heaven offers nothing we haven’t heard before. The apeggiated build-ups are present; ditto for cascading synth, melancholic pianos, propulsive beats, and celestial female vocals. That said, it’s precisely these elements that bring a smile to the face and keep the toes tapping. While such tactics fail on cover versions of “California Dreaming” and “El Condor Pasa,” they more than succeed on tracks like “Sunlight,” “Take Me Back to Heaven,” a cover of Don Henley’s “The Boys of Summer,” and, of course, “Heaven,” the track that put DJ Sammy in the spotlight.—MP

DEEP FOREST

Music Detected

PRODUCERS: Deep Forest

Longtime fans of Deep Forest will be more than a little startled by the initial strains of opening track “Endangered Species,” which interweaves aggressive fuzz-guitar riffs with a thunderous, arena-styled backbeat. When did the electro-ambient act become a clique? Of course, the track has not completely abandoned the sound of its heyday. There are plenty of fluttering, world-beat-influenced vocals and charts, but there’s also a bit of old-fashioned blues that would make more sense on a Bread Ratt album than here. The end result is an overall effort that sometimes satisfies and intrigues but often unfolds like a sonic train-wreck. Kudos to the act for experimenting, but dements for thinking things through before mattering the material.—LF

COUNTRY

▶ NICKEL CREEK

This Side

PRODUCER: Alison Krauss
Sugar Hill 3941

Acoustic trio Nickel Creek injects its bluegrass with an exhilarating blend of musical versatility, ambitious melodies, and virtuosity that is at times jaw-dropping. Made up of multi-instrumentalist Chris Thile and siblings Sean (guitar) and Sara Watkins (fiddle), the trio’s newest album opens with Thile’s rangey instrumental “Smoothie Song” and leaps right into the Beatles’ “Stranger” without missing a strum. The bluesy “I Should’ve Known Better,” with its strong pop vocal参 and sirensonic arrangement, when Sarah Watkins’ insistent mid-tempo “This Side,” Thile’s clever “Green and Gray,” and the exuberant “Young” all showcase breathtaking songwriting chops. Sara Watkins’ hovering vocal and fiddle lend an eternal quality to “Seven Wonders,” then a punchy vitality to the rolling “Beauty and the Beast.”—PW

LATIN

▶ PEDRO FERNÁNDEZ

De Corazon

PRODUCER: Hombre Patrón
Universal Music Latina 017-872

Following the international success of 2000’s Yo No Fui, Pedro Fernández returns more Mexican—and more accessible—than ever with an album that often taps into older, rarely recorded repertoire, as well as new material, all arranged with respect for tradition and with an ear for contemporary taste. The vintage “El Toro Ya Laya,” for example, kicks off as a comically produced track, then evolves into a cha-cha-cha rhythm. Likewise, Omar Alfanno’s new “Buenvenido” is as raunchy a salsera as a record ever released into a Cuban 45, before giving way to a mambo beat. On the other end of the spectrum is the very traditionally arranged “De Corazon” and José Alfredo Jiménez’s standard “El Siete Mares,” performed with gusto and bravado. As good as Fernández’s impassioned readings are, they often lack the acumen and wisdom of his older, rarely heard work, which is simply too cheap for this elegant album. And the thrust of “Papa de Domingo,” a duet with child singer Gemma, about the plight of the children of divorce, loses out to the oversimplified melody and Gemma’s too loud and too often out of tune singing.—LC

WORLD MUSIC

▶ MALI MUSIC

Mali Music

PRODUCERS: various

Honest Jon’s/Atwork 041019

Damon Alhambra gets around. The Blur frontman and co-creator of Gorillaz has now had his hands in a new project—Mali Music. Inspired by Alhambra’s trip to the West African country of Mali, Mali Music is an ethereal 16-track set that brings together the sounds of the country with Alhambra’s quirky stylings. The album opens with the melodically haunting “Spooners,” a track reminiscent of Alhambra’s recent work with Gorillaz. The deep bass of “The Djiem” reflects both jazz and reggae influences. Featuring more traditional sounds from Mali, “Bamako City” is a beautiful, bongo-laced, and celestial female vocals, which reflect the tremendous spirit of the country’s people. Alhamra was invited to Mali by Osamad’s On the Line Project, a program which supports the culture of the people living along the meridian line through a broad range of programs and actions to raise awareness. Proceeds from sales of the album will be donated to the On the Line Project in Mali.—RH

▶ BAYBA CANTE

Orumilua’s Dance

PRODUCER: Jeroen van Hooft, Praul, Stephan van Wylick, Shahin Dara

Baybata Cante is a multi-national group of musicians based in Germany. Orumilua’s Dance is the act’s second album and follows 2006’s Cante. Orumilua is an Afro-Cuban Yoruba rhythm that provided the initial rhythm framework for Baybata Cante’s songs. The diverse musical ethnic backgrounds of the members—Chile, Cuba, the Netherlands, Spain, Turkey, and Iran—open the door to a delightful, unexpected, and wonderful fusion genre. The stylistic differences from song to song on this album can be dramatic. The mellow West African vibe of “Bembe Afrique” gives way to the entrancing sound of the saranghi (Middle Eastern violin) on “La Topa Saray.” “Daybreak” is based on a North Indian rag, and the title track is a fusion- wise take on an Argentine danzuraku, embellished with Nigerian lyrics. This is endlessly fascinating music. Distributed by Harmonia Mundi.—PVW

▶ VARIOUS ARTISTS

The Rough Guide to Arabesque

PRODUCERS: various

World Music Network 1093

This album is just the thing for anyone who wants an authoritative intro into the cutting-edge tunes currently being generated by North African musicians who’ve made forays into the electronic scene. The artists represented here are currently residing in Berlin; London; Marrakech, Morocco; New York; Montpellier, FN., Paris; and Beirut, Lebanon. What they share is a fabulous feel for groove—which they express in a variety of styles. The Montpellier-based Catoire K lays down an awesome hip-hop track dealing with Beirut and interweaves it with timeless Middle Eastern vocals and instrumentation. Aisha Kandahar’s “A Moey a Moey” is a visceral drum’n’base track. Mo’Blu’s “Doubirna” and U-Ciefs “Ailash Kwawna” are intricate electronica pieces cut from tracks, The Rough Guide to Arabesque is an entry to a very cool world indeed. Distributed by Ryko.—PVW

BLUES

▶ MAGIC SLIM & THE TEARDROPS

Blue Music

PRODUCERS: Papa Chubby

PAPA CHUBBY 10507

Even now and then an emissary arrives to remind us of what we’re missing. That would seem to be Magic Slim’s role: he’s the messenger and Blues is his guide. The magic man reminds us, by example, that we’re just not hearing as much of that rough-and-tumble South Chicago electric blues as we used to and, as Magic Slim notes during “Evil Woman Blues,” “that ain’t right.” Elemental Chicago blues is what Slim does, and on Blue Magic he knockdowns 10 righteous tunes that confirm his status as one of the masters of the Chicago style. Slap into him, run through his shuffle numbers “You Got to Pay” and “Lonely for Your Love” and sample the fine groove of “I’m a Bluesman.” Papa Chubby’s clearly this exorcised project, demonstrating a complete grasp of Magic Slim’s vibe in the process.—PVW

GOSPEL

▶ DERRICK HADDON

Lost & Found

PRODUCERS: various

Verity 01241-4319

After abandoning his major secular label deal for several moderately successful gospel projects, Dietrick Haddon moves to Verity—a label that should bring him the large-scale recognition he so deserves. Bursting with 17 Haddon originals, plus a medley of classic worship songs, Lost & Found covers a huge stylistic range, with Haddon holding it all together and maintaining a flow that is alternately inspiring, entertaining, enlightening, and soaring. Heavy hitter Donnie McClurkin adds a soaring, soulful vocal on the power ballad “Stains Still,” while modern-gospel patriarch Fred Hammond contributes to the infectiously funky “Oh Yeah.” “The Praises Go (Up Up Up)” is a breathtaking upbeat Latin dance/pop, and “Resting Place” is a pensive reflection on Sept. 11. After far too long spent waiting in the wings, it seems safe to say that Haddon’s time has finally arrived.—GE
SPOILIGHTS

NICKELBACK

Never Again (4:19)

PRODUCERS: Rick Parashar, Nickelback

W R I T E R S : Nickelback

PUBLISHERS: Warner-Tamerlane, BMI; Arm Your Dillo Publishing-Zero/G- M. Kroeger, SOCA

Roadrunner Records 10014 (CD promo)

Nickelback adds more fuel to the rag- ing fire that is quickly turning this high-octane quartet into a staple at rock radio, with the lyrically fortified “Never Again.” The song takes on the topic of domestic violence against women and children in a mercilessly frank manner, courtesy of lyricist and lead singer Chad Kroeger, who ob- serves a woman taking a beating, lying to a nurse at the hospital, then at last reaching her threshold for pain and shooting her drunk and vio- lent husband. It’s a startling mes- sage, but one that’s delivered in a way that Nickelback’s demographic will absorb in sober fashion. The CD promo also features a FSA from Kroeger in support of the National Coalition Against Domestic Violence. Surrounding the song is a wealth of antagonizing guitars and a scorched hook in the words “never again” that will send this one home at all rock formats. Sometimes the idea of a popular music act taking on a social cause comes across as a little too precious, but Kroeger and com- pany are likely to do it some good with this anthem of liberation against a widespread ill. This guy just keeps getting better and better. — CT

Chris Thile, 21; guitarist Sean Watkins, 25; and his sister, fiddler Sara Watkins, 21; approach music with a passion and energy that immediately captivates. Steam takes lead and does a great job on

PLAY FEATURING CHRIS TROUSDALE OF My Ronnie

THE DEBUT

LeANN RIMES Life Goes On (3:35)

PRODUCERS: Desmond Child, Peter Amato, Greg Papa

W R I T E R S : L. Rimes, D. Child, A. Carlson

PUBLISHERS: Angel Pie/Mike Curb Music, BMI, Desmondo Music/Deson Songs/WB Music, ASCAP; Andrews Carlson Publishing, STIM

Curb 1692 (CD promo)

The first single from the upcoming Ricitled Angel shows LeAnn Rimes clearly counting the pop jury, collaborat- ing with top-40 power players Desmond Child and Andreas Carlson. “Life Goes On” features a sexy, sassy performance that allows the chanteuse

to boldly audition her full-fledged tran- sition to womanhood. Rimes’ moves, spins out her words—which she wrote—and just has a whopping good time kicking around the midtempo beat (opening line “You sucked me in and played my mind just like a toy” is definitely an attention-grabber). Curb seems to be giving the lion’s share of attention to the pop mix—and Rimes’ new image shows a bent away from her Nashville roots—though a version with an add-on whining steel guitar is available for country stations. Still, there’s no mistaking this for Rimes’ move once and for all to the mainstream, and she’s doing it with a hookey song full of punch. Hopefully, top 40 will respond to this enormously talented artist, who has delivered many a cherished hit. A welcome return. — CT

NORAH JONES Don’t Know Why (3:35)

PRODUCERS: Aril Mardin, Norah Jones, Jay Newland

W R I T E R S : J. Harris

PUBLISHERS: Sony/DMG/Sony/ATV, BMI

Blue Note/Capital 14441 (CD promo)

Soul/jazz chanteuse Norah Jones has become a critical favorite, gar- nering enough hawking praise in the midtempo thought of this uplifting lyric penned by Lawson and Tim Nichols. It’s one of those lyrics that listeners can readily apply to their own individual circumstances and pretend through their own set of experiences. It’s a lovely ode to the power of love in uniting two hearts that long to be together no matter what the cir- cumstances. The gently soaring cho- rus provides Lawson with a perfect vehicle to showcase his impressive voice. The production is an intoxicat- ing blend of bluesgrass, country, and pop elements, while the traditional instruments, backed by the polished melody. But the real star attraction here is Lawson’s impressionistic voice. In a sea of sameness in the country format, this newcomer has chops that stand out from the crowd. — DEP

Randy Weeks, 29; keyboardist/fiddler/guitarist Tim Foreman, 30; and drummer/vocalist Chad Butler, 31; have been amassing a solid name in the country format, as they’ve quickly established itself as a staple on Nickelodeon and Disney Radio, propelling debut album Play to the top of Billboard 200 and to No. 2 on the

HEAUSTEAKERS survey. Lead single “I’m going to Make You Mine” with

guest vocals from Dream Street’s Chachi Brown and soulful charm of the best from A-Teens, Steps, or Club 7 with its peppy production, saucy harmonies, and vocals as happy as the sunny day is looking. Parents are likely enjoying the familiar- ity of this Motown classic, making “Make You Mine” fun for the whole family. Of course, traditional pop radio could also carry this one home, if only the suits programming today’s top 40 understand that variety is what keeps the airwaves exciting and fun. In any case, dedicated pop fans will find there’s plenty to play with here. A must-have guilty pleasure. — CT

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W R I T E R S : L. Rimes, D. Child, A. Carlson

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Rocks and story songs work well together, but there are some oddities as well. Together, the pair has continued to produce top-notch radio-ready tracks, and the band’s latest album, “This Love,” is one of their finest to date. While the band’s sound is still very much a part of the pop/rock world, the new release features a more mature and introspective style than previous efforts. Fans of the band will not be disappointed with this album, which continues to push the boundaries of their musical style.

COUNTRY

NICKELBACK, who have been making a name for themselves in the country music scene, have released a new single that is sure to please fans. "I'm Gonna Make You Love Me" is a catchy tune with a fun melody and has been getting a lot of airplay on country radio stations.

LeAnn Rimes has made a strong comeback with her new album, "Life Goes On." Her single "Don't Know Why" has been climbing the charts and is currently sitting at the top of the pop charts. Rimes' powerful vocals and emotional delivery make for a truly captivating listening experience.

Rock musician Gavyn Rossdale has released a new album that is sure to please fans of his band, Bush. "The Perfect Drug" is a hard rock track that showcases Rossdale's powerful vocals and guitar skills. The album also features guest appearances from some of the biggest names in rock.

New & noteworthy: The latest news in the music industry, including new releases, upcoming events, and industry trends.

Contributors: Deborah Evans Price, Rashaun Hall, Chuck Taylor

www.americanradiohistory.com

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www.billboard.com
“Those who know me from Katch-22 will quickly recognize similar patterns—however modernized [they be],” says the artist, who penned Katch-22’s 1994 album, Nonconscious Rituals. “I still toy with nonconformity, embrace difference, celebrate my U.K. reality, but more importantly, try to entertain the listener and attract new converts to the ever-changing U.K. music scene.”

**LIVE & LOCAL:** Barbadian soca and politico-tipped singer/performer poet AJA (aka Adisa Jelani Andwele) rounds off his summer tour—which took in South Africa, Colombia, and Europe—with the Aug. 17 AIA Live as One Unity concert in his hometown of Bridgetown, Barbados. The set will feature material from his latest set, Live as One: AIA Live (Arijel Records). Many of the uplifting songs were developed from his poems, some of which are available in the Antiguid Collection, recently published by Leeds, England-based Peepal Tree Press.

**ZULU GOES GERMAN:** Hungarian Zulu DJ’s mix tape Wild Zulu Style on German hip-hop specialist M2ee Records’ Strictly B-Boy Breaks Series includes contributions by DJ Kenji and Yo-I from Japan and DJ T-B from the U.K., representing a rock-underground hip-hop style featuring vox pops, samples of classic tracks, and scratching.

**UPCOMING IN THE U.K.:** After creating a huge buzz last year with its self-released Big Brovaz’ Watchin’ U compilation, South London rap/ R&B collective Big Brovaz deliver its debut major-label release Nu Flow Sept. 23 on Epic. The assured track, which mixes female singing and male rapping, should boost membership. Cherise was the Music of Black Origin (MOBO) best unsigned act in 2000. The MOBO 2001 best unsigned female act, R&B singer N’Jay, has her forthcoming debut Go Be single, “Chat Up Line,” blessed by a rap from Bronte Brown. Producer Sticky follows up last year’s big U.K. garage hit “Bood” with “Tales of the Hood” (Go Be), out Sept. 2 with Tubby T as guest MC. This tale is a “celebration of a more positive future,” says Tubby T, who has a solo deal with Virgin.

**Roots Manuva’s Dub Comes Save Me:** (Big Dada) contains new material and revixed versions of tracks from last year’s much-lauded Come Come Come. This highly-tongued MCD finally returns after its mid-1990s Island debut album, Psychological Emplacement, with the Sept. 23 release of Entreprenant. Parker delivers his much-awaited sophomore set, It’s All Happening Now!, Sept. 9 on Melankolik... East London producer Richy’s Pitch debuts album, Live at Home (Seven Heads), mixes jazzy beats, old-school hip-hop sensibilities, and some British scratchers as Matter’s Thing and American rappers as J-Live. DJ Yoda’s somewhat self-descriptive How to Cut & Paste 2 (Antidote) drops Sept. 16... Rae & Christian’s Mark Rae drops Rae Road (Grand Central) Sept. 2. PHAS Recordings launches its new Greetings Article label Sept. 9 with S.E.S Crew’s urban tale “Can’t Find Me.” It precedes the label’s underground compilation, Urban Kulture (Sept. 30), with contributions by the likes of Scratch Professor and rapper Malarchi. Last but not least: The U.K. Hip Hop Awards 2002 takes place Sept. 18 at Central London’s Sound venue.
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<th>Artist</th>
<th>Sealed Billboard R&amp;B/HH Catalog Albums</th>
<th>Billboard R&amp;B/HH Catalog Albums</th>
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*Disclaimer: The list above includes some of the notable albums from the Billboard Top R&B/Hip-Hop Albums chart. The chart is a ranking of the most successful albums in the United States based on sales, airplay, and streaming. The chart is published by Billboard magazine and is considered one of the most authoritative sources for understanding the popularity and influence of R&B and hip-hop music.*
Billboard Dance Music Summit (BDSMS), taking place Sept. 30-Oct. 2 at the Marriott Marquis Hotel in Times Square. With a beyond-hectic schedule, I’d be lying if I said I weren’t feeling stressed out. Thankfully, this is being tempered with feelings of incredible excitement, particularly when I consider the daily panels and nightly artist/DJ showcases we have planned for attendees.

On the nightlife front, I’m happy to report that for the official BDSMS parties, we’ve secured Morel (all the “I’ve heard A Park” Mount Sims, Alcazar, Jody Watley, Avenue D, W.I.T., DJ Larry Teen, and Tammi Wright (the voice behind Darude’s “Out of Control” and Philly Station’s current station mixed by Seth). Expect a second batch of confirmations in the coming weeks.

The daytime activities are shaping up to be equally global in scope. Thus far, confirmed panels include Cory Robbins (Robbins Entertainment), Jürgen Kordetsch (Radiak Records), Marthe Reynolds (Instructional Jamz), Andreas Lundstedt (Alacraz), Brandon Bakshi (BMI Europe), Gary Ford (ASCAP), Ira Cohen (the Music Connection), Eddie Gordon (Neo Records U.K.), Lesley Bleakley (the Beggars Group U.K.), Steve Levy (Moonshine Music), Seth Neiman (Music Choice), and Eddie O’Loughlin (Next Plateau Records).

NEWSY NEIGHBORS: Industry veteran Eddie O’Loughlin, who recently parted ways with Tommy Boy (he worked for the label for 15 years), will be relaunching his Next Plateau label in September, with the release of Flip ‘N Flo’s “Shooting Star.” A smash in the U.K., where it’s been featured on various National TV shows, it’s the second single from the debut album, due in October. The album is designed to hear rather than to write ambient music.

Conjure One’s new album, Conjure One: The West Coast-Based Electrovenus, remains chilled to perfection. Conversely, the act’s upcoming sophomore project, Divine Operating System (due Sept. 30), is primed for dancefloor action. The set’s lead single, the disco smacked “Divine,” finds Supreme Beings Geri Sironaro-Lightwood (vocalist) and Ramin Sakurai (keyboardist/producer) capturing the essence of their own house rhythms. Gorgeous.

Working with bands and pop singers has helped Fulber understand what makes a good song. Conjure One: The West Coast-Based Electrovenus is chock-full of melodic and catchy melodies, which ride over electronic-hued traditional song structures. “I like the concept of pop music,” he says. “It’s more challenging to write songs than to write ambient music.”

Newsy Neighbors: Industry veteran Eddie O’Loughlin, who recently parted ways with Tommy Boy (he worked for the label for 15 years), will be relaunching his Next Plateau label in September, with the release of Flip ‘N Flo’s “Shooting Star.” A smash in the U.K., where it’s been featured on various National TV shows, it’s the second single from the debut album, due in October. The album is designed to hear rather than to write ambient music.

Conjure One finds Fulber, whose songs are published by Zomba, collaborating with songwriters Billy Steinberg and Rick Nowels, producer Tom Holkenberg (aka Junkie XL and JXL), and composer Chris Elliot, who wrote the string arrangements performed by the Vancouver Symphony Orchestra. Adding a human element to the songs are singers Sinead O’Connor (“Tears From The Moon”) and Poe (“Center of the Sun”). Italian singer Cherma and Argentinean vocalist Maria Claire D’Ubalo also grace Conjure One.

Conjure One is the //(world)Concerning An Audience

The combination of fine songwriting, swirling melodies, and talented vocalists has the potential to bring Conjure One’s debut album to a wide audience. Nettwerk America director of marketing Eric Brodsky acknowledges that “it will be a challenge to let people know who is behind Conjure One, but there is a big electronic fan base associated with Delerium, and we are going to reach out to them first.”

The label is planning a big retail campaign, during which it will educate store buyers and clerks, create extensive in-store play programs, and feature the disc at major-chain listening stations. Brodsky explains that such initiatives will be very important, because Conjure One—managed by Nettwerk Management’s Dave Holmes—will not be touring as a band, and Fulber does not DJ. Brodsky adds that the label will market Conjure One to the next-age contingent in the near future.

For the dance music community, as well as the Delerium fan base, the label will issue a limited edition of the album that will include a bonus disc featuring remixes of Conjure One tracks by Robbi and Joe Hahn (Kool & the Gang, Hybrid, and Jan Van Dahl). Musical bits can also be heard on the artist’s official Web site (conjureone.com) and on netwerk.com.

The set’s lead single, “Sleep,” was sent to clubs last month, while “Tears From The Moon” will soon be delivered to various radio formats, including triple-A and hot AC. The album will be sent to college radio next month.

BMX Boston PD/music director Mike Mularney is a big fan of Delerium’s “Silence.” He says he’s eagerly anticipating the release of Conjure One’s debut: “When you take the ambient elements of a group like Enigma and combine them with the pop sensibility of someone like Sinead O’Connor, you have a merging of different styles that makes for memorable songs.”

Ultimately, Fulber says Conjure One truly reflects where he is, both as a person and a musician. “I just wanted to make music, not rock or pop,” he offers. “When you’re younger, I think you are more into extremes. As I get older, I find that I just want to make beautiful melodies.”
**AUGUST 17 2002**

**Billboard HOT DANCE MUSIC**

### Club Play

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<td>TONY TY BOY BOY Featuring BOY</td>
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<td>13</td>
<td>I'M A WOMAN</td>
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<td>14</td>
<td>LOVE AT FIRST SIGHT</td>
<td>25</td>
<td>KYLIE MINOGUE</td>
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<td>15</td>
<td>BOOMERANG</td>
<td>22</td>
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<td>SOUTHERN SUN</td>
<td>21</td>
<td>MARSHAL MũRRAY</td>
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<td>HOW IT'S GONNA BE (REMIXES)</td>
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<td>18</td>
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<td>TAP WILSONS</td>
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<td>19</td>
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<td>36</td>
<td>NARCOTIC THREAT Featuring Yvonne John Lewis</td>
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<td>20</td>
<td>I GET YOU (CHRIS PANAGHI &amp; ERIC KUPFER REMIXES)</td>
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<td>SHOW ME</td>
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<td>LET YOUR WILL BE DONE (REMIXES)</td>
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<td>23</td>
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<td>FOLLOW ME (REMIXES)</td>
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| 27       | HE LOVES ME (LYZEL E IN FLAT) (ILLEGAL REMIX) | 20       | WILLIAM \\

**AUGUST 17 2002**

**Billboard TOP ELECTRONIC ALBUMS**

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<td>OUT TOGETHER</td>
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<td>26</td>
<td>JUICE</td>
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<tr>
<td>27</td>
<td>LEATHERFACE</td>
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**AUGUST 17 2002**

**Billboard HOT DANCE BREAKOUTS**

### Club Play

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<td>LARRY</td>
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<td>ENDANGERED SPECIES</td>
<td>DEEP FOREST</td>
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<td>GOTTA GET THRU THIS</td>
<td>DIONEL BRAND</td>
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<tr>
<td>LET ME FEEL YOUR ARMS AROUND ME Boulevard East</td>
<td>CHOCOLATE</td>
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<td>SHINY DISCO BALLS</td>
<td>Who Do You Feel?</td>
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### Maxi-Singles Sales

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<td>I WISH</td>
<td>GONNA</td>
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<td>WHERE ARE YOU NOW</td>
<td>DIANA FOX</td>
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<td>STAIRWAY TO HEAVEN</td>
<td>MARY J. BLIGE</td>
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<td>SICK (REMIXES)</td>
<td>SNEAKER PING</td>
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<td>AUTO PORNO</td>
<td>FORGETTED</td>
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<tr>
<td>FUTURE FEEL</td>
<td>NIGHTJAGGER</td>
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</tbody>
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www.billboard.com  
BILLBOARD AUGUST 17, 2002
Billboard
DMS 2002
DANCE MUSIC SUMMIT

REGISTER

Name: ____________________________
Title: ______________________________
Company: ___________________________
Address: __________________________
City/State/Zip: _______________________
Phone: _____________________________
Fax: ________________________________
Email: ______________________________

PRE-REGISTRATION: received by August 30
Regular $369  Advance $299
FULL REGISTRATION: after August 30 on-site $399  CC$595

Add $100 for Annex 
Add $204 for NO/Visa 
Add $60 for Company Check

CONFEREE FEE AND PAYMENT: Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted.

CANCELLATIONS: All cancellations received between August 16 and September 30 must be in writing and are subject to 70% cancellations fee. No cancellations accepted after September 30 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

Questions? Michele Jaregelo 646.654.4600 mevents@billboard.com
Registration and group discounts Phyllis Demo 646.654.4643 pdemo@billboard.com
Sponsorships Cecile Rodriguez 646.654.4648 creodriguez@billboard.com
Consultant Doris Enkoum 646.654.4650 dance@billboard.com

Hotel
New York Marriott Marquis 212.398.1500
Discounted Conference Room Rate: $249. Please reserve your room before August 23 to receive discounted Summit room rate.

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Hotel
New York Marriott Marquis 212.398.1500
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Morel, with Live Band
Mount Sims

Larry Tee
Jody Watley
W.I.T
Tammi Wright

THE A&R ROOM
There is your chance to shop your demo to top U.S. and U.K. dance/electronic labels. Held September 30.

NEW ARTIST DISCOVERY CONTEST
The winner will receive a free registration to DMS2002, as well as a chance to perform at one of the showcases. For more details, log on to billboardevents.com

DMS2002 NATIONAL RECORD POOL MEETING
Pool members from across the U.S. will meet with record label executives in this closed-door session to discuss the current state of record pools. In the afternoon, the session will open to all registered attendees.

EXHIBITS
Featuring the latest in music technology and equipment, merchandise, anc printing companies, magazines, music industry organizations, and much more.

panel topics
BASIC BUSINESS SET-UP: PROMOTION, ARTIST RELATIONS, LEGAL SPEAK, RADIO, PUBLISHING, EUROPEAN MARKETING AND PROMOTION, DJ'S/REVERSE/PRODUCERS, CD BURNING, DIGITAL COPYING/DUPICATION, BOOKING, MANAGEMENT, AND TRADING

CONFIRMED PANELISTS as of 8/1
Brandon Bakshi, BMI Europe
Lesley Bleakley, Beggars & Co
Carmen Caparica, Fly Life Music
Iggy Cohen, The Music Connection
Bill Coleman, Peace Black Productions
Lamie Cooper, Club Planetcom
Gary Ford, ASCAP
Eddie Goren, Neo Records
Mark Kemp, Globo Corp.
Jürgen Konwilowski, Radar
Blake Lawrence, XM Satellite Radio

Shane Levy, Moonshine Vocal
Amrit Birdach, Azzura
Murah Misawa, Talent Music Business Solutions
Et'Yeman, Music Publisher
Eco O'Malley, Next Plateau
Core Robbins, Roboille Entertainment
Bar Streilwein, Exec. Vice/WRU
Richard Stump, Cherry Lane Music Publishing
Nicole Skovler, Music Publisher
Larry Tee, Mogul Electro
Sherry Valenti, Bug Music

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**Foster Finds ‘Another Way’ To Tap Country Radio On Dualtone**

BY SEAN ROSS

Airplay Monitor

NEW YORK—In the late ’90s, it looked like Radney Foster might have been finished with country radio. He had transferred from Arista Nashville to KRSR (Rock Country) Fresno, Calif., in 1990, a year after a 1988 hit for Foster’s seminal country/rock duo Foster & Lloyd, was a last-minute addition to his first Dualtone album, last year’s live You Ready for the Big Shoe?, and became a surprise hit at a number of stations, including the influential KPLX (The Wolf) Dallas.

Now, Foster and Dualtone are already seeing indications that “Ordinary Angel,” the first single from the newly produced Another Way to Go (due Sept. 10), may also generate response at country radio.

“Ordinary Angel,” which Foster calls “a celebration of people doing the right thing,” salutes Laura McCray, the late matriarch of Foster’s church and a veteran of the civil-rights movement. Foster’s father, a lawyer who rejected a client from an abusive marriage by having her live with his family for nearly a year; and Dave Fontana, a New York firefighter killed last Sept. 11.

As Foster has often said, when we heard it the first time, Dualtone co-founder Dan Harrington recalls, “That’s the kind of response we’re getting from people at radio as well.”

Foster’s father, a lawyer who refused to take a case that involved an abused woman, “when she had the first time,” Dualtone co-founder Dan Harrington recalls, “That’s the kind of response we’re getting from people at radio as well.”

Foster and Harrington then encountered an independent label, because they’re providing so much to some guys who are willing to pay, Foster says. “They’re charging us a little over the line, but they’re not a lot of money and a lot of hope. If you’ve got a good record, those guys in radio are going to pay it.” While it may not be as easy to break a record on an indie, “for the most part, those guys are still looking for good music—or I like to think so.”

**A NEW THOUGHT PROCESS**

An outspoken advocate of artists’ rights even before those issues came to the fore during the past year, Foster says his Dualtone pact is really a joint venture that gives him the “free"-

to-do exactly what I want to do—right now. If they don’t make any money, I don’t make any money. But if they do make any money, I don’t.

**RETURNING TO THE ROAD**

Foster, who is booked by the William Morris Agency, plans to return to the road in September. Harrington says Dualtone is planning a radio and RMG distribution breakthrough for “Outlaw” and Foster’s “Ordinary Angel.”

“Dave is ready for this to happen, because he’s been working on this for a long time,” Foster says.

**WHOS THAT MAN**

Toby Keith says he is often misunderstood. “Take, for example,” Keith says, “I debut on both The Billboard 200 and The Top Country Albums chart (Billboard, Aug. 10). It remains atop the chart this week.

Always outspoken and passionate about his beliefs, Keith has recently gained a reputation for being a bit controversial. Chalk that up to his big hit, “Crazyville: The Red, White and Blue (The American).”

The song, which Keith wrote a few days before the Sept. 11 terrorist attacks, was lambasted by many critics but stuck "for all he's worth," "Dahmer" and those who have "a tremendous amount of hate for God."

For the record, Keith says that isn’t exactly the message he was trying to convey. But no matter. Keith’s fans seem to have no trouble understanding him.

**ON THE ROAD:**

Keith performed the song at shows for the troops during a tour of military bases in the Balkans, as a way to let the soldiers know how they could get a copy of it for their families. They sealed the deal, and Keith soon recorded it, never imagining the uproar it would later spark.

**By Phyllis Stark**

As is now widely known, Keith was bumped from an ABC-TV Fourth of July special—during which he says he was scheduled to perform the single—after ABC anchor Peter Jennings, who was hosting the show, reportedly objected to the song. In the aftermath of that event, Keith says he walked out on several broadcast interviews in which the hosts "wanted to buzz-saw my head off."

Country radio pro-

grammers, however, embraced the single and took it to No. 1 on the Hot Country Singles & Tracks chart.

Throughout his career, Keith says he has always felt like a "slave to the system," whether through radio or, even through edgy material like "Getcha Some," "Wanna Talk About Me," and his duet with Sting on the remake of the latter’s “I’m So Happy (I Can’t Stop Crying).”

"I’ve never had a problem with radio, even in my leanest years," he says. "The one thing I always had was No. 1 songs. . . . There is still a group [of programmers] that jumps up and lets their voice be heard if we do something a little out of the box, but it’s not about me trying to see what they’ll let me get away with. Country music is changing, I always felt like I was more on the cutting-edge."

**ON THE ROAD:**

Arthur Buenahora is promoted from creative director to senior director of creative services and production at music publishing firm Sony/ATV. He has worked for the company since 1995.

Eric Hurt joins Joe Scalise Productions as creative director. Hurt previously was with FrontPage Records.
### Top Country Albums

**Week Ending August 11, 2002**

<table>
<thead>
<tr>
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<tr>
<td><strong>#1</strong></td>
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<tr>
<td>Toby Keith</td>
<td>Unleashed</td>
<td>MCA Nashville</td>
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<td>1</td>
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<tr>
<td><strong>#2</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Kenny Chesney</td>
<td>No Shoes. No Shirt. No Problems</td>
<td>Rca</td>
<td>3</td>
<td>2</td>
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<td><strong>#3</strong></td>
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<td>Martina McBride</td>
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<td>Curb</td>
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<td><strong>#6</strong></td>
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<td>Darryl Worley</td>
<td>I Miss My Friend</td>
<td>Curb</td>
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<td>Kenny Chesney</td>
<td>Love Like That</td>
<td>Rca</td>
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<td><strong>#9</strong></td>
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<td>Set This Circus Down</td>
<td>Capitol</td>
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**Greatest Gainer**

- Craig Morgan: Everywoman

**Pacesetter**

- Tim McGraw: Set This Circus Down

**Hot Shot Debut**

- The Family Album: The Family Album

---

*Note: Certification information is also provided, indicating the number of units shipped.*
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<td>HEBERT STREET RECORDS</td>
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<tr>
<td>THE ONE</td>
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<td>RCA NASHVILLE</td>
<td>6</td>
<td>4</td>
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<td>I MISS MY FRIEND</td>
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<td>ISLAND RECORDS</td>
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<td>CAPITOL NASHVILLE</td>
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<td>WARNER BROS. RECORDS</td>
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<td>Tracy Byrd</td>
<td>小さく印刷可能なメタリックメーカー</td>
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<tr>
<td>I KEEP LOOKING</td>
<td>Sara Evans</td>
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Rumbia Kings Segunda Etapa (The Rumbia Kings Phase Two).

Unlike Shhh!, which mixed cuba and R&B in English and Spanish, the new disc is predominantly a cumbia album. It will also include a new brass section and a vallenato accordion that changes the sound "a little bit," Quintanilla says.

Although Quintanilla continues to write with partner Cruz Martinez, he has also flown in DJ Franz from Mexico City. "Some of the songs we're putting together have a little bit more rap in them, so he's coming down and helping us with a lot of street lingo, but in Spanish," says Quintanilla, who has also spoken with Mexican duo Sin Bandera about a possible collaboration.

The album's probable first single, which Quintanilla did not want to identify, has already been recorded.

IN THE PILOT SEAT: Songwriter Jorge Luis Piloto, whose track "Quién Ese Hombre" (Take That Man Away From Me)—as performed by Pilar Montenegro and produced by Rudy Perez—topped the Billboard Hot Latin Tracks chart for 12 weeks this year, has signed an exclusive worldwide publishing deal with Universal Music Publishing Group (UMPG) Latin America.

The deal gives UMPG control over Piloto's back catalog and his new tracks. Piloto, who has written tunes for such artists as Chayanne, Jerry Rivera, Jali Velasquez, and Olga Tanon, won ASCAP's first Latin writer of the year award in 1993. "It's unusual when a catalog of this size moves from one company to another," says Ivan Alvarez, senior Latin America VP for UMPG Latin America. "His whole catalog is going with him, and he's such an important figure in this industry."

In other publishing news, Pablo Montero has signed with EMI Music Publishing Latin America, while Luis Eduardo Ochoa—who co-produced and co-wrote Shakira's Pies Descalzos (Bare Feet) and has continued to work with her through Laundry Service—has signed with Sony Music Publishing.

WHAT'S THE CONEXION? Just how similar are Alex Lora of El Tri and Ozzy Osbourne? Similar enough that MTV Latin America in Mexico has been taping vignettes—à la The Osbournes—for the Lora family for broadcasting on MTV's new Mexican co-based show, Conexion. So far, there aren't any plans to turn the snippets into a full-fledged reality show. El Tri debuted at No. 71 on the Billboard Top Latin Albums Chart with No Te Olvides de la Banda (Don't Forget the Band) on Warner Music Latin.

CHART NEWS: Jerry Rivera's Valeta May Alto (Fly Very High) jumps from No. 32 to No. 22 in its second week on the Billboard Top Latin Albums chart. Rivera's second pop album nevertheless has a handful of salsa tracks, which he says fans were requesting of him. The album marks Rivera's debut as a composer: He co-wrote two tracks and wrote one on his own.

"In the past, I've always written my verses and sonnets [improvisatory sections]," says Rivera, who was encouraged to write by his brother. "And that helped me a lot, because it gave me a lot of knowledge about creating melodies, lyrics, and rhythms."

Risky Business: Los Temerarios

BY LEILA COBO
MIAMI—Twenty-five years ago, brothers Adolfo and Gustavo Angel—barely in their teens and living in a tiny, Mexican outpost—rounded up their cousin, Fernando Angel, and decided to form a band. They called it Los Temerarios (the Daredevils)—a name full of bragadocio for kids their age, and during gigs, they played all sorts of music. Nearly three decades later, Los Temerarios have more than lived up to their name: They are one of the best-selling romantic Mexican groups in history, regularly racking up sales of 1 million units and beyond, thanks to Adolfo's plaintive love songs and Gustavo's sweet tenor. The combo is so dynamic that, for the past 12 weeks, a collection of the group's older hits—Historia Musical (Musical History) on Disa—has remained in the top 10 of the Billboard Top Latin Albums chart, while their newest release, Una Lagrima a la Voz (A Tear Is Not Enough) on Fonovisa, has remained at No. 1 for five weeks. During a touring break, Temerarios songwriter and the oldest (and most talkative) brother, Adolfo, talked to Billboard.

How did your first album come about?

I would take our little demos to the record labels, and they would all say, "This is very good. Come back in February." And it was March. So, since no one wanted it, we decided to make our own album, and we paid for it with what we got from our parents. We released it, we advertised it, and the audience would promote it ourselves and take the albums to radio stations. And I would take them to record stores and leave them on consignment and if they sold, I would get paid. Our audience would promote it, and then we would push it. We went to sell 5,000 copies, and I had to say, "Hey, send me another thousand," the people from Sony—CBS then—came over, and we signed a contract. Didn't even look at it. Just signed. That was around 1983. And the guy in charge was a Mr. Hermada. I would always speak to him on the phone, and he called me Mr. Angel. And when he met me, he asked, "And where is Mr. Angel?" Because I was a kid of 17, 18 at the time.

Did he remember?

No. He didn't remember a thing. He didn't know who Los Temerarios were. And that was the beautiful thing. I said, "You helped us. If you don't remember, it doesn't matter. The important thing is that you know we're thankful." He started to cry.

Let's talk about the album. Are you one of those people who says, "Everybody's in, I'm writing?" Or do you sit in a bar and say, "Oh, I'm inspired!"

That's not fair. And they said, "Ah, you won't play?" And they called the cops, sons of b**kers [So we said] "Sirs, of course we'll play two more hours." And later, the guy from the hotel called—Mr. Pelajo [Gustavo and Fernando acknowledge the name]—and he gave us work, some cash, and food, and [when we played] our bar would fill up. And 20 years went by, and one day I went to Mazatlán and phoned him. [Gustavo interrupts: "You did that?] Yes. You didn't know this, did you? And I said, "Is Mr. Pelajo still there?" They said, "The son?" I said, "No, the father." And they said, "He doesn't come around anymore. He's too old. Who's this?" So I told him, and I said just wanted to thank him because he had helped us 20 years ago. And they gave me his home phone number, and I called him.

Spears Explains Mexico Cancellation

BY TERESA AGUILERA
MEXICO CITY—For the first time in recent memory, a concert in Mexico City was canceled because of rain. Britney Spears' July 28 performance at Pori Sol ended barely 15 minutes into her set, when she left the stage, saying, "I'm sorry, Mexico. I love you. Bye," according to printed reports. Spears reportedly took a van to the airport, where a private jet awaited her.

In a statement released the following day, promoter Ocesa Presen- ta explained that the artist had felt endangered by the rain and light- ning. In the same statement, Spears apologized for the unexpected can- cellation. "The Mexican fans are some of the best in the world," Spears said. "However, for the security of my company and my artists, as well as for the show's quality, I had to suspend my performance." The refund- ing of tickets, which ranged from $25 to $200, began Aug. 5.
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Crescent Moon Records and Sony Music Congratulate

GIAN MARCO

THREE LATIN GRAMMY NOMINATIONS:
- RECORD OF THE YEAR
- BEST NEW ARTIST
- BEST MALE POP VOCAL ALBUM

"Gian Marco is an outstanding singer songwriter. A true poet with talent & soul beyond his years. It is not often that someone that has been in the industry as long as I have looks up to a young newcomer. Gian Marco represents hope for the future of our music." - Marc Anthony

"When you meet him for the first time, he lets you into who he really is. An amazing person, an amazing songwriter and outstanding singer. A voice so sweet that it resonates every feeling and every emotion in a song." - Jaci Velasquez

"Gian Marco is a true talent. He's been in the industry longer than most people think and he looks up to a young newcomer. Gian Marco represents hope for the future of our music." - Emmanuel

"Gian Marco is a voice so sweet that it resonates every feeling and every emotion in a song." - Jaci Velasquez

"Gian Marco has discovered an original form of creating which dwells a different path in the Latin horizon." - Luis Merino (Managing Director of Leisure & Entertainment-Grupo Prisa)

"A Gian Marco lo conozco desde que me lo descubrió Emmanuel, mi compadre, en un hotel de Lima, y con la primera canción que me cantó sentí que aquel muchacho había rodado y conoció el lado amargo de la vida y tenía urgencia por decirlo, por contar, y era un chorro, una cañada, un manantial inagotable que moló mi alma y aún sigue empañando el cielo." - Manuel Alejandro

"Desde la voz de la canción popular de siempre, Gian Marco ha encontrado una manera de hacerla nueva, fruto del mestizaje cultural y una sensibilidad que lo alumbró y lo frasipasa." - Hernando Zuniga
WHO SAYS HARD WORK DOESN'T PAY OFF?

BEST NEW ARTIST

- **** - Los Angeles Times, Miami Herald
- Best Latin Singer (Best of Miami 2002) - Miami New Times
- 2002 Latin Alternative Music Conference performance
- Appearing on "One World Jam" TV Special
- On tour this Fall
- New single "Mi Sufrimiento" shipping to radio now!

BEST POP FEMALE ALBUM

- **** 12 - Miami Herald
- MTV Latin America #1 video, Top 20 Countdown
- MTV VMA's International Viewer's Choice Nominée (Latin America)
- 2002 Latin Alternative Music Conference performance
- Appearing on "One World Jam" TV Special
- On tour with La Ley in Mexico this month
- "Viaje Infiinito" single ranked Top 20 Latin Alternative Radio Airplay

BEST POP INSTRUMENTAL ALBUM

- The original Ibiza DJ and the godfather of chill-out
- "A legend as a maestro of chill out/ambient music" - Billboard
- 2002 Winter Music Conference performance
- Currently in rotation at Smooth Jazz radio nationwide

ARE PROUD TO SUPPORT AND CONGRATULATE
MAVERICK MUSICA'S LATIN GRAMMY NOMINATED ARTISTS

Building on the leading brands in music television, MTV Español, available on 600 cable systems, DirecTV, and the Dish, and VHUno, available on 250 cable systems, deliver a full musical spectrum for U.S. Latinos.
BY RANDY LUNA

SAN JUAN, Puerto Rico—The ninth edition of Premios Tu Música, the only awards show geared toward Puerto Rican artists and that country's market, received a boost this year via a new relationship with the Univision Network, which will broadcast the awards on the Telefutura network in the U.S. and locally on Univision Puerto Rico. Following the announcement of the deal, an array of international superstars confirmed their assistance or said they would perform at the awards.

Soraya Sánchez, founder and executive producer of the event, says: "[Because] they will be broadcast via Telefutura, it gives Latinos in the U.S. a chance to see what happens here at a musical level. At the same time, our [artists] will receive more exposure there." In addition to the usual categories, Premios Tu Música also gives awards for specialized categories specific to the Puerto Rican market, such as best national Latin rock album and best national rap album.

The awards show previously only aired locally, on TV station Teleonce, which was purchased by the Univision Network earlier this year.

The awards show will be broadcast Aug. 24, one day after the event takes place at Centro de Belas Artes in San Juan. Artists scheduled to perform include Juanes, Thalía, Pablo Montero, Ednita Nazario, and Elvis Crespo. Artists confirmed to attend include Olga Tañón, Luis Fonsi, Gilberto Santarrosa, Alejandra Guzmán, Sin Bandera, Gisselle, Jacci Velasquez, Limite 21, Melody, Diego Torres, and Melina León.

Sánchez says, "Even though Puerto Rico is one of the most important markets for Latin music in the United States, there was no award that would reflect the success of the music being marketed here. Through the years, [the awards] have gained enormous credibility, because they summarize what happens in the music industry here." Sánchez is also co-owner of Acisum Group, a concert promoter, artist management, and TV production company that produces Anda Pal Cara (Go to Hell!), a top-rated local TV show that is broadcast at 10 p.m. every weekday via Univision Puerto Rico.

Nominees for Premios Tu Música are elected by an awards committee that selects the five most successful albums in terms of the positioning of the artist in Puerto Rico. From that list, 500 music industry professionals, including radio programmers, music journalists, and retailers, select the winners.

TO OUR READERS
America Latina will return next week.

NEW AND NOW: For the past five years, Dee Dee Bridgewater has frequently performed the music of Ella Fitzgerald, first heard on the 1997 release Dear Ella, and again on 2000's Live From Yoshi's (both on Verve). Rather than losing herself in the enormity of feting such a be

loved force in American music, Bridgewater wrapped Fitzgerald's classic material around herself like a comfortable coat, modeling the songs with style and grace yet indelibly confronting them with her own sense of purpose. "I had a beautiful walk with Ella for the past few years," Bridgewater says, "but it came time for me to find music that I can call my own." On This Is Now (Verve, Aug. 6), Bridgewater continues to explore facets of her dynamic persona by diving into another classic songbook, that of German-born composer Kurt Weill (1900-1950). As many of Weill's songs were originally written for the theater, their dramatic flair makes them perfect for Bridge
d water, who often divides her time between singing and acting. "Each Weill song is different, and each has its own personality," she says. "I had to record each song in its own style. This is the first project I've done that shows both sides of me, the actress and the singer."" Rather than record a set of Weill's best-known songs, Bridgewater chose material written after the composer emigrated to the U.S. in 1935, songs that she says are "much lighter than the dark, heavy material usually associated with Weill. The songs I chose have a positive feeling and some humor as well. They lend themselves to being acted out." Bridgewater also found the unorthodox structures of Weill's songs to be "a challenge, and a challenge always appeals to me. You have to really concentrate when you are singing these songs, because the melodies and arrangements are so outside the box."

To accent the dramatic overtones in each song, Bridgewater and her first husband and frequent collaborator Cecil Bridgewater arranged the material to highlight the vignettes that are woven into each song's lyrics (pianist Thierry Eliez arranged the title track, a meditative ballad "Lost in the Stars"). Such songs as "Stranger Here Myself" and "September Song" swing boldly, while the French "Chante la Vie" and the "Billbo" hint at the world music direction that the singer hopes to explore on future projects. "I am like a sponge," she says, "and when you are living with a.o. Carmen, you soak it up and it becomes part of my own music."

Although Bridgewater moved to Nevada several years ago, she retains her home in France, where she says she has greater creative opportunities than in the U.S. "I can be myself in Europe, because I never feel any racial overtones in anything I do. I act and I sing with folk artists, rock artists, and jazz artists and never feel tied down to what is supposedly expected of me. Jazz artists are also held in higher regard in Europe, where I can sell out halls that hold 2,000 people," she continues. "The audience there is bigger, and they respond more enthusiastically than they do in the United States. When people in Europe hear that a jazz artist is going to perform, they come out en masse. In the United States, everything is about selling in large numbers, and that is the worst enemy of jazz. When the young lions didn't sell the way it was hoped, they all ended up without a record deal. Putting marketing before creativity destroys the creative spirit at the heart of the music."

Bridgewater plans to focus on composing songs of her own in the coming years, which she expects will deal lyrically with "deep social issues that I feel are important enough for me to address in my work. You can speak about issues in music," she says. "but it has to be done in a way that people will understand that something is important to you without hitting them over the head."

This Is Now was produced by Bridgewater, who hopes to continue nurturing up-and-coming artists, not only by featuring them on her recordings but also by acting as a producer and helping them find their own voices. "Eventually, I plan to go behind the scenes and help others," she says. "If you have some type of celebrity, it should be used to help others and give back to the music."
Hiatt Adds His Growl And Music To Disney’s ‘The Country Bears’

BY JIM BESMAN
NEW YORK—With a singing voice frequently compared to a growl, John Hiatt would be the perfect candidate for a part in the new Disney family film The Country Bears. But thanks to “one of those synergistic scenarios,” as BMG Music Publishing director of film and TV Michelle Belcher calls it, Hiatt is not only the singing voice for country try bear Ted Bedderhead but also the composer of seven of the film’s soundtrack songs (“Where Nobody Knows My Name” appears on it twice) and performs on five songs himself—with E.G. Daly, Krystal Marie Harris, Jennifer Paige, Don Henley, and Bonnie Raitt also singing Hiatt compositions.

The movie is a live action/animated musical comedy centering on a young bear cub who tries to reunite his favorite rock group (the Country Bears) for a charity concert. One of director Peter Hastings’ biggest challenges was to come up with the appropriate music. Hastings knew he didn’t want the short novelty songs and found at the Disney theme parks’ Country Bear Jamboree attraction, which was the origin of the movie’s concept. But he did want music that could span a variety of roots music genres without focusing on a single style.

Hiatt, a BMG Music Publishing writer, uniquely fitted the bill. “Michelle and I had a lunch meeting with [Country Bears] music supervisor Nora Felder, and we mentioned Hiatt because he was so obvious,” BMG Music VP of film and TV Ron Broitman recalls.

Belcher adds: “Nora was a big Hiatt fan, and we set up a meeting the next morning for the producers, director, music supervisor, and Hiatt’s manager, who happened to be in town.”

Everything “jelled immediately” on the creative level, according to Belcher, and the whole crew flew up to Portland, Ore., to catch a Hiatt concert tour stop and meet with the singer/songwriter to see if he was interested in composing original music for the film.

Bethan Begiortman, notes, “(John’s) so down-to-earth and rootsy, with an American feel that works well with the same elements in the film.”

Belcher says that the day after Hiatt came on board, he wrote seven new songs. The prolific output, plus Hiatt’s involvement as a character, is highly unusual, she says, and helps set him up in the film community for future soundtrack projects.

“It shows that a ‘signature’ artist like John Hiatt can add value to a film’s music,” Belcher adds. “There aren’t many artists out there like that, where you want that signature sound throughout the whole film [and where it helps flesh out the storyline of the film [through] his voice, his songs, and the other artists performing his songs.”

Broitman adds that from the publisher’s perspective, “we may not see another opportunity like this for a long time: It’s a rare situation to have one of our key writers so tied into the music of a film—and very difficult to pull off.”

Belcher says, “We’re using [the soundtrack] as a ‘calling card’ to get John work in upcoming features, since it’s not just one song and shows how much he can contribute to one project. Certainly it will open doors for him.”

Belcher adds that BMG Music is informing its affiliates of Hiatt’s The Country Bears involvement and that Hiatt will be visible on late-night TV outlets as part of the film’s and soundtrack’s promotion.

Broitman, meanwhile, anticipates a “positive impact” on Hiatt’s back catalog resulting from his prominent presence on the soundtrack: “There’s always strong interest in his catalog, but this should spike it a bit—and we’re banking on it.” Broitman expects increased requests for licensing Hiatt songs for other films, TV shows, and commercials. “A lot of people are really excited to see something like this—the scope of involvement one writer can have in a film.”

In response to Hiatt’s enthusiastic about Hiatt’s participation in The Country Bears, Belcher also notes that Hiatt was the right type of artist. “He’s not like Billy Corgan, or the hot, new, young rock artist that everybody goes after, but a career artist,” Belcher says. “So for a film company to think deeply enough to go after an artist of his caliber—as opposed to the flavor of the week—is a special thing.”

Belcher gives special credit to the film’s music supervisor for recognizing the veteran songwriter’s talent: “If it hadn’t been for Nora Felder’s vision and appreciation of his music, I don’t know if it would have gone this deep.”

FARIAN’S DREAM: Sony/ATV Music Publishing Germany capped its best fiscal year ever by signing German Euro-dance king Frank Farian to a long-term publishing deal.

The Sony/ATV Music Publishing agreement includes worldwide representation of Farian’s newly created AME Music Publishing and involves all future publishing activities, as well as acquisition of his entire back catalog. This includes such major hits as “Where Do You Go,” “Brown Girl in the Ring,” “Be My Lover,” “Please Don’t Go,” “Daddy Cool,” “When I Die,” “Ma Baker,” “Rivers of Babylon,” “Rajan,” “El Lute,” “I’m Gonna Miss You,” and “Gotta Go Home” for artists including Boney M., Eruption, FAR Corporation, Meat Loaf, Milli Vanilli, No Mercy, and La Bouche.

Farian, who was previously repped by indie publisher Meisel in Germany and BMG elsewhere, has called the deal “a dream come true” for all parties involved. “It was clear from the first meeting that this was going to be a true relationship between two parties,” says Mike Weller, Sony/ATV Music Publishing Germany VP of Kenya, Switzerland, and Austria (G/S/A) and Central Europe. “Finally, he decided to give in.”

Sony/ATV Music Publishing president Richard Rowe calls the Farian acquisition “a true jewel in the crown” for the company.

“We try to go after the best of what’s available in music publishing, and when Farian told me there was a chance to talk to Frank, I literally couldn’t believe my ears,” Rowe says. “We’re working with a unique talent, redefining one of those eras of music that will go on and on and on, and we’re in a dream to have been able to sign him.”

Farian is now based in Miami and is working on the next No Mercy album and new acts Norissa, Mercy, Mercy, the B-Babes, and DJ.

“Songwriting is my passion, and to have new songs and new artists in the studio is what I need,” he says. “I’ve known Mike more than 20 years, so Sony is the best partnership for my new vision for my work.”

Sony/ATV aims to start putting packages together and giving a new lease on life to Farian’s old songs, according to Rowe. “But the new things he’s doing are so incredibly important, it’s not the end of the book but the start of a new chapter.”

Indeed, Rowe cites Farian’s continued creative energy as the key to his future success at his new home. “He’s still very busy and full of passion—and that’s what we’re excited about,” Rowe says. “When you make these acquisitions, it’s not a case of buying lots of catalogs and occasionally songs get used and you make some income. [Rather], it’s strategically buying a few very good things—Nile Rodgers, Bert Berns, Frank Far- rian—and focusing on them and trying to make those people feel we’re the right place to be and that they made the right decision.”

Adding that Farian has “lots of fingers in lots of pies,” Rowe does single out one upcoming project: a film loosely based on the notorious history of Milly Vanilli.

BUGGING A MAJOR: Bug Music will administer the copyrights of Major Songs, the ASCAP-affiliated company headed by Michael Sigman (Billboard, April 27). The firm owns the majority of the writer’s share of the key songs written by Sigman’s late father, Carl Sigman, and is adding others as their renewals come due.

Major Songs has also signed several contemporary writers, including the songwriting duo of Thomas Beatty and Gabriel Kahane, two Brown University students who wrote “Straight Man,” which won the Kennedy Center American College Theater Festival’s Musical Theater Award—the nation’s highest honor for a college musical. Additionally, the firm has administrative deals pending with major publishers in Japan, the U.K., Germany, and Sweden.

Sigman now wants to demo some of his father’s lesser known compositions with an eye toward the Nashville market and is soliciting new versions of Sigman classics. To this end, A&R veteran Gregg Geller is producing a three-disc Carl Sigman overview for use as a promo piece.

**Mercy, the B-Babes, and DJ**

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**Lavyne’s A.I.I. Proves That Hits Can Be Made In The Living Room**

By Christopher Walsh

NEW YORK—All eyes are on Elvis this month, the 25th anniversary of his death. The upcoming Elvis 30 #1 Hits (BMG) will showcase Presley’s RCA hits as never heard before (Studio Monitor, Full Flash, July 13), while just as noteworthy is the marriage of old and new as heard in “A Little Less Conversation,” credited to Elvis Presley vs. JXL, which spent four consecutive weeks atop the U.K. singles chart and has reached No. 50 on The Billboard Hot 100.

A New York apartment may seem an unlikely site for the mastering of Junkie XL’s remix, but for mastering facility a.i.i. digital, “A Little Less Conversation” is just one of many high-profile recordings taking advantage of proprietor Drew Lavyne’s expertise.

Though there is little to suggest a professional mastering facility within, a.i.i. digital has nonetheless attracted an impressive number of clients, including Dave Matthews Band, Sting, Aretha Franklin, and Santana.

Lavyne’s mastering career came out of his A&M experience in the early ’90s. “I started as an intern at SBK when I was in college,” Lavyne says. “I was in the mail room and worked my way up. Instead of going to graduate school in 1991, I decided to start my first day of work—they hired me on the spot. SBK, EMI, and Chrysalis merged by ’93, things were getting a little shaky there and I was heading for the hills.”

Lavyne had acquired some equipment during that time, including an Alesis ADAT S-8 track recorder, and was learning the recording arts. “Ron Fair, who was my mentor, got me all this gear,” Lavyne recalls.

Like “A Little Less Conversation,” a.i.i. digital features a combination of old and new—with the digital realm, at least. An Apple dual 800 MHz G4 computer serves as Lavyne’s workstation. Peak 2.6 software from BVAS and the Linear Phase Equalizer and L2 Ultramaximizer from the Waves Mastering bundle are Lavyne’s main mastering tools.

“The L2 is the update of their L1,” he explains. “It’s outrageous. You can throw 10dB of gain on something and it doesn’t clip or anything. I also think their Renaissance compressor is phenomenal. I’m a big fan of the latest Waves stuff. I’ve tried everything, and theirs just sound the most transparent.”

Lavyne also employs Digidesign’s Mastering CD program for CD authoring and Logic Audio for multitrack work. Alongside all this, though, is Digidesign’s Sound Designer II—“I guess you could refer to it as Vintage Digi gear, all of 10 years old,” Lavyne says—and a pair of the popular—but-discontinued Yamaha NS-10 nearfield monitors.

“L2.1 digital represents proof that technology has enabled the existence of a professional studio in a moderate-sized apartment. ‘The gear is attainable,’” he says, “you can make an Elite record out of your living room.”

When he left EMI, he went to RCA. (Fair is now president of A&M Records.) Lavyne’s association with Fair led to editing work for cuts from the Dave Matthews Band’s Under the Table and Dreaming. Many of his former co-workers at EMI, meanwhile, had moved on to other projects, and Lavyne quickly found himself in demand.

An obvious augmentation is the 002’s control surface, an eight-fader interface employing the same technology found in Digidesign’s Control24 interface. The keyboard surface allows tactile manipulation of most Pro Tools software features, as with the Control24 and ProControl hardware found in many professional studio environments. Yet, Digi 002, which is scheduled to ship in September, carries a $2,495 list price.

Digi 002 follows the 001, and, most recently, the Mbox, a two-input “micro studio” featuring Focusrite preamplifiers and USB connectivity to a laptop or desktop computer. Digil 002 comprises elements of both, but, by virtue of its interface, presents a more professional recording/editing/mixing solution.

Was Digidesign aiming to offer another professional-or-project-based product in the 002? “That’s always a hard question to answer,” production manager Robert Campbell says, “because the user base varies so much. We created 001 strictly for the home, but if you walk into a bunch of professional studios, you’ll see it in their B room or in a little edit room off to the side. And they’re using it to do real-world, professional work that they’re billing customers for.”

“Our design philosophy here is definitely ‘quality,’” Campbell adds. “It’s the same engineers who do our TDM and our professional lines as our other stuff. While we do have to make some compromises to hit cost goals, both for us and the customer, we try to keep as much of the same design philosophies between the two families intact. Hobbyists can use it, home studios can use it, and you’ll see it in professional studios as well.”

Key features of Digi 002 include 96kHz compatibility, eight analog inputs, eight analog outputs (plus separated 8x8 ADAT I/Os), and a complete CD and ADAT optical I/O. Digidesign also employs Digidesign’s Mastering CD program for CD authoring and Logic Audio for multitrack work. Alongside all this, though, is Digidesign’s Sound Designer II—“I guess you could refer to it as Vintage Digi gear, all of 10 years old,” Lavyne says—and a pair of the popular—but-discontinued Yamaha NS-10 nearfield monitors.

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**Revolution 2:** Having already revolutionized modern recording, Digidesign’s latest product announcement is yet another manifestation of the creativity that has engendered the Daily City, California-based manufacturer’s influence in the digital audio production market. Digi 002, a FireWire-based Pro Tools “mini studio,” with integrated control surface, represents an elaboration on the 001—an earlier product aimed at the project studio market—with several key additions.

Introducing the Digi 002

by Christopher Walsh

**Waldorf’s 002:**

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**Waldorf’s 002:**
ARIA Honors Aussie Chart-Toppers

Awards Recognize Achievements Of Domestic Artists In Home Market

BY CHRISTIE ELIEZER
SYDNEY—The recent improved chart performance by Australian acts in their home territory has been recognized by the Australian Record Industry Assn. (ARIA) through a new marketing initiative. Aug. 1 saw the unveiling of ARIA's inaugural No. 1 Chart Awards in Sydney.

They honor Aussie artists who topped either the ARIA singles or albums chart between April 2001 and July 2002. A total of nine artists—several of whom attended the presentation in Sydney in front of an invited audience of media and music industry execs—were honored, the most successful being Kylie Minogue (FestIVAL Marshmoom Records [FMR]), who topped the charts here with the singles “Can’t Get You out of My Head” and “In Your Eyes” and their parent album, Fever. Another award went to Kasey Chambers (EMI), who earlier this year became the first local country act to top the singles (“Not Pretty Enough”) and album pop charts (Barricades & Briarwood) simultaneously.

The Whitlams, with third album Torch the Moon (Yak/Warner), and Brisbane band George, with its debut Polygama (FMR), also created waves by entering the ARIA album charts at No. 1 during the qualifying period.

 Indie Label ‘Triumphs’ In First Half

Vale Music Emerges As Market-Share Leader Based On Sales And AFYVE Figures

BY HOWELL LLEWELLYN
MADRID—Bolstered by the astounding success of music-driven TV talent show Operación Triunfo (Operation Triumphant; Billboard, Jan. 12), Spanish indie label Vale Music is claiming to be the first-half-share leader here, based on its own sales and figures published by Spain’s International Federation of Phonographic Industry affiliate, AFYVE.

The social and sales phenomenon is still selling huge quantities of CDs here, even though the series’ four-month run ended in March. It helped indie labels take an overall 40.4% market share, based on singles and albums shipped during the first six months of 2002; the five majors were left with only 59.6%. That first-half figure was boosted by Vale Music’s claimed 54 million euros ($53.2 million) worth of shipments in the six-month period. Although the AFYVE does not divide its units figure for independents to show the market share of individual indies, Vale’s shipments would account for nearly 24% of the AFYVE total market value at trade prices of 231.9 million euros ($220 million) from Universal (19.7%); Warner, 15.3%; Sony, 12.6%; BMG Arista, 10.6%; and EMI/Virgin, 1.4%.

The figures mark the first time that the AFYVE has issued first-half results; they were released only hours before the start of Spain’s traditional month-long holiday break. No AFYVE or label executives could be reached for comment at press time, and the only comparison immediately available is for the whole of 2001, when revenue was valued at 458 million euros.

“We are honored to head the label market-share table, which reflects all the hard work we have put in,” Vale Music international exploitation manager Dany Molina says. "The label was created in 1997, so the remarkable thing is the speed with which this has happened."

“Even before Operación Triunfo, we were on a par with some majors, with about a 10% market share, because of our dominance of the Spanish dance music scene," Molina continues. "We are aiming to build an international catalog whose artists progress and do not fade after each season of Operación Triunfo."

The second Operación Triunfo series, during which 16 contestants—chosen from 90,000 candidates—are enshrined for four months in a fame “academy,” begins in October. Vale Music has sole rights to all CDs by the 16 contestants during the first TV series and to most of their solo records since then, although certain artists have released projects through joint ventures between Vale Music and majors. In the majority of those cases, the units shipped are allocated to the majors’ totals for the purposes of the AFYVE’s statistics. Vale will also have the rights to release records from the forthcoming series.

Korean Labels Force File-Sharing Service To Close

BY MARK RUSSELL
SEOUL—After several weeks of legal wrangling, the Recording Industry Assn. of Korea (RIAK) has finally succeeded in shutting down South Korea’s most popular peer-to-peer music-file sharing service, Soribada.

The RIAK’s struggle to close the service began in February, when 16 members of the RIAK—which represents some 133 music labels here—filed suit against Soribada, claiming the service aided and abetted copyright theft and amounted to an almost 50% slice of the domestic market.

But the RIAK, Soribada, and industry experts differed on the interpretation of the injunction. The RIAK claimed that Soribada was to be completely shut down, and it moved to seize the company’s computer servers. On July 18, the RIAK sent bailiffs to Korea Internet Data Center (KIDC)—the server housing center where Soribada’s server management company, Hostech Global, is located—and attempted to seize computers. But according to Yang Jung-hwan, one of the two brothers who founded Soribada, the bailiffs came without the proper warrants. KIDC shut them out, saying the bailiffs were exceeding their authority as granted by the court decision.

After that, the RIAK went back to court, asking it to clarify its ruling. The court did so, giving added momentum to the RIAK’s actions. But Yang claims that “we do not believe the injunction means we should have to close. The court has not granted such authority to RIAK yet.” Yang says the injunction only orders Soribada to take steps so that it is not able to download and trade MP3 files of the songs listed by the 16 record companies who brought the suit and that the Soribada servers could not be used to provide that type of service.

Soribada at first hoped only to list copyrighted songs by the 16 labels, asking users not to download them. “But that turned out not to be feasible because of the volume of song,” Yang says. “Also, some of our lawyers were questioning whether such action would satisfy the court’s ruling. So we decided to shut down the service temporarily.” The service finally closed July 31.

Launched two years ago, Soribada quickly became Korea’s most popular peer-to-peer file-sharing service, amassing some 5 million members. The local music industry has blamed Soribada for declining music sales. The Seoul Prosecutors Office indicted the Yang brothers in 2001 for copyright infringement, seeking $75 million in damages, but the lawsuit is still ongoing.

Yang insists that Soribada did not encourage its members to load copyrighted music files from any of the record labels who brought the suit. He claims that, unlike Napster—which maintained a central server with all the songs available—Soribada is more akin to services like Gnutella and Audigalaya.

As in the U.S.—when Napster’s closing sent many of its users scouring for alternative file-sharing programs—the shuttering of Soribada is sending many Koreans to other services. RIAK chairman Park Kyung-chun says the association will try to shut down all file-sharing programs that violate its members’ copyrights.
### Hits of the World

**JAPAN**

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**ALBUMS**

**JAPAN**

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| RED HOT CHILI PEPPERS | 2 |
| LINKIN PARK | 3 |
| OASIS | 4 |
| A THOUSAND MILES | 5 |

**UNITED KINGDOM**

| BRUCE SPRINGSTEEN | 1 |
| RED HOT CHILI PEPPERS | 2 |
| LINKIN PARK | 3 |
| A THOUSAND MILES | 4 |
| SHOOT THE DOG | 5 |

**GERMANY**

| BRUCE SPRINGSTEEN | 1 |
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EUROCHART

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

Common Currency

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

ARTIST

THE NETHERLANDS

1. Underneath Your Clothes
   SHAKIRA
   CREMA /EPIC

2. We Will Rock You
   BRUCE SPRINGSTEEN
   COLUMBIA

3. UNDERNEATH YOUR CLOTHES
   SHAHRA
   SHAHRA /EPIC

4. RAMP I THE LOGICAL SONG
   SCOTTER RLS
   RLS

5. Underneath Your Clothes
   SHAHRA
   SHAHRA /EPIC

6. ANYONE OF US (STUPID MISTAKE)
   SCOTTER RLS
   RLS

7. LET ME BE THE ONE
   SHAHRA
   SHAHRA /EPIC

8. RED HOT CHILI PEPPERS
   THE RISING
   THE RISING

9. SHAKIRA
   LA LIBERTÉ
   INTERSCOPE

10. SHAKIRA
    LA LUNE
    EPIC

BELGIUM/WALLONIA

1. Underneath Your Clothes
   SHAHRA
   SHAHRA /EPIC

2. RAMP I THE LOGICAL SONG
   SCOTTER RLS
   RLS

3. UNDERNEATH YOUR CLOTHES
   SHAHRA
   SHAHRA /EPIC

4. ANYONE OF US (STUPID MISTAKE)
   SCOTTER RLS
   RLS

5. LET ME BE THE ONE
   SHAHRA
   SHAHRA /EPIC

6. RED HOT CHILI PEPPERS
   THE RISING
   THE RISING

7. SHAKIRA
   LA LIBERTÉ
   INTERSCOPE

8. SHAKIRA
    LA LUNE
    EPIC

SWITZERLAND

1. UNDERNEATH YOUR CLOTHES
   SHAHRA
   SHAHRA /EPIC

2. RAMP I THE LOGICAL SONG
   SCOTTER RLS
   RLS

3. UNDERNEATH YOUR CLOTHES
   SHAHRA
   SHAHRA /EPIC

4. ANYONE OF US (STUPID MISTAKE)
   SCOTTER RLS
   RLS

5. LET ME BE THE ONE
   SHAHRA
   SHAHRA /EPIC

6. RED HOT CHILI PEPPERS
   THE RISING
   THE RISING

7. SHAKIRA
   LA LIBERTÉ
   INTERSCOPE

8. SHAKIRA
    LA LUNE
    EPIC

SWEDEN

1. UNDERNEATH YOUR CLOTHES
   SHAHRA
   SHAHRA /EPIC

2. RAMP I THE LOGICAL SONG
   SCOTTER RLS
   RLS

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    EPIC

IRELAND

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8. SHAKIRA
    LA LUNE
    EPIC

MALAYSIA

1. UNDERNEATH YOUR CLOTHES
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   SHAHRA /EPIC

2. RAMP I THE LOGICAL SONG
   SCOTTER RLS
   RLS

3. UNDERNEATH YOUR CLOTHES
   SHAHRA
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Global Music Pulse

EDITED BY NIGEL WILLIAMSON

TOURIST TRADE: Ludovic
Navarre—aka Saint Germain—has
sold more than 2 million copies of
his acclaimed album, Tourist
(Blue Note/EML), and played in
excess of 250 sold-out concerts all
over the world since its release.
That tour will continue through
the summer. At the Nice Jazz
Festival last month, Navarre withdrew
from the nu-jazz/electro/ambient
circuit, preferring to share a bill with
more straight-ahead jazz heavyweights.
"For me, jazz is just a media or
commercial term," Navarre says. "I can't
describe my own musical style.
It's too mixed, but I'm very
influenced by the music of the '70s
and '80s." Navarre plans to
release a new album in early
2003. "I finish touring this sum-
mer, and then I'll be recording.
It'll be in the same spirit as
Tourist," he says, "but with a throw-
back to the simplicity of 1999's
Boulevard."

MILLANÉ KANG

PILLOW TALK: Having served his
musical apprenticeship from a
decade
spent in Rome composing for
Italy's film and TV, Funki Porcinie—
aka James Bradell—has
deployed an enchanting, eclectic,
free-form recording style and
cinematic tone. His fourth album,
Fast Asleep, released Aug. 6 via
U.K.-based indie label Ninja
Tune, is an ambient treat
accompanied by a nine-track DVD
that was premiered at London's
National Film Theatre last month.
Now based in the U.K., Bradell
tells Billboard about the inspira-
tion for the album: "I live in a tiny
village in the country with a
population of 200 people. There's
not even a shop or pub. So it's an
introverted place, and I think the
record reflects that."

CHRISTOPHER BARRETT

BRILLIANT TRADITION: The contin-
uing commercial strength of tradi-
ional Irish artists is highlighted by
the domestic success of Cork-born
singer/songwriter John Spillane,
whose second solo set, Will Be
Brilliant or What? (EML Ireland),

chart at No. 14 on the Irish
albums chart a week after its May 3
release. Spillane—a former
member of acclaimed trad group
Nemos—brought in Peter O'Toole
(of Hothouse Flowers) and Declan
Sinnott to produce the album,
which so far has spawned two
singles, "We're Going Sailing" and
"The Dance of the Cherry Trees."
Spillane's songs have been covered
by the likes of Sinéad O'Connor
and Christy Moore. He also recently
won a prestigious Irish-language
song contest for his collaboration
with Gaelic poet Louis de Paor on
"Bata Is Bothar." The annual
competition, called Reata 2002, is
organized by Gaelic-language
radio Station Radio Na Gaeltachta.
Extensive touring around Ireland
in support of the new album cul-
minated with an appearance at
Kilkenny's Source Festival as a
special guest of Paul Simon and
V. Morrison.

NICK KELLY

A SWEDISH/SENEGALESE JAM: In-
ternational collaborations don't merely expand the minds of
listeners but also those of the performers. When Swedish
bassist Elvira Frisell and Senegalese Kora (West African
harp) player Solo Cissoko were invited to the night in
Stockholm in 1998 to perform individually, they ended up in a
joint jam session. Four years later, the collaboration has
materialized into a record, Trekant/Takissaba (Source/MNW).
"On that first night," Frisell explains, "I told Solo I wasn't
used to improvising. But playing with him made me
relax and just go with the flow."
She adds that they have a contract with MNW to continue recording
as Elvira & Solo. A current Swedish tour has included several gigs as
part of Stockholm's 750th anniversary celebrations.

KAI R. LUTHFIS

SEEING DOUBLE: The video for veter-
aran Japanese rockers Eikichi Yaza-
wa's latest single, "Kusari wo
Hichiki Giri (Break the Chain)
(Toshiba-EMI), is a variation on the
Rip Van Winkle story, in which the
55-year-old Yawza meets his
30-year-old self in a dystopian
locale that looks something out
of Blade Runner. The clip was shot
in Los Angeles by director Eagle
Eldiss. Yawza's fans are noted for
their extreme loyalty. He first came
to the public's attention as the
leader of rock band Carol, going solo
in 1975. This year marks Yawza's
50th-anniversary tour. To mark the
anniversary, Yawza is embarking on
a nationwide one-man acous-
tic tour that includes two dates
(Aug. 14-15) at the Tokyo Inter-
national Forum.

STEVE McCLURE

www.americanradiohistory.com
Europe Hails ‘Lion’-Hearted Danko Jones

BY LARRY LEBLANC

TORONTO—Unlike fellow Canadian act Nickelback, Danko Jones is unlikely to be mistaken for a rock band. The Canadian punk rock band’s latest album, Born a Lion, shows the Toronto-based power trio—guitarist/singer/songwriter Danko Jones, bassist/band manager John Calabrese, and drummer Damon Richard—has zero bullshit rock’n’roll in the spirit of AC/DC, the Rolling Stones, the Ramones, and ZZ Top. A fan of hip-hop and blues, Jones brings those influences into his music as well.

Born a Lion was released May 13 in Europe by Swedish punk label Bad Taste Records; in Germany, Austria, and Switzerland, it was released May 21. Released July 23 in Canada on Danko Jones Records, the album is licensed to Universal Music Canada. Universal is slated to release it early next year.

Lead single “Sound of Love” was No. 15 on the Nielsen Broadcast Data Systems rock chart in Canada for the week ending July 29. “My goal is to bring it inside the top 10,” Universal/Island/Def Jam VP of promotions Paul Jessop says. “It’s a hard-rocking tune.”

The single, like several other album tracks, traces Jones’ tumultuous love life. He says, “I don’t talk about personal stuff, but songwriting is a great way to get revenge in a relationship.”

Paying Dues

Danko Jones staked it out on the Canadian club circuit for six years until Lund. Sanding: Bad Taste signed the name last year. That led to the March 2001 European release of I’m Alive and On Fire—a Collection of Songs: 1996-1999, a 13-song compilation of Canadian releases and unreleased material. (Bad Taste’s roster includes Swedish punk bands the Satanic Surfers and Log and Canadian act All Systems Go.)

Danko Jones has completed four European tours in 14 months, including a 40-date tour last year with Swedish sleaze-rockers the Backyard Babies. Later this month, the band returns to Europe—where it is beginning to pick up airplay—for several headlining dates and the Pukkel Pop Festival in Belgium (24) and the Lowlands Festival in Holland (25). Jones says, “What took us six years to do in Canada has taken us one year in Europe.”

The band landed at Bad Taste after Alan Nolan, frontman of Toronto punk rock band Trigger Happy, then left the label—passed the trio’s music on. “We had the CDs at the office for quite a while before listening to them,” Bad Taste GM Jonas Nilsson admits. “Then we heard they had more songs to make a full-length album. They didn’t, so we released a compilation.”

According to Nilsson, I’m Alive and On Fire has sold 20,000 units in Europe. He notes, “After the band toured with Backyard Babies, sales really picked up.”

During its first nine-country tour of Europe, Danko Jones landed key festival dates in Sweden, Denmark, and the Netherlands. “Hultsfred Festiva| [Sweden] was set from the beginning,” Nilsson recalls. “Then [Copenhagen-based booker] Tobbe Lorentz saw them perform and told the promoters of Roskilde [in Denmark]. There was an opening after a band canceled, and we grabbed it.”

Danko Jones is represented for bookings in Europe by Lorentz’s company, Motor, and in Canada by S.L. Feldman & Associates.

“When our first European tour was booked, I was prepared for the worst,” Jones confesses. “Who the hell knew who we were? We were a small band on a small label. By the end of the tour, we had been asked back to Roskilde, asked to tour with the Backyard Babies and to play on the Hives. The wheels turned so fast over there.”

Danko Jones’s first struttled onto Toronto’s downtown Queen Street music scene in 1996. There was a mystique to the sharply attired band, which refused all media interviews and spent two years concentrating on its live performance before recording.

The band released a five-song, limited-edition eponymous EP in 1998 on Sonic Unyon Records in Hamilton, Ontario. A year later, the six-song EP My Love Is Bold was co-issued by Danko Jones Records and Sound King Records in Toronto. It has sold 12,000 units to date. Jones says, helped by its alluring single “Bounce,” which blasted its way onto Canadian rock radio nationally. That led to Danko Jones supporting Canadian acts Sloan and Tricky Woo on national tours.

But the band failed to land a suitable deal with a major Canadian label. “The only offer we got was for a $5,000 demo deal,” Jones says. “We kept being told, ‘You guys just don’t have the songs.’ We knew we had the songs.”

Despite its newfound European profile, the band again suffered from a lack of support from a Canadian-based label when it sent out a six-track demo in early 2002. Produced by the group and Bill Bell at Presence Sound in Toronto, Born a Lion was made “on our own with no money,” according to Jones.

“Everyone told us again we didn’t have songs,” says, “except Universal. Universal Canada director of A&R Dave Porter was instrumental in getting us onto Universal. We’re his band.”

Porter proclaims, “Danko is a star. Live, he’s jaw-dropping. It’s like seeing Reverend Al Green onstage.”

WOLFGANG SPAHR

U.K. retail sales of compilation albums fell 4.3% in unit terms in second-quarter 2002 compared with the same period last year, according to a new report published by the British Phonographic Industry (BPI). But the market share of compilations remained flat from the same period last year, as sales were not disclosed. The official U.K. Charts Co. compiled the report using electronic point-of-sale data from roughly 5,600 retail outlets. Dance music’s share of compilations slipped for the second successive quarter, from 36.4% of the market in the first quarter to 28.4% in the second—the first time the genre has accounted for less than one-quarter of compilation sales since early 2001, BPI says. Commissions of compilations were sold at supermarkets, in line with the steady rise for that retail sector during the past few years, Specialist music merchants accounted for more than 42% of the market.

LARS BRANDLE

Hong Kong-based Asia-Pacific music-industry veteran David Loiterton is named Southeast Asia head of Universal Music International’s strategic marketing division, UMG, effective Aug. 1. Loiterton, who reports to Universal Music Southeast Asia president Michael Hui, was CEO of Hong Kong independent label Gogo—which focused on developing young, cutting-edge artists—and of the company’s music-booking platform, gogo.com. He was previously regional VP of BMG Music Publishing (Asia), which he set up in 1991 and left in February 2001 to set up gogo.com. Loiterton says Universal’s extensive back catalog, especially in rock and rap/hiphop, will give UMG “all the artillery needed in the constant battle to win over the hearts and minds of different consumers in Asia.”

PETER SERAFIN

U.K. indie label Cooking Vinyl has inked a long-term pact to release albums by select artists on Boston-based contemporary blues label Tone-Cool Records in the world outside the U.S. Albums will carry both labels’ logos. Among the initial releases are Bed of Nails Deluxe by Bernard Allen; Trouble, Rick Holmstrom, and Rod Piazza & The Mighty Flyers. The deal does not include Tone-Cool acts North Mississippi Allstars and Susan Tedeschi. Originally a folk/roots label, Cooking Vinyl has more recently released material by Billy Bragg, Ech & the Bunnymen, Soft Cell, and Frank Black. Internationally, the company uses different distributors in each territory. Tone-Cool is distributed in the U.S. by Artemis Records via RED.

LARS BRANDLE

German music TV channel Viva has lowered its earnings forecasts for this year. The Cologne-based broadcaster is now projecting consolidated revenue of only 109 million euros ($107 million), down from a previous target of 125 million euros ($123 million), and earnings before interest and tax of 15 million euros ($14.8 million)—a figure that falls substantially short of its earlier guidance of 37 million euros ($36.5 million). Declining advertising revenue is cited as the main reason for the scaled-back forecast.

WOLFGANG SPAHR

Billboard Nordic bureau chief Kai R. Lothius has exited after five years in that role to become Edel label manager at Playboy Music in Norwegian, effective July 30. Lothius will report to Playboy Music Scandinavia managing director Torgny Sjöø and remain based in Oslo. Edel Records has been present in Norway since 1992, Sjöø notes. He was previously regional manager in Norway and Sweden from February 1998 to February 2002 (Billboard/Bulletin, Jan. 31).

TOM FERGUSON

Bertelsmann-owned CD replicator Sonopress U.K. has launched an on-demand Internet service for creating promotional discs, copies of catalog titles, and short-run CD-ROMs. “We have designed it so a client’s production staff can directly access our CD-on-demand service via an Internet link,” says Sonopress special projects director Sabine Leurer. “Ultimately, they can make their own CD-Rs using our service.” The service, which offers high-quality digital printing for artwork, enables distributors of both formats to choose between compact discs, which are then shipped to clients.

LARS BRANDLE
Illness Forces Revamp of International Plans For Australia’s Silverchair

BY CHRISTIE ELIEZER
SYDNEY—Atlantic Records is pursuing new strategies to market Silverchair’s new album, Diorama, as a member’s illness means the Australian rock band is unlikely to be able to tour to promote it—a major snag for a group feted for its “intense” onstage performances.

The band’s lead songwriter, Daniel Johns, is suffering from reactive arthritis caused by a virus, which leaves the 23-year-old unable to stand or play his guitar on some days. North American and European dates in June were canceled, and doctors have warned Johns against travelling for the time being, as the virus has now attacked his immune system. Last October, it was expected that Johns would recover in three months.

Diorama takes Silverchair far cry from the teen grunge act whose 1995 debut album, Fugazzotomato, shipped 2 million copies in the U.S. It is a musically ambitious work, featuring collaborations with producer Bruce Bottrill (Tool, Peter Gabriel), veteran arranger/songwriter Van Dyke Parks, Mike Watt of the band Missing, Jim Mogenie, and Australian dance musician Paul Mac.

I wanted an album of color, so we tore up the rule book,” Johns tells Billboard. During the three years it took to produce the album, the guitarist taught himself piano and learned to work with an orchestra. “People may assume we were inspired by the Beach Boys’ experimental period because of the Van Dyke Parks connection,” Johns notes. (In 1966, Parks began collaborating with the Beach Boys’ Brian Wilson on a unproduced album, which subsequently gained legendary status.) “But,” he insists, “I didn’t even listen to that until our manager suggested we work with Van Dyke.”

In its home market, Diorama debuted on the Australian Record Industry Assn. chart at No. 1 one week after its March 31 release. It has shipped 100,000 units to date, according to its local label, Eleven: A Music Co. Lead single “The Greatest View” topped the charts; in Canada, the single went top five and the album top 30.

Atlantic delayed the album’s U.S. release until Aug. 27 in hopes that Johns would have recovered by then. “This is different from the way we handled the Nick Cave & the Bad Seeds tour, which was a more junior,emics-based senior VP of marketing, agrees that Johns—“so articulate, and a great performer”—is key to its promotion. “Calling Diorama a masterpiece is a different approach,” he adds. “It’s so different to what people would expect from Silverchair that our intention is to not only reintroduce them to 2 million U.S. fans but also [to introduce them] to new sets of ears.”

In the meantime, the label has been marketing the album internationally on the Internet with Web chats, free downloads, and the streaming of earlier live shows. The band has also produced a one-hour documentary, Across the Night, about the making of the album “to remind audiences what an intense live experience Silverchair are,” says Eleven: A Music Co. president John Watson. It includes footage from its shows at Australia’s Big Day Out festival in January, Across the Night was premiered Aug. 18 on Australia’s Comcast cable system; in the U.S., it is out Sept. 10 on DVD via Rhino and may have a theatrical release. The documentary is also being offered to TV networks in Europe and South America, where the album dropped July 29.

Watson says the most frustrating aspect about the band’s inability to tour further is that in Australia, Germany, and Canada, the band is appealing to new radio formats. Aside from its traditional support at modern-rock and alt-rock radio, Atlantic has produced a softer mix of “The Greatest View” to cash in on early interest from hot AC and triple-A formats.

GMM Grammy Threatens Thai Karaoke Clubs

By ANDRE HIRANSOMBO
BANGKOK—Thailand’s leading music company, GMM Grammy (formerly GMM Entertainment), is threatening to take legal action against karaoke bars — particularly karaoke bars — which it claims are playing songs without paying performance-royalty fees.

GMM Grammy is more than a record label; the group’s various divisions range from music publishing to recording studios and manufacturing distribution. Although it has publicly announced that it will use the courts in an attempt to force venue operators to pay the monies it claims are due, details are sketchy. No specific legal action has yet been taken, and company executives are refusing to speak about the issue.

Relations between Thai labels and karaoke operators have soured during the past six months, with the latter complaining about “arbitrary” fees and collection policies. Thailand actually has two collecting societies, Phonorights (set up under the auspices of the International Federation of the Phonographic Industry) and Music Copyright Thailand, which was established by local labels; both were originally launched to collect performance and mechanical royalties for labels and their associated publishers. Label sources say, though, that neither organization has either the legal clout or the resources to adequately collect performance fees.

Vorapoj Nimvijit is managing director of Thai Copyright Collection, the fee-collecting subsidiary of Thailand’s second-biggest music company, RSM Promotions. Vorapoj, who took over GMM Grammy and RSM with 90% of Thailand’s record sales, says: “Users didn’t want to pay these performance royalties. And because the government had no experience in this area, labels have been forced to step in and do the job themselves.”

Thailand’s popular karaoke bars use specially made videos that incorporate remixed versions of original songs. Studio tracks by leading Thai artists with vocals pitched low in the mix, rather than the recorded instrumental versions used in many other countries. Thai music companies generally claim a performing right on the sound recording itself, as companies here usually have a recorded music arm and a publishing arm under the same roof.

Before its announcement, Grammy sources represented that its fee collection system to owners of entertainment venues and ran advertisements detailing the system in local newspapers. Operators that pay the fees are the best performers, plus distributors’ rights are issued stickers to display in their establishments; fees are collected by Grammy subsidiary MGA.

Neither Phonorights nor Music Copyright Thailand would comment on Grammy’s threatened action.

Vertical Expanding Its Horizons With New Sanctuary Pact

By PAUL SEXTON
LONDON—One of Scotland’s most well-regarded indie labels is feeling the benefits of Sanctuary. Vertical Records—formed in 1999 to explore and expose the best in Celtic and roots fusion music—proposes to be an artist-oriented company. It is a promise amply illustrated by its chairman-director, Donald Shaw, who is himself an artist and the manager of “modern traditional” favorites Capercaillie. Now Vertical has become part of what Sanctuary VP of international marketing and promotion Julian Wall describes as the latter company’s growing assembly of “A&R sources.”

The five-year-wide licensing deal between Vertical and Sanctuary covers sales, marketing, and distribution of all Vertical releases—“everything except origination of the material,” Shaw says—and early signs are that the relationship between these two indies of contrasting sizes will work for a lasting marriage.

“A big part of my energy,” Shaw continues, “has (previously) been spent trying to find the right distributor in other countries that understand what your policy is. If it was losing me too much time and energy, that way.”

The Vertical roster now includes both Capercaillie—successors with Survival, distributed for a period by BMG—and Shaw’s wife and fellow group member Karen Matheson. Also aboard are former Friends Again Love and Money frontman Jasson Grant and such emerging groups as Mystery Juice and Shogolliny.

UPPING THE ANTE
Via Sanctuary’s U.K. distribution through Pinnacle, the pact also affords Vertical a platform to take its catalogue, whose company there has an established presence, either with its own company or a distributor. Those include Sanctuary’s own operations in the U.K. and Spain, Sanctuary’s new Norway outfit, plus distributorships with Keitas Musik in France and Dock in Spain.

The first album under the deal was Matheson’s Time to Fail, issued in the U.K. in May and July 23 in the U.S. (via Sanctuary’s distribution there by BMG). Releases in Spain, Germany, and elsewhere will follow in late summer. Time to Fail was swiftly followed in the U.K. by Edinburgh band Mystery Juice’s eclectic Seed and Grant’s striking set of poems set to music, I Shot the Albatross.

Shaw says Vertical puts much emphasis on live performances. “Last year,” he notes, “I realized that in Madrid, Berlin, and Scandinavia, six or seven of our artists were performing in different countries on that same night.”

Wall says, “We’re not here to dramatically alter the fundamental profile of the label in these early stages, and we’re looking to Donald’s mailing list to ensure that there’s a buzz in marketing the titles. But we are also looking to substantially up the ante on these albums.” Sanctuary is, “Essentially, Sanctuary is paying the bills. We take a project and agree on a budget. I still have my personal profits costs of the label. One thing is, I’ve definitely noticed a stronger retail presence now. Sanctuary has already achieved in the past.”

Capercaillie, described by Wall as Vertical’s flagship act, will release a new album through the Vertical/Sanctuary deal around March 2003, according to Shaw. “None of us are going to be happy with the early stages of the partnership: ‘I said to Sanctuary, ‘The first thing I should say is that I don’t have big six-album options with my artists—some don’t even have contracts. It’s just true.’”

Of Sanctuary, Shaw continues: “I made a lot of inquiries and put them a company and got good vibes. I’d seen what they’d done with artists like Dolly Parton—how they dealt with her—and their network internationally. They’re like one of the majors without an A&R department.”

Wall concludes, “Signing an act and developing them in the way they do it really what Sanctuary does. Contracting with independent A&R sources like [Sanctuary] and [veteran U.K. indie label] Rough Trade, they yield considerable success. Sometimes it takes a bit of time.”

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**Academy Golf Conference, Awards, Radio City Music Hall, New Universal Hotel, Denver.**


Sept. 10-12, BMI Country Awards, BMI Nashville office (by invitation only).

Sept. 11, Christian Country Awards, Ryman Auditorium, Nashville. 615-742-9210.


Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).

Nov. 6, 36th Annual Country Music Awards, Grand Ole Opry House, Nashville. 615-244-2940.

Nov. 7, Musicians’ Assistance Program (MAP) Awards, House of Blues, Los Angeles. 310-559-9334.

Nov. 8, SESAC Country Music Awards, SESAC Nashville office (by invitation only).


Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmer at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmer@billboard.com.

**ALL in the Family**

Sony Music honchos met with members of the Osbourne family to celebrate the release of Epic’s *The Osbourne Family Album*, which features Kelly Osbourne’s cover of Madonna’s “Papa Don’t Preach.” Family favorites from John Lennon and Eric Clapton, and dialogue from the hit MTV series. Pictured, from left, are Epic senior VP of sales Bill Frohlich, Jack Osbourne, Sharon Osbourne, Sony Music chairman/CEO Tommy Mottola, Kelly Osbourne, Epic executive VP/CMO Steve Barnett, and Osbourne business manager Colin Newman.

**NOVEMBER**

Nov. 4, ASCAP Country Awards, Opryland Hotel, Nashville (by invitation only).


Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).

**U R B A N R E A D E R S H I P:** The National Urban League and the Hip-Hop Summit Action Network have teamed up to create a new youth reading and leadership initiative, Urban Leader Def Jam Reader. With quarterly reading lists, a membership rewards program, and reading and technology fests, the program aims to encourage young people between 13 and 17 to read not only books but song lyrics, scripts, speeches, and essays, following up with community discussions about ideas covered in the material. The program will launch next February in New York, Los Angeles, Dallas, and Chattanooga. Contact: Terry Dechert R. Miller at 212-431-5227.

**RAINN-ING MONEY:** Hollywood Recordist Shella Nicholls will headline the second annual SoCal RAINN Event benefit concert Aug. 13. Nicholls, along with Sache Sanders, the girls Guitar Club, and Richard Hage, in Richmond, Va., will perform and raise money for the RAINN organization. RAINN is the Rape, Abuse & Incest National Network, a 24-hour, toll-free hotline for survivors of sexual assault. One of its founding members is singer-songwriter Tori Amos. The concert will take place at Club 1650 in Hollywood. Contact: Erin Russell at 323-301-4285.

**SOLUTION to this issue’s puzzle (page 90)**

**ENTERTAINMENT UPDATE**

**GOOD WORKS**

**JUST MUSIC:** Spurned by the alleged injustice of the case of Damien Echols, Jessie Misskelley, and Jason Baldwin—known as the West Memphis Three—who are currently serving life sentences for murder and considered to be wrongfully accused by a legion of fans, superstars and metal rocker Henry Rollins took action, enlisting the help of such artists as Iggy Pop, Ryan Adams, and Chuck D. to create the benefit CD *Rise Above*. With a release date of Oct. 8 on Sanctuary Records, the proceeds will go toward the young men’s defense fund. Contact: Deborah Radel at 323-656-9031.

**SEPTEMBER**

Sept. 9, Canadian Country Music Awards, Pengrowth Saddledome, Calgary, Alberta.


Sept. 10-12, Third Annual American Music Awards, Hilton Hotels, Chicago. 312-222-3150.


Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 609-345-3700.


BY STEVE TRAUMAN
NEW YORK—Wireless phone entertainment, already a billion-dollar business in Europe and Asia, is starting to take off in the U.S. “For the millions of teens and young adults that seek to discover and embrace new music, wireless represents a highly effective means of reaching them,” TVT Records VP of business development and digital strategy Rob Weitzner says.

With more than 100 million wireless subscribers in America, there is a large potential market for artists and service providers to share. Among recent or upcoming programs centering on music programming for wireless are Virgin Mobile USA and MTV Networks’ partnership, zingy.com’s exclusive prerelease ring-tone download programs with a number of labels, the WFX (Wireless Fan Access) Britney Spears fan club with Best Buy and Samsung, and DiggIt! Multimedia’s fall launch of a turnkey mobile data interface featuring TLC. The bottom line for Zingy and other wireless entrepreneurs is paid downloads of everything but the promotional ring tones, with a typical $1 charge.

MOBILE MUSIC TV
After a soft launch in June, Virgin Mobile USA had the official kickoff of its national cell-phone service July 24 (USA Today, Aug. 7). The service is bolstered by a strategic partnership with MTV Networks, which will bring content from MTV, VH1, and Nickelodeon to Virgin Mobile users. “We’re taking cell-phone content to a whole new level,” Virgin Mobile CEO Dan Schulman says. “MTV Networks is home to some of the most recognized youth and young adult brands in the U.S. and offers unparalleled reach to the under-30 market.” MTV Networks chairman/CEO Tom Preston adds, “We are thrilled to partner with Virgin Mobile. Their complete focus on youth and young adults, coupled with their irreverent style, make them the perfect partner for us.”

With various features coming online through year-end via virginmobileusa.com, the service will include hot ring-tone selections from selected recording artists; breaking news from the music industry; games from Nickelodeon, featuring characters like SpongeBob SquarePants; interactive content from MTV and VH1; interactive voting, for example on favorite videos on MTV’s Total Request Live; wake-up calls programmed into users’ phones to ring at pre-appointed times; and the ability to purchase CDs and other merchandise.

Looking to capitalize on consumer interest in content and programming for wireless devices, Manhattan-based Zingy offers ring tones, graphics, voicemail greetings, live audio, and text messaging. Zingy founder and CEO Fabrice Grinda says, “Since the launch of zingy.com last fall, we’ve had more than 1.4 million registered users [as of mid-July].”

The program started with free ring tones and logos for the pepstuff.com promotion from last November through January, resulting in about 15,000 Spears ring-tone downloads. For Loud Records, prior to last Dec. 11’s release of Mobb Deep’s Infamy, free ring tones of “Dirty Love (Anything)” and “The Learning (Burn)” were available, as were Wu-Tang Clan’s “Uzi (Pinkie Ring),” “Rules,” and “Ya’ll Be Warned” before the Dec. 18 debut of Iron Flag. The 15,000-plus combined reorders for the singles’ ring tones impressed Loud chairman Steve Rikkind enough for him to join the Zingy board. “Technology is advancing so fast, and there’s no better way to get involved than through the wireless networks,” he says. “Cell phones are so widely used that ring tones are one of the best ways to promote our music.”

From mid-April through June 1, TVT used zingy.com to promote the May 7 release of Naughty by Nature’s (NBN) icon. Fans were able to download celebrity greetings and a prerelease ring tone of “Feels Good” featuring 3LW. Each download was a free entry for a customized voicemail greeting by NBN’s Vinnie & Treach. Vinnie says, “It’s great to be able to give our fans some personalized chat, along with one of our new singles for their cell phones.”

Zingy’s hottest paid download has been for Eminem’s “Without Me” ring tone, which has racked up more than 50,000 sales since the album The Eminem Show sold 285,000 copies on release day, Grinda reports. Its latest promotion with Atlantic involves Craig David, Trick Daddy, Nappy Roots, and L.M.N.T.

New York-based music management company DiggIt! Entertainment is a TCL on its client list. The company is launching DiggIt! Multimedia this fall—a venture described by DiggIt! president Bill Diggins as “a one-stop shop for interactive communication between an artist and their fan community. We’ll use TCL as an example to show how to repackag and syndicate any artist’s celebrity-branded products to all wireless channels, such as cell phones, PDAs, Internet portals, and other media.”

Includes will be loyalty program ID cards for discounts that are activated by cell-phone purchases, voice messaging, icons and logos, and ring tones.

FINNISH DEMONSTRATION
The concept was demonstrated in Finland last fall with WMG act Five, utilizing top Finnish wireless operator Sonera. “It was tied in with print, radio, TV, music stores, and a flyaway contest for a tandem tour of The Pops TV show,” Diggins notes. He expects the service to be a boon to marketing partners. “Most sophisticated [label] marketers want personalized access to their artists’ fans, with continual feedback on their likes and dislikes related to wireless content.”

The fan-club program Spears launched through wireless entertainment company WFX kicked off in mid-May with a two-month exclusive at Best Buy’s 500 stores. In conjunction with marketing and technology partner Samsung (in a sponsorship agreement positioning Samsung as the official wireless- phone manufacturer of Spears and her Dream Within a Dream concert tour), the Britney WFX cell-phone service was offered at $19.99, including a three-month, prepaid subscription.

The retail package, which is being extended to other chains very soon, features collectible merchandise, aembership card with access to Spears’ exclusive messages, a replica tour laminate card, and a static-cling deal. The program allows members to get back-stage reports directly from Spears on their wireless phones, as well as her opinions on the latest fashion and lifestyle trends.

“WFX is first to market with the most powerful application for wireless entertainment we’ve seen to date,” says Best Buy personal solutions VP Dave Sprony. “We were excited to offer this new technology exclusively to our customers.”

Samsung wireless terminals marketing VP Randy Smith adds, “Through Britney WFX, we’re able to create excitement with her fans that is transferable to our new WFX phones. As a result, a lot of our major retail partners, like Best Buy, are getting Britney into their marketing plans.”

In statement, Spears told Billboard that the offering is an “exciting new way for me to stay connected to my fans.”

WFX president/CEO Jed Alpert notes that the company is dedicated to creating wireless entertainment programs with the biggest brands available and that Spears was a good place to begin. He recalls, “It took about six months to put the program together, with a wholesale price of about $14 to Best Buy that includes a superstar [10%-11%] royalty to Britney.”

Other artist deals are in the works, as well as more entertainment- and sports-related brands for the fall and holiday season.

The Ultimate Music Retail Guide
The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

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RESTLESS TO RYKO: Burbank, Calif.-based Restless Records has sealed a worldwide strategic alliance with New York-based Rykodisc (Billboard Bulletin, Aug. 1).

The Ryko partnership will handle the label's product; the first release under the arrangement, due Sept. 3, will comprise remastered editions of the Replacements' first four Twin/Tone albums (Billboard, Jan. 19).

Two Flaming Lips compilations—the three CD Finally the Punk Rockers Are Taking Acid and the two-CD The Day They Shot a Hole in the Jesus—follow Sept. 17 and Oct. 1, respectively.

Restless has been dormant since summer 2001, when it parted company with film/TV producer Arnon Milchan's New Regency Productions, which had acquired the label in 1997. Restless' releases were previously distributed by BMG.

The label, which will operate as a stand-alone entity within the Ryko family, plans to reissue some 40 titles from its catalog and sign new acts. Restless president Joe Regis says, "The catalog's been undersold for a while, because with Regency, the emphasis was on new releases."

Regis says the label will also sign new acts "I think we're going to be a real alternative for an artist who doesn't want to be with the majors," he says. Danny Goodwin remains in place as head of A&R.

MATADOR TO BEGGARS? London-based independent the Beggars Group is close to finalizing a 50% acquisition of New York-based indie-rock label Matador Records, according to a source (Billboard Bulletin, Aug. 2). One source said that the deal could be finalized in a matter of days.

Plans call for the Beggars Group—one of the Beggars' Beggars, 4AD, XL, Mantra, Too Pure, Wiija, and Mo' Wax imprints—to set up its U.S. shop in Matador's Manhattan offices. Both firms' product would continue to be distributed by Alternative Distribution Alliance.

The acquisition would mark the third label partnership in a decade for 13-year-old Matador, whose roster includes the Jon Spencer Blues Explosion, Guided by Voices, Mogwai, and Yo La Tengo. Capitol Records owned 49% of the company from 1996 to 1999, but Matador co-founders Gerald Cosley and Chris Lombardi ultimately bought back the major's interest. From 1993 to 1996, some Matador titles were distributed by Atlantic.

BIOGRAPH TO RETROPOLIS: Retropolis Entertainment, the new compa-
BLAME GAME: With the end coming fast for Harmony House, people are already playing the blame game. After more than 50 years in business, president Bill Thom—son of Harmony House's founder, the late Carl Thom—has decided to call it a day and begin shuttering the company. It sounds as though the chain will be out of business within two months, although Thom does not want to comment on the timing of his exit strategy.

So far, in the analysis of why Harmony House is closing, Thom has caught most of the finger-pointing, with some accusing him of taking his eye off the ball and wanting to exit the music business to concentrate on his real estate interests. And maybe some of that blame is deserved, but from where I sit, that's not all that's in play here.

According to sources, Harmony House had an average annual revenue of about $33 million and lost several million dollars in the past two years. For his part, Thom has been busy cutting overhead to the tune of $4 million, but the chain continued to lose money even with that bit of trimming. Apparently, a consultant has recommended shuttering the operation. “All the scenarios we have run show little hope,” Thom says. He seems to be liquidating while he can still get some money out of the company instead of the very real possibility of losing it all a couple of years down the line, and who can blame him for that decision?

Still, there are some who resent that Thom appears to be throwing in the towel without putting up a fight. After all, as president and owner, he is the leader and responsible for the business decisions that have led to this fate. For his part, Thom admits that he made the mistake of expanding in a soft market, saying, “I took full responsibility for that decision.” But he adds that in addition to the overall economy, the softness in Detroit’s automobile industry and the problems of the music industry are also factors in the failure of Harmony House, as is the burden of estate taxes that must be paid annually to the IRS for inheriting the chain at the death of his parent in 1992.

When it comes to blame, even the employees of Harmony House, sadly, may deserve some, although I’m sure most of them think otherwise. I remember that when National Record Mart was liquidated, the employees of that chain blamed chairman Bill Teilbaum and the executives he brought in from Cameol Music—who they claimed screwed up the chain. Similarly, before them, Cameol Music employees blamed the institutional investors who “sold them out” to Trans World Entertainment. But both groups of employees forgot that their performance also affected the destinies of those chains.

It is interesting to note that when I surveyed some of the top sales and distribution executives at the majors, most of them lauded the blame for the liquidation on Harmony House’s failure to diversify its product offering away from music. Imagine that. We have come to this: Harmony House’s undoing is because of management remaining steadfast in stocking music and being a record store. What’s worse is that sales and distribution executives now admonish Harmony House’s management for being loyal to music.

It almost makes a grown man want to cry with frustration and rage. It also makes me want to point the finger at the majors and remind them—yet again—how their successive business decisions during the past decade have hurt all their retail partners. But that would make me sound like a broken record all over again, and I am sure nobody wants that.

DOWNSIZEING: In the cutbacks at Sony Music Entertainment, Sony Music Distribution (SMD) is downsizing its facilities, closing or planning to close large sales offices with the intention of opening store-front operations in San Francisco and Beltsville, Md. In such moves, most employees in those offices will work out of their home offices, but there will be a smaller office for meetings and to house field management and some support staff.

“The way the business is changing, there is no need to have large facilities in those marketplaces,” Yarbrough explains. Similarly, while SMD may have lost nine sales representatives in the cutbacks, “we have been adding positions for vendor-managed inventory and are still adding people there.”
BY SAM ANDREWS
LONDON—Britain’s sell-through video industry is continuing to ride high on the back of strong DVD sales and a relatively stable, if lower-priced, VHS business.

Sales of Harry Potter and the Philosopher’s Stone (titled Harry Potter and the Sorcerer’s Stone in the U.S.) pushed video sales up 29% year on year in the first six months of 2002, according to figures from the British Video Assn. (BVA). DVD continues to be the driving force behind the renaissance of the country’s video industry, comprising 47% of the record 58.3 million video—30.9 million VHS tapes and 27.4 million DVD discs—sold in this period, an increase of 11.6% on the equivalent period in 2001. In that same period comparing 2001, VHS sales declined by 5%.

According to BVA estimates, if the current DVD growth continues at the same rate as 2001, U.K. consumers will purchase approximately 88 million DVD units this year. By comparison, 57.7 million discs were sold in 2001.

DVD replicator Cinram adds credence to this prediction. Cinram Europe president David Hollander says he expects to see “a severe shortfall in capacity for the replication industry” in the fourth quarter, as many of our customers are already committing volumes to ensure supply.

VHS sales, which declined 3% in 2001 to 46.2 million units, were down 4% by the end of June, to 26.1 million units. The gentle rate of decline was in no small part because of the family nature of Harry Potter. After a high-profile launch at London’s King’s Cross station, the home-video release generated the highest first-day sales of all time (Billboard, June 8)—approximately 200,000 VHS units and 800,000 DVD units—and went on to sell between 2.4 million and 2.8 million units in its first two weeks.

The true sales figure is hard to estimate, as Warner Home Video U.K. shipped copies of the release to many nontraditional outlets in an attempt to blanket the country in Harry Potter product. While the company remains tight-lipped about its ship-out, industry observers estimate that 5 million units blanketed retail.

The only sour note was when such supermarkets retailers as Tesco began a price war by heavily discounting the title, prompting one independent retailer to ask, “Who the hell has made any money out of Harry Potter?”

STILL A STRONG FORMAT
Overall, VHS numbers are predicted to hold up well in the latter stages of the year, as a host of big-budget movies with family appeal make their debut. This month sees the first appearance of the Lord of the Rings on video, with Spider-Man to follow in November. In addition, the latest edition of the Star Wars saga—Episode II: Attack of the Clones—is likely to make its home video bowing from the Harry Potter video as the second film in the series hits cinema screens.

“The title lineup this year is likely to be the best on the day on VHS,” says Helen Davis, senior analyst with Screen Digest. “It will make the decline respectable rather than drastic unless there is a dramatic boot for DVD.”

The slide in VHS sales is largely a result of what many see as a premature abandoning of the format by retailers. Stephen Moore, the Los Angeles-based president of international theatrical and video at 20th Century Fox, is more than worried. “I’m really concerned that we are losing consumers out of our business for good,” he says, because “they are not trading up to DVD, and they can’t find VHS anymore.”

DVD player penetration reached 4.1 million (16.25%) by the end of June, with Screen Digest predicting year-end sales of 6.5 million players. This figure may prove to be somewhat on the conservative side. The second World Cup soccer championship saw a surge in widescreen TV sales, and observers suggest DVD players will be next on consumers’ wish lists. By comparison, U.S. DVD penetration is more than 30%.

Here, too, there are concerns. Warner Home Video exec VP of worldwide marketing Mark Horak admits that “the rate of conversion to DVD is not being provided in Europe as much as it has been in the U.S. If you look at the uptake in DVD in the U.S. and the uptake in other parts of the world, there are clearly identifiable reasons why the other parts of the world are lagging,” he says. “If you take Europe as an example and you ask, ‘Are the hot titles available within six months of their theatrical run for sale to the consumers to collect and build their home collections?’ unfortunately, the answer in many studios is no. They are utilizing this idea of, ‘Let’s protect the rental business at the expense of the development of the sell-through business.’

For Warner, this has meant abandoning the rental-to-sell-through window in Europe in an effort to maximize the heat from the theatrical release—a move welcomed by sell-through retailers. The policy has, however, created huge controversy among U.K. rental dealers, because it has also been implemented alongside a two-tier pricing strategy that means rental dealers pay a premium for the right to rent, despite not having a rental-window advantage.

As part of the move, Warner VHS rental tapes have come down in price—from around £30 (€40) to £30 (€40)—but this has cut little ice with retailers, who ask why they should pay the standard £9 (€13) VHS soft-sale price if they are to lose their traditional six-month soft-window. They are also incensed by an increase in DVD prices, which have been upped from a soft-sale price of £11 (€16) to around £20-£24 (€30-€35). Given that DVD rentals are now beginning to approach a third of all rental transactions, retailers are becoming concerned.

Overall, rental did not fare as well, with transactions down 5% year on year to 89.4 million turns in the January to-June period. The figure is up 16% on the first half of 2001, however, and down only 1% from 1998 and 1999—which the BVA suggests shows the rental market is fairly stable overall. Encouragingly, DVD rentals are growing steadily and account for 28.5% of the business.

**High-Profile Releases Continue To Fuel U.K. DVD, VHS Sales**

**MAMA, I’M COMIN’ HOME:** Buena Vista Home Entertainment has confirmed that the first and second seasons of the MTV reality show The Osbournes will be released on home video via the Walt Disney Co.’s Miramax Films, in a deal said to be worth approximately $7 million. The first-season release is expected this fall (to coincide with the second season’s MTV airing) in both censored and uncensored versions. The DVD will include commentary tracks and other extras. The Osbournes is MTV’s highest-rated cable series.

**SCARY SUMMER:** The spooky season is beginning early, with many home-video companies releasing Halloween-themed products this August and September. While many of the products are geared toward children, a slate of horror and more adult fare will be available.

Paramount Home Entertainment and Nickelodeon are preparing for the Aug. 27 titles SpongeBob SquarePants: Squarepants from the Ooo-Kee-Poos ($19.99 VHS, $19.99 DVD) and Rugrats Halloween ($12.95 VHS). Nickelodeon VP of media products Steve Youngwood says that in terms of holiday products, worth of free candy will be offered with the purchase of one of these titles and a trick-or-treat informational card for parents will be included in the products’ packages.

Buena Vista is also launching a reprise campaign Aug. 13 on a number of adult franchises, including the Scary Movie, Halloween, Scrump, and Hellraiser titles. VHS titles will be available at $9.99; DVDs will be $19.99.

Fox Home Entertainment VP of marketing Todd Bowen says the company tries to do something new each Halloween, and this year it is focusing on children. On Sept. 3, Fox is releasing two Carper titles—Carper: Mewt World and Carper: A.M.I. Bright Beginning on DVD ($19.98)—and will also debut VHS versions of From Hell, Joy Ride, Don’t Say a Word, and Donnie Darko ($19.98), as well as reprints of VHS versions of The Omen series and The Rocky Horror Picture Show, among other titles. Consumers who purchase one of the classics and a new VHS title will receive a bonus DVD.

Warner Home Video on Aug. 20 is launching Scooby-Doo Meets Batman ($14.95 VHS, $19.99 DVD), Gremlins: Special Edition ($19.99 VHS, $29.98 DVD), Gremlins 2: The New Batch ($19.98 DVD), and R.L. Stine’s The Nightmare Room ($14.95 VHS, $19.99 DVD) and The Magic School Bus: Crocy, Grump ($19.98 DVD). In addition to VHS price reductions ($14.94) on titles including The Goonies and Beetlejuice. The company is offering special displays to retailers and will launch a national advertising campaign.

Director Joe Dante, who helmed both Gremlins features, is particularly excited about the Gremlins 2 DVD release. “I kept all of the footage for the film and put it in my garage,” he says. “[The DVD] has a giant reel and a lot of stuff that we took out of the movie. It doesn’t say ‘special edition,’ but it basically is.”

MGM Home Entertainment marketing manager Sarah Draper says the company’s Halloween promotion is geared mostly toward the horror enthusiast. MGM is releasing a special-edition DVD of The Fog ($19.98), such cult classics as The Return of the Living Dead and Vampires ($14.95 DVD), and Midnight Movie Double Features DVD releases ($14.95 DVD) Aug. 27. The Silence of the Lambs and Hannibal will also be available at a lower price.

Draper says the company is taking out a number of ads in its “biggest trade campaign ever.”
Even two years before DVD-Video's launch in March 1997, consumers expressed excitement about the latest home-video format. A 1995 survey conducted by the Consumer Electronics Manufacturers Association (CEMA) of 1,000 U.S. households reported that 35% were interested in purchasing a DVD player when told that the picture quality of DVDs is clearer and sharper than VHS. Today, more than a quarter of the population owns a DVD player—making it the fastest-selling electronics product of all time—and its growth curve continues to rise.

When people first started converting to DVD, it was largely action/adventure titles and new releases that experienced robust sales. Now, catalog products, in addition to niche categories—such as music video, TV programming and cult films—are gaining a strong foothold in the marketplace. At the same time, studios are expanding the type of content they are putting on DVDs, with more emphasis on DVD-ROM and related technologies, and are exploring what may be the next home-video and audio crazes—high definition DVD and DVD-Audio.

UPWARD GROWTH

This year, DVD hardware and software sales indicate a rapidly growing consumer base. According to the DVD Entertainment Group (DEG), 3.6 million DVD players shipped to retailers in the first quarter, which is a 23% increase over shipments during the same period last year. The DEG further reports that more than 35 million hardware units have shipped since the format's launch, and it estimates that 20 million players will ship this year.

On the software side, DEG data reveals that more than 120 million DVDs shipped in the first quarter of 2002, which is a 74% increase over last year's first quarter. Software shipments have exceeded 790 million units since the format's launch.

There are several software titles in particular that have generated massive consumer response. Universal Studios Home Video's The Fast and the Furious, released Jan. 2, kicked off the year with a record first-week sales response and has since sold more than 5.5 million units, according to company reports. Warner Home Video's Harry Potter and the Sorcerer's Stone, released May 28, sold 9.8 million copies in North America in its first week, according to the company.

It also broke first-day sales records in the U.K., with 1.25 million copies purchased there on its May 11 release date.

Additionally, Shrek (DreamWorks) and Pearl Harbor (Buena Vista), both released in 2001, continue to battle for the "top-selling DVD of all time" title this year, with each continuing to generate multimillion monthly unit sales worldwide.

The upcoming fourth quarter is poised to be the biggest yet, with a general array of mass-appeal titles set for release. Among the offerings are New Line's The Lord of the Rings: The Fellowship of the Ring extended edition (hot off the heels of the August DVD release of the theatrical version), Warner's Scooby-Doo, Universal's Back to the Future set, E.T. and The Scorpions' King, and Buena Vista's Monsters Inc. and Beauty and the Beast platinum editions. Fox is expected to bring Star Wars: Episode II—Attack of the Clones and Ice Age, and Columbia TriStar is planning a release of Spider-Man.

PROGRAMMING TRENDS

While new releases generally attract the most consumer attention, catalog titles such as Universal's E.T. and Back to the Future set (which are coming out on DVD for the first time) are attracting a growing proportion of consumers. This is the case, says Universal Home Video president Craig Kornblum, because more consumers are switching to the DVD format and are looking to own their favorite titles. "It's all about taking targeted titles and making them cornerstone titles for the consumer's library," he says. "Catalog will grow in a much bigger way starting in '03, because we're going to reach the top 40% of mass penetration."

Likewise, Artisan Home Entertainment president Steve Beeks says, "We have over 30 million machines in homes around the country. These are all people who, for the most part, have had their machines for a short period of time. The biggest challenge for us, as the growth curve continues, is being able to guess correctly about what product to release."

One area of catalog that is intriguing a growing sector of DVD buyers is cult movies, such as obscure horror films, B movies and direct-to-video titles. "People always like good horror film," explains Rhino Home Entertainment VP and general manager...
Who: Accessorize!

Security Systems Keep The DVDs Safe In The Store, Storage Solutions Keep Them Comfortably Home.

With the explosion of DVD movie and music sales, accessory products—including anti-theft retail cases and solutions—have taken on added importance for virtually every entertainment retailer.

"The need for DVD home and portable storage solutions is evident by the skyrocketing sales of DVD home and portable players, the affordability of players and the increasing amount of time spent traveling these days by car or plane," says Coto-ably's Michelle Kranz. "Newest additions for the home include the DVA-20 and DVA-10 DVD Albums in expandable 3-ring binders made of durable Koskin, with patented ProSleeve pages with a protective flap to safeguard both sides.

Portable DVD player storage solutions range from the compact, thickly padded PDV-2 for up to 7-inch players and 5 DVDs to the PDVK-1, an upscale alternative with ample space for many sizes of players and roomy accessory pockets.

"The right accessory, whether it be a digital audio cable, component video cable or RF modulator, is critical to maximizing the potential of a DVD player in a home-theater system," says Recoto Accessories senior product manager Brian Dunfee. "We work with our retailers to maximize sales of these high-margin products that enhance our customers’ DVD experience.

Recoto offers a complete assortment of DVD hookup and maintenance accessories in vibrant, consumer-friendly packaging that specifically associates the products with DVD players. Included are an RF modulator, a 4-input S-Video/stereo audio switcher, every type of audio and video cable associated with the connection of DVD players to a TV or home-theater setup, a DVD setup disc, and DVD player and disc cleaning systems.

VITAL SECURITY

With retail theft of DVDs keeping pace with the rapidly expanding market, the demand for better and more cost-effective anti-theft packages is very high. A number of firms are providing innovative approaches to DVD security. Kwik-case USA president Bob Broadhead has predominantly been involved in the video-rental sector, which has attempted to embrace the new "lockable rental box" concept in the last 18 months. The Omega-Case is a fully enclosed, secure rental box constructed of clear Polycarbonate, with patented locking strips removed at checkout using the Universal Kwik-case magnetic detacher. "Based on rental- tunt success, we plan to produce a range of cases for the self-through market using the same patented locking mechanism," Broadhead says.

ClearVu Products marketing director Amy Trimbille notes that the company’s ZenithPacs are the first to feature an integral locking system, with double walls and a reinforced spine to create a peripheral seal that locks in the media and EAS tags. The locking bar can be tagged with conventional AM and RF tags, as well as new, non-deactivatable RF and AM coils. They are used by Blockbuster for DVD rentals and for Nintendo GameCube software, among others.

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Packaging Form And Function

Eye-Catching Containers Make Room For Multiple DVDs And Creative Designs

BY STEVE TRAIMAN

The advent of DVDs has changed more than just the world of home entertainment," says Mada Design president Stan Madaloni. "It has created distinct challenges for packaging design in a market that is a unique amalgamation of old and new material that increases the competition for prominence on the shell.

"There are prominent players in the DVD packaging arena. All offer different approaches to create excitement for new releases and innovative concepts to make classic movie images fresh in a changing world of media.

AGI Media sales and marketing executive VP Richard Roth reports that the Digipak design configuration has really taken off, due to its design flexibility and the wide array of material and graphic options available. "The use of PVC as a slipcase, O-card or primary surface has been enabled by using the capabilities of sister company AGI/Klearfold," he says.

Marketing & creative services VP Duncan Watson at Shorewood Packaging, a business of International Paper, notes that the new product development team has created an expansive selection of packaging solutions. Included are the Collector’s Pack and a new Paperboard version that offers such graphic options as foil stamping, lenticular graphics, holographics, film laminating, embossing, foil substrates and special coatings, and Q-Pack SV, a proprietary package with a front-loading digipak.

Ivy Hill/Warner Media Services VP Rich Oppenheimer lays claim to being the largest manufacturer of the DVD Digipak (2-to-6 disc sets), now the alternative to the Amaray/two, with more than 125 million forecast by year-end.

"To create more economical options, we’re working closely with sister company Warner Advanced Media Operations (WAMO)," he says. "They installed equipment that can auto load discs into the digi-tray, used very successfully for the recent launch of Harry Potter, the single largest release in DVD history."

Scanavo came up with a unique product line of new standardized 2/1, 3/1 or 4/1 overlapping disc cases for multiple-DVDS.

This new generation of multi-disc cases can be customized to include 2 to 8 discs," says president Kim Sorensen. "All offer extra booklet space and feature our DVD-friendly rosette/hub and a patented overlap system that allows all discs to be visible. Licensed exclusively from Pozzoli in Italy, the design is especially engineered for use on automated packaging machines. Most production has been used for DVD releases in Europe, Mexico and Asia, primarily sold to replicators. Scanavo is now going direct to U.S. home-video studios for the first time.

Marketing manager Shelli Kaiser at Nexpak, which also offers the Nexcase DVD security package, features the Thinpak, half the thickness of its standard Amaray pack, so that it utilizes less retail shelf space. "In specialty packaging," she says, "we are in a market launch of our ‘Colors’ capabilities to highlight new and re-released titles. Custom colors can be applied to any of our DVD cases at just pennies above standard stock colors."

Avenue Media co-founder and design executive senior VP Alexendra Gordon notes the company is the "on-pack expert" for distributing DVDs, CDs and CD-ROMs with consumer products, with a vastly expanded variety of programming—being delivered to homes with any product."

CREATIVE EXAMPLES

At Mada Design, for Classic Media’s 5-DVD Godzilla collection, extensive use of foil graphics heightens the appeal of the collector case. Central Park Media recently released new 3-DVD sets of Japanese anime hits Maze and Shimonas Princess. Both DVD re-issues featured eye-catching spine art in the redesigned boxed sets for collector appeal.

Recent Digipak projects at AGI include a 7-disc boxed set with all episodes of popular sci-fi series Star Trek: The Next Generation; a special-edition release of the 2000 film Memenory, the BBC’s Walking With Series, focusing on dinosaurs and other prehistoric beasts; and multiple-DVD sets of complete TV seasons of HBO’s Sex and the City and The Sopranos.

In Europe, Scanavo overlapping custom cases were used for the just-released Sony Pictures Men in Black and Stuart Little 2 DVD special editions and will be...
**SCRATCH**

A Film By Doug Pray

The world's best scratchers, diggers and party-rockers come together in this definitive film about the art of turntablism. Featuring interviews with world-renowned DJs, including Rob Swift of the X-Ecutioners, Obert, Mix Master Mike, DJ Shadow, Z-Trip, DJ Swamp, Jazzy Jay, DJ Premier, Cut Chemist, Afrika Bambaataa and host of others.

Scratch is being released on DVD as a special 2-disc set packed with over 4 hours of bonus material. Added features include DJ Z-Trip's lesson on how to rock a party, deleted scenes and extended interviews, a multi-angle do-it-yourself lesson with DJ Obert, and much more.

In stores September 17

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**1 GIANT LEAP**

Created by Jamie Catto & Duncan Bridgeman, two UK filmmakers/musicians, who traveled to 20 different countries. 1 Giant Leap is the ultimate interactive DVD experience that explores the diversity in the world's many cultures. Divided into 12 distinct chapters, each based on a universal life principle.

1 Giant Leap features moving and thought-provoking commentary from: Kurt Vonnegut, Dennis Hopper, Brian Eno, Ram Dass, Tom Robbins, Anita Roddick, Gabrielle Roth, and others; as well as brand new music from some of the world's most renowned musicians like: Michael Stipe, Robbie Williams, Baaba Maal, Speech, Neneh Cherry, Grant Lee Philips, Horace Andy, Aska Bhosle, and more. At times, inspirational, emotional, and powerful and always absolutely awe-inspiring.

1 Giant Leap features: over 2 hours of moving and inspiring images, music and commentary; the acclaimed music videos for "Braided Hair" (featuring Speech, Neneh Cherry & Ualal) & "My Culture" (featuring Robbie Williams and Maxi Jazz); a stunning 42-page booklet; 5.1 Digital Surround Sound, and more.

In stores September 10

Also available: 1 Giant Leap, the CD. PALMCD 2077-2 Distributed by PALMDVD 3046-2

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KIDS’ TITLES
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Man From Snowy River. Theatrical blockbuster Ice Age will also debut on VHS and DVD this fall. “I’m sure the DVD numbers will be a lot higher percentage total than they would have been last year,” Staddon says of Ice Age.

The 30% player penetration is also working magic at Paramount Home Entertainment, which has several children’s titles under its belt but will go full-throttle in the fourth quarter with first-time DVD releases of Nickelodeon franchises Don’t the Explorer, Blue’s Clues, SpongeBob and retrospective Rugrats—Decade in Diapers.

“We discussed putting out Decade in Diapers last year on DVD, when we came out with the VHS, but we opted to wait a year,” says Paramount spokesman Martin Blythe.

Paramount is not alone. Big Idea Productions, home of the Veggie Tales and 3-2-1 Penguin series, brought out a number of its catalog titles on DVD this year and is going day-and-date with most new product.

ClassicMedia, which manages such children’s classics as Casper the Friendly Ghost, Rudolph the Red-Nosed Reindeer and The Little Drummer Boy, is working with distributors such as Sony Wonder to bring select titles out on DVD for the first time this fall. Other titles that already debuted on DVD, such as the holiday titles, have been embellished with additional content and will be repromoted in the fourth quarter.

Likewise, Anchor Bay Home Entertainment’s Thomas the Tank Engine franchise did not begin its ride to DVD until this summer, but the distributor will make up for lost time by releasing six additional titles by year’s end. Due at retail Sept. 23 are Sally’s Secret and Christmas Wonderland, the former of which is the first day-and-date Thomas VHS/DVD release and includes six new episodes, a music video, a read-along story, two games and a scrapbook feature. Wonderland contains a bonus four-song CD that contains two seasonal songs and two from an upcoming Thomas album due from Kid Rhino.

“We didn’t want to put any Thomas titles out on DVD without really knowing what parents were looking for,” says Kristin Sands, Anchor Bay senior brand manager for children’s product.

**SPECIAL FEATURES**

Just what parents—and, more importantly, children—want from their DVD is turning out to be a loaded question as producers grapple to decipher which, if any, types of added content are necessary, or even attractive, to younger eyes, ears and attention.

“‘It’s all about the format, not about the features right now,” says HIT’s Beddington. “The intent to purchase is about the same for VHS and DVD. The key thing is, would you rather have the bells and whistles on your DVD and pay for them, or would you rather have a title with less extra content and pay less for it?’

In response to proprietary research that HIT conducted in early 2002, the company streamlined its DVD content after the first Barney release, which was laden with extras and carried a $24.99 SRP. All current HIT DVD product carries a $19.99 SRP.

Price reduction is beginning to take root in the children’s DVD market, as distributors aim to further stoke interest in existing franchises. For its October release of the Pokemon title The Orange Island, for example, Pioneer Home Entertainment both dropped the price from $24.98 to $19.98 and upped the content level from three episodes to 13 episodes.

“We are going for more value at a better price,” says Rick Bueller, Pioneer senior VP of sales. “We are seeking a revitalization of the franchise on DVD by looking at pricing, bells and whistles, the whole nine yards.”

Indeed, many believe the ability to offer more programming bang for the buck is one of the key drivers of kids DVD. “Family DVD has the opportunity of offering tremendous value,” says Kelly Soooter, head of domestic marketing at DreamWorks Home Entertainment, which broke nearly every record in the book last year with Shrek and is at work on the Spirit: Stallion of the Cimarron... Continued on page 62.
VHS/DVD. "With DVD, you have the potential to end up with hours and hours of content for children. With other formats, you would have had to buy multiple pieces of merchandise—a sing-along CD, a computer game—for the same entertainment value," says Gordon Hoe, VP of marketing for Walt Disney Home Entertainment’s animated product. "A lot of our customers already have a large Disney video library. Additional features are very instrumental in helping parents feel good about upgrading, building a DVD library. It’s a whole new experience.

The Monsters Inc. DVD, which streets Sept. 17, will contain a never-before-seen animated short film, the sequence of outtakes that was tacked on to the film toward the end of its theatrical run and several games, including the opportunity to play Rock Paper Scissors with Sulley using the random-access generator of the DVD disc. "It’s a simple, but really effective, way to use the random-access technology," Hoe says.

Beauty and the Beast, which debuts Oct. 8, will contain three versions of the movie (including the one that is making the rounds at IMAX theaters), plus an experiential subtext in which viewers have to save the rose from dying via participation with the characters and games. The DVD also will include a game that matches a viewer’s personality with one of the characters from the movie. "With theatrical releases, bonus features are clearly a major plus," says Blythe of the philosophy at Paramount, which released the theatrical Jimmy Neutron: Boy Genius this summer. "Having more straight programming on the DVD, rather than more bonus features, is more important for the episodic titles."

Nevertheless, there is room to get creative in the episodic realm. Paramount’s first SpongeBob disc contains a first-time chance for viewers to select from three different endings to one story, as well as a Nick Jr. viewing guide.

Besides the pure entertainment value, the educational component to children’s DVD is an important ingredient to potential sales. "As a parent, anything that adds to a child’s experience with a show is a good thing," says Suzanne White, Columbus TriSat VP of marketing. "We always try to have an educational component, whether it is through a sing-along where we are showing the words on the screen or something else. The idea is they can learn as they are being entertained."

Disney took the “edutainment” DVD concept even further with the Aug. 6 release of four read-along DVD titles: Tarzan, Toy Story 2, Monsters, Inc. and The Little Mermaid.
ALL-NEW 2-DISC DVD!
One Of The Most Asked-For Movies!

- Multimillion-Dollar Marketing Blitz!
  National TV, Radio, Print, Internet!
- Sizzling Cast!
  Robert DeNiro
  (Meet The Parents, Mar Of Honor)
  Samuel L. Jackson
  (Pulp Fiction, Changing Lanes)
  Pam Grier
  (In Too Deep, Holy Smoke!)
  Chris Tucker
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Collectible 2-Disc Set!
Including...
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  Quentin Tarantino's
  Introductions
- Theatrical Trailers
- TV Spots
- Extensive Interviews
- DVD-ROM Features
- Plus Much More!

• $40 Million Box Office!

$19.95
$29.99
LOW COST!

MIRAMAX FILMS PRESENTS: A BAND APART A FILM BY QUENTIN TARTANINO PAM GRIER SAMUEL L. JACKSON ROBERT FORSTER BRIDGET FONDA MICHAEL KEATON AND ROBERT DENIRO "JACKIE BROWN" JAY CLAIRE HANNAH AND SALLY MENKE DAVID WACSO GUILLERMO NAVARRO P. HEIDELMAN BOB WEINSTEIN HARVEY WEINSTEIN RICHARD N. GLAZSTEIN ELMORE LEONARD

Available August 20

ACCESSORIZE
Continued from page 54

Nexpak marketing manager Shelli Kaiser reports that the just-introduced Nexcase has interlocking double walls along all closing edges, a patented new hub and a Disc-Lock tab, and an optional cut-away clip that is disengaged by the consumer after purchase. EAS tags can be inserted in the case, as well. "These security features have led to exceptional market testing at Wal-Mart, with an impressive 75% reduction in theft for the titles that were used," Kaiser says. Alpha Security product manager Nick Sedon observes that their Alpha Carrier line of disposable translucent-plastic sleeves keeps the enclosed disk and EAS secured within the media package. The automated application process speeds floor-ready DVDs and video games to retailers like Sam's Club and BJ's Wholesale Club, where staff members just deactivate the source-tagged EAS at the point of sale. "For specialty electronics retailers and higher risk stores, our S3-formerly Mag II—one-key solution provides a number of options for DVDs, games, electronics and even apparel," Sedon says. "All contain non-deactivatable EAS and can be found in Best Buy, Borders, CompUSA and Hastings, among others."

—Steve Traishan

PACKAGING
Continued from page 54

used for the upcoming Spider-Man DVD release this fall, expected to set a new worldwide DVD sales record based on box-office success.

The Nexpak THINpak was used for A&E's recent 3-disc release of the TV series Shackleton, with a THINpak for each disc and an outer paperback carton that bundled the set together as an impressive, high-end package.

Earlier this year, Sony Electronics used AveePAK Candy Boxes to distribute a specially created DVD of CineAlta Festival 2002 Dreams, demonstrating the quality of Sony's HD production equipment. "Since our select audience [at the National Assn. of Broadcasters Las Vegas convention] was top-end movie people and the screening venue a movie theater, using AveePAK to put the DVDs together with candy was a natural," says Sony ad manager Wayne Zuchowski.

"We manufacturers constantly need to be aware of retailers' needs," AGI Media's Roth emphasizes. "This includes responding to the demands of the retail environment by creating packaging that can have a significant impact at the point-of-sale. It must be easy to merchandise, innovative and attention-getting, economical on space and offer theft protection."

Continued from page 54
FORMAT TURNS FIVE
Continued from page 53

SUNDRESSED OR UNDRESSED

See what happens when the prettiest feet just happen to be connected to the hottest girls in the world. *Playboy's Barefoot Beauties.* Walk this way as these babes kick off their shoes, and much, much more.

*PLAYBOY HOME VIDEO* www.playboy.com

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Arny Schorr, whose company has seen success with a range of titles, including the original Game Boy series, "There's no accounting for people's tastes."

Besides film-oriented catalog product, it is also the TV category that has generated a lot of interest this year. Everything from Friends to Buffy the Vampire Slayer to The Simpsons is being released season by season to high demand, as are such classic series as *I Love Lucy* and *M*A*S*H.* Says Fox's senior VP of marketing, Peter Staddon, "The TV market has gone ballistic this year. It has created a whole new category. There wasn't a VHS TV market. TV properties have really found their niche on DVD because you're able to go beyond the show [with added-value features]."

Music programming is another category gaining a growing percentage of consumer dollars. With DVDs offering both visual (concert footage, music videos) and audio elements at a price that is not much different from an audio CD, many consumers are turning to this newer way to experience music. "What's happening is that, as more hardware is getting into the marketplace and the price of video product goes down, video product begins to compete with the CD," says Martin Greenwald, president of Image Entertainment, which commands a 26% share of the DVD music-programming category. "The reality of it is that people under 25 are buying [DVD] players at $99, and music product appeals to the under-25 crowd."

WHAT THE FUTURE HOLDS

Looking ahead, DVD is poised to trounce the VHS market, though estimates vary as to when. In addition to rising acceptance rates in a variety of programming niches, DVD content itself is set to surpass the types of special features consumers are used to seeing right now.

DVDs are likely to give consumers an even greater look at the moviemaking process, as more filmmakers are becoming involved in the making of the discs. Fox's *Moulin Rouge* DVD, for example, was entirely produced and directed by the film's creator, Baz Luhrmann, giving consumers a truly inside look at the film. As head of domestic marketing Kelly Sooter says, "DVDs are now thought of very early in a movie's production. We get phone calls now as the director is entering a project."

INTERACTIVE ELEMENTS, PARTICULARLY DVD-ROM features that allow consumers to play games or even communicate with other film fans online, promise to become more prevalent. "ROM has really shown signs of growth in many areas," says Paul Hemstreet, VP of DVD special features for Warner Home Video. "We had over a million people look at the Internet parts of *Harry Potter.*"

The trading-card game has really fostered an Internet community centered on the DVD. I think ROM is definitely significant, because it shows the convergence between the computer and DVDs."

Beyond DVD content capabilities, the format itself may experience a sea change when high-definition DVDs begin entering the market. While only a couple of million households now have high-definition home-theater systems, the even more pristine picture and audio quality that high definition offers is sure to attract more than just high-end consumers. Most believe that high-definition DVDs will be manufactured anywhere from 18 months from now, to five to 10 years down the road. A high-definition DVD tape, D-VHS, has already been launched into the marketplace by JVC.

Pseudo the Vampire Slayer

The first company to release a DVD-Audio disc was 5.1. The disc requires a separate hardware device and often includes such visual elements as song lyrics or concert footage. The company has reported strong retail support since its Silverline Records signed a long-term licensing deal with Sanctuary Records to release a slate of 140 new DVD-Audio albums. Jeff Greenaway, 5.1's senior VP sales and marketing, extols the benefits of listening to an album on DVD-Audio but also points out that the format is a boon to the industry because it has built-in copy protection.

Warner Music Group, meanwhile, has reported worldwide shipments of 350,000 DVD-Audio units in the product's first year on the market and is planning more than 40 new titles on the format this year. Although product is making its way into more stores, many consumers are still unaware of the difference between DVD-Audio and CDs. Warner recently joined with Dolby Laboratories, Panasonic and Century Theatres to play music from DVD-Audio discs prior to film screenings as one way to get the word out. More hardware options are becoming available, particularly in the car audio sector, to accompany the growth of software titles.
YOGA CONDITIONING FOR ATHLETES DVD
A powerful program to help enhance athletic performance, increasing longevity in sports and decreasing the chance of injury. With Rodney Yee. 260 min.
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Rock, Jazz, Pop, Soul Rap & Hip-Hop.

GOOD SPORTS

Marketers of sports programming say that their target demographics are also virtually identical to the format's early adopters and most ardent collectors. And program suppliers that release sports DVDs have discovered that, if you scratch a sports fan, you'll often find a fanatic only too happy to immerse him or herself in trivia challenges, player stats and bloopers.

Sal Scamardo, VP of business development and sports for USA Home Entertainment, which, until the label's recent purchase by Universal, held the video franchises for the National Basketball Association, the National Football League and the National Hockey League, says that the program category and the format dovetail perfectly. "DVD has made the subject matter more exciting and attractive, and it certainly has increased demand for sports programming," he says. "What DVD does for sports is combine the best of television with the best of computers. No cumbersome VHS fast-forwarding to worry about. The format offers a big sound dimension, it re-creates the feeling of being there. It offers a better experience, a more multi-dimensional experience."

The improved experience is translating into sales. "We're seeing much bigger numbers on DVD this year," says Don Spielvogel, director of sales and marketing for Q Video, the holder of the Major League Baseball video franchise. "We sold approximately 225,000 of our World Series video last year, of which about 120,000 were DVD. The response that we're getting is good."

Although wrestling fans are less technologically precocious, Joel Sarin, director of home video for the newly renamed World Wrestling Entertainment, says that...
DVDs account for up to 60% of sales on new releases. He says that it’s not uncommon for fans to purchase a program in both formats. “We have consumers who now go out and buy both the VHS and the DVD, depending on the technology where they are when they watch. A lot of people have TVs in their cars and have VHS and DVD players in their homes.”

Distributors of fitness programming are also discovering that consumers are making the switch from VHS to DVD. Despite some skepticism that the DVD player was not finding its way into the bedrooms and playrooms where women typically exercise in the home, studio executives have seen the format grow exponentially. “I am amazed at how well fitness DVDs are doing,” says Gary Goldman, president of Goldhil Home Entertainment.

According to Jane Pemberton, president of Gaiam International, a company that, according to VideoScan, sells almost one-quarter of all fitness videos, “DVD did exceptionally well; it really took off the back half of last year.” Because exercise videos like other kinds of instructional programming, is often divided into segments so that users can master one piece of a routine before moving on to the next, Pemberton believes that DVD will help to grow the fitness category. “There are wonderful benefits to the DVD format; it’s perfect for instruction videos,” says Pemberton. Gaiam is a leader in yoga videos, and upcoming releases on DVD include Yoga Journal: Yoga for Energy, Yoga for Strength and Yoga for Relaxation.

A number of studies have begun to experiment with DVD-only releases. According to Wadleigh, Warner Home Video will release episodes from the series Babylon 5 only on disc in the fall. And Selig says that WWE will re-release a special DVD-only edition of Rocky; just bring it that will include footage not on the original release to coincide with the video release of Universal’s The Scorpion King, which stars the wrestler.

Wadleigh says that, even though DVD-only releases may be just a trickle now, they represent the beginning of a significant transition. “For us, this is incredibly important. It’s the leading edge of the non-theatrical DVD transition to disc,” he says. But, warns Wadleigh, CEO of MPI Home Video, not all non-theatrical DVD programming finds its audience. “If you ask me, the toughest thing is finding the right program,” he says. As an example, he points to Men Are From Mars; Women Are From Venus, a program based on the best-selling self-help book that MPI released on DVD. Despite a high-rated television broadcast on ABC, it sold fewer than 10,000 pieces. “It had great ratings, but I guess it’s time had come and gone.”
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Satellite Radio Debate Among Investors, Analysts Rumbles On

BY MATTHEW BENZ
and ERIK GRUNDHEDEL
NEW YORK—Shares in Sirius Satellite Radio and XM Satellite Radio have come under heightened pressure in recent weeks, with investors and financial analysts increasingly skeptical about the companies’ prospects. Yet others insist that the companies have bright futures—if they can only weather the current storm in the stock markets.

The latest setbacks came Aug. 5, when Sirius fell 9% to close at $1.78 after an analyst questioned Sirius’ relationship with the Ford Motor Co. Tom Watts, senior analyst with SG Cowen in New York, says the late-July announcement by Ford division Visteon Corp., that it would supply the company with units compatible with both Sirius and XM radio signals suggested a lack of exclusivity between the car manufacturer and Sirius. “Where’s the Ford contract?” asks Watts, who says Sirius has failed to outline the extent of its relationship with the car manufacturer. “This just weakens their hold on the Ford franchise.”

SG Cowen downgraded Sirius stock Aug. 5 from “strong buy” to “sell.” Sirius VP of corporate communications Jim Collins calls Visteon’s announcement “terrible timing” and says Sirius’ longstanding exclusive “development agreements” with Ford, BMW, and Daimler Chrysler remain “unchanged.”

DRASTIC DROP
Meanwhile, Watts is “clearly worried” about XM’s financing, which he says has been underscored in the past two weeks by a drop in the company’s bond prices. Watts says XM bonds are trading around 36 cents, down from 60 cents on July 15. He adds: “If bonds are trading below 30, it means the company is going bankrupt.”

Watts explains that XM’s stock decline was also caused by the Aug. 2 adoption of a shareholder rights plan, which he says prevents the company from being acquired too cheaply. XM shares closed down 12% Aug. 5 at $2.73. Calls to XM were not returned by press time.

Since the start of 2002, XM and Sirius shares have both fallen more than 80%. Among the vexing issues are lingering concerns that power degradations on XM’s satellites could require them to be replaced earlier than scheduled. Meanwhile, Sirius only launched nationwide service July 1—10 months after XM.

“The financing environment is tough; there’s just no sugar-coating that,” says Ladenburg Thalmann senior satellite analyst John Stone, noting that volatility in the stock markets is making equity-based fundraising difficult. He adds that the companies’ share prices reflect concerns that neither is adding subscribers at a fast-enough rate.

Stone notes that concerns have been raised that the companies’ auto-make partners are not fully marketing XM and Sirius at the dealer level. Yet General Motors, which owns a large stake in XM, has said it will offer XM as an option in 75% of its cars by 2004.

POTENTIAL FOR PROFIT
Despite these concerns, Stone believes that if XM and Sirius can find the funding they need to continue, there are enough potential subscribers out there to make both companies “very profitable.” Stone estimates that the break-even point for each company is about 3 million subscribers, which he expects XM to reach by the end of 2005 and Sirius a year later.

As for how XM and Sirius will bridge the funding gap now and then, analysts say there are a few options. The most likely would be strategic private investments from the companies’ car-manufacturing partners, which include General Motors and Daimler Chrysler. In addition, such content companies as Walt Disney Co. and Viacom, which to date have not invested in satellite radio, are also a possibility.

There is also speculation that XM’s car-manufacturing partners, along with Clear Channel Communications, could step in later this year to provide funding should other options not materialize.

In addition, Stone says that such consumer electronics firms as Sony Corp. could also fund satellite radio in an effort to boost sales of audio equipment, which lately have been lagging. DVD-driven video sales. Stone says, “One way to juice up sales of audio products is to make sure these companies have the money to operate.”

Some investors remain confident that if both companies can continue adding subscribers, answers to lingering questions will be found. “If you get subscriber numbers, you find a way to get financing,” one notes, adding: “What they have to raise at this point is not as Herculean as what they’ve had to raise.”

In addition, this investor says, concern about dilution from the sale of additional stock to raise money may already be reflected in the companies’ share prices.

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Music & Showbiz

MANCHESTER 'PARTY' MOVIE: Manchester, England, from the late '70s to early '80s. There never was a music scene quite like it. The United Artists movie 24 Hour Party People is an irreverent love letter to the Manchester scene, which has given birth to such artists as Joy Division, New Order, Durutti Column, OMD, Happy Mondays, the Stone Roses, and James. The title comes from a Happy Mondays song of the same name.

Most rock 'n' roll films feature the artists as the central characters, but at the heart of 24 Hour Party People is Tony Wilson, co-founder of Factory Records and the legendary Hacienda nightclub—home to many of Manchester's greatest bands of yesteryear.

Wilson, who was a script consultant on the film, tells Billboard, "The movie is a collection of stories; it's not supposed to be a documentary, and I like that [it] captured the central ethic of people working together to make their dreams happen."

British comedian/actor and Manchester Steve Coogan plays Wilson in the movie. Ironically, he used to impersonate Wilson in a stand-up comedy act, Coogan also co-produced a British TV show called Up Front with Wilson. "It was a coincidence that I was cast as Tony," Coogan says. "I don't think [director] Michael Winterbottom knew I did a TV show with Tony before. Tony is one of those larger-than-life characters. People like him or hate him, but you can't ignore him. He showed up on the set a lot, and there was one day when we were dressed identically. It was eerie. If we had touched, we probably would have ended up in another dimension," Coogan says with a laugh.

Wilson has also enjoyed a lengthy career in British TV as an on-air commentator. But he says, "There's no business like the music business. There are a lot of assholes and lawyers, but I still love it. I'm trying desperately to start something like the [Manchester] music revolution all over again. I've started a record label, Red Cars, which is like a little version of Factory. We're just looking for the right band. The music coming out of Britain isn't as exciting as it should be. If they don't produce something soon that's going to change the world, I'm going to shit my fucking throat."

24 Hour Party People opened Aug. 9 in New York and will arrive in other select U.S. cities throughout August.

In Brief:
The story of Elvis and Priscilla Presley will be made into a musical, Elvis and Priscilla, co-produced by Priscilla Presley and Immortal Entertainment...Ogilvy's music video division has added director Patina Robinson to its roster. The Los Angeles-based production company has also named former House of Blues staffer Justin Smith director representative.

NEWSLINE...

Jazz WNUA Chicago ups PD Bob Koake to operations manager. Steve Stiles, previously PD of XM Satellite Radio's smooth jazz channel, is named WNUA PD...Oldies WWSO Norfolk, Va., taps Randy Brooks as PD. Brooks was operations manager/PD of Norfolk country stations WCMS and WCGI...Steve King is named operations manager of mainstream top pop 40 KRQQ and rhythmic top 40 KOHT in Tucson, Ariz. He was PD of Tallahassee, Fla.'s WBBM and WHTW, modern rock WSSX, and AC WTLR...Citadel changes the call letters of top 40 WBHD Wilkes-Barre, Pa., to WCWJ, which continues its simulcast with WBHT.
whole online community thing and to somehow meld sales into it," says Tim McQuaid, CEO of San Francisco-based Fan Asylum, one of the oldest fan-club service firms. "This business is going to get interesting—not to mention a little more confusing and cluttered—with a lot of different competition.

Online fan clubs are distinct from "official" artist Web sites, which are largely promotional in nature and derive any revenue from advertising and—in some cases—merchandise sales, as opposed to membership fees. Operation of artist-sanctioned sites is often handled by the labels or by such third-parties as ArtistDirect, which manages sites for more than 100 artists.

**FIRST DIBS ON HOT TICKETS**

Driving much of the momentum for fan clubs is demand for presale tickets. With top artists releasing as much as 10% of the house in any given venue for fan-club distribution—often the best seats available—fans have motivation enough to pony up the membership fees.

Music director of fan-club services Jim Stabile says, "Everybody joins fan clubs to access presale seats. That’s the jewel in the crown of this whole thing.

While most fan sites are not yet seen as significant profit centers, revenue is expected to grow as membership fees rise and the ability to sell other services increases.

On the flip side, critics charge that a number of the new Internet-based fan clubs are little more than ticketing vehicles that soak fans with membership fees and commerce—while still offering a largely organic interaction between artists and fans—especially as large media operations and labels move into the field.

The arrival of larger corporate entities is also seen as altering the financial dynamics of club operations. Typically in artist-controlled clubs, an artist and his or her management company retain a third party to administer the club site, and the administrator charges for services rendered. However, some companies have begun offering club services as joint ventures with the artist and management. Such revenue- and sharing opportunities are motivating attempts by some labels to lock up club rights in contracts with younger acts, sources say.

One veteran fan-club service operator says, "Typically, [club control] hasn't been a big issue. But now that the labels are trying to get their own piece in, do fan clubs, is it going to be more of an issue going forward? Maybe. We’ll see."

Some see the development as a new source of potential tension between artists and labels. "I certainly wouldn't hang my club and my database over to my label," one club operator says. "Because then they have the power to control the financial interest of the club, and they may not care as much about the artist's audience; they don’t need them anymore. It doesn’t make sense to me to put all those eggs in one basket. The audience is the most valuable commodity a band has.

Despite these concerns, labels are making inroads in partnering with acts on fan-club sites, billing the service as a ready-made, hassle-free solution for artists. For instance, Columbia Records is operating Bow Wow’s online fan club, and Bertelsmann’s DWS has a deal in place with sister company Arista Records to set up clubs for its acts.

"It’s almost like a new business," says Mark Ghuneum, senior VP of online and emerging technologies for the Columbia Records Group. "It’s what a traditional fan club would have brought to you coupled with what a label brings to you. So by doing it together, it turns into a win-win for the consumer.

Club-service operators acknowledge that with the labels often in control of exclusive music content, especially with younger acts, partnership with the record company is crucial. In addition to tickets, access to rare and unreleased content is a primary reason to join a Web-based club. What’s more, label executives point out that with labels already operating and largely controlling the official Web sites of many artists, the move into subscription club offerings is a natural extension of an existing "partnership."

**DMB LEADS THE WAY**

The poster child for the modern fan club is DMB’s club, known as the Warehouse. It boasts more than 80,000 members and reportedly collected more than $2 million in dues last year.

Members pay an annual subscription of $30 to receive online news updates via a subscriber site, an exclusive enhanced CD featuring live performances and interviews with the band; special contest offers, merchandise, and, of course, access to tickets.

DMB has become notorious on the concert circuit for using its power to scoop the best seats for club members. In some cases, the band controls close to half of the house. According to a recent Wall Street Journal article, at a DMB show in Chicago, 8,000 seats in the 17,000-seat arena were reserved for the club.

Robert Hunter, GM at Air Canada Centre in Toronto, acknowledged in an interview with Billboard earlier this year that DMB’s ticketing practices have emerged as a hot topic: "They’ve gone to their fan club in every market and said, ‘OK, you’ll have first kick at the can."

While the Warehouse is widely regarded as the most popular and successful Internet fan-club venture, DMB is hardly alone. Such artists as Britney Spears and Madonna have similar clubs that also have fantastic audiences; they don’t need them anymore. It doesn’t make sense to me to put all those eggs in one basket. The audience is the most valuable commodity a band has.

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**A NEW REVENUE STREAM**

Internet companies are also attracted to fan clubs’ revenue potential, which can offset sagging banner sales and expand non-advertising-based revenue. The clubs also provide an opportunity to use the artists’ appeal to drive traffic for the wider site.

Online fan clubs represent a great way to market artists and fans and bring together the unique benefits of the online medium," AOL Entertainment senior VP/CM Kevin Conroy notes. While AOL has not launched any fan clubs, the company is seen as being interested in developing such premium services to sell to consumers.

Other Internet operators are looking at artist access models as the cable packaging of the future: Join the club and receive broadband access, a personal Web site, e-mail, and exclusive artist content and access. While not clubs per se, Microsoft’s MSN Internet service has experimented with artist Internet service provider-based models with ‘N Sync and Janet Jackson. Bowie’s fan club, Bowienet, also offers Internet access to members.

As for the average artist and management company, McQuaid of Fan Asylum—whose fan-club roster includes Melissa Etheridge, Aerosmith, and Matchbox Twenty—says the appeal of doing a club is as much to eliminate problems as anything else.

"Traditionally, the attraction to a fan club to the artist is taking a headache off their hands," he says. "They’ve got all this mail and this fan base that they don’t know what to do with. Artists want a channel that is safe and comforting for them to communicate with [their] core audience."

**MAINTAINING FAN FOCUS**

Still, some question the effectiveness or the true motivation of the new-generation fan clubs. McQuaid suggests that many of them are somewhat disingenuous in their purpose.

"There’s a lot of fan clubs out there in sheep’s clothing," he says. "They’re trying to cover up the fact that they are trying to squeeze extra sales from ticket buyers.

McQuaid and others argue that when clubs began as profit-driven homepages, they were able to use their fan focus. Some also fear that the artists themselves will become disinterested.

The Firm’s Patterson says, "I don’t ever want to launch a club where the artist doesn’t want to participate at all. It doesn’t make sense for anyone. You can launch a fan club and just have the band sign off on it. But getting them for a news update or making themselves available for video footage or chat or something like that, if they don’t have [someone] like management saying, ‘Here’s the value in the exposure,’ it’s hard to do that.

But whatever the future in the system, at a time when it’s difficult for an act to keep its core audience engaged, McQuaid observes that fan clubs are more important than ever. "Kids today can be on and off a band in the blink of an eye, so any way you can keep them around and keep your career going. So it’s more important now than ever to have some kind of fan organization to keep the fans involved."

Clubs are expected to continue proliferating in the coming years, aided in part by increased high-speed Internet access.

"If we say, ‘In 2002, can any act do an online fan club?’ the answer is no," Patterson says. "But five years from now when broadband is a lot more accessible and there’s ways to bill directly through an ISP or sell access cards through retail, there will be a lot more of a chance that out there could have successful online club sites."

Online Fan Clubs

Continued from page 1
THE BOSS RULES: Not only does Bruce Springsteen start with one of the year's biggest sales weeks, he more than doubles his previous best Nielsen SoundScan frame. Following a busy media romp (see story, page 3), His Rising rallies 525,000 units, easily beating the runner up—a handsome-selling remix album from Linkin Park—by more than 255,000 units.

Prior to this, 1995's Greatest Hits owned the Boss' biggest sales week of the Nielsen SoundScan era, while the two albums that were released simultaneously in 1992 each opened with more than 200,000 units, Human Touch (246,000) and Lucky Town (208,000).

It is instructive to remember, though, that Springsteen's three biggest selling albums—the 15-times platinum Born in the U.S.A., the six-times platinum Born to Run, and the 13-times platinum live boxed set Bruce Springsteen & the E Street Band Live 1975-1985—came out before Nielsen SoundScan's 1991 launch. The arrival of his boxed set in 1986 marked one of the biggest release weeks of that decade. I'll never forget the spectacle of seeing customers, some with more than one box, lined up in the middle of the day at a National Record Mart store in suburban Pittsburgh on that album's release date. It was one of only six albums to debut at No. 1 before The Billboard 200 flipped to Nielsen SoundScan, so we can only imagine what that box's first-week sum would have been had a point-of-sale tracking system been in place.

A WALK IN THE PARK: The band has yet to finish recording its second full-length album, but Linkin Park already owns two historic achievements. Its rookie album, Hybrid Theory, was the biggest-selling album of 2001, moving 4.8 million copies, that year and 7.3 million to date. Now a revamped incarnation of that set, Reanimation, sets a record for the biggest Nielsen SoundScan week by a remix album. The new set has an opening week of 270,000 (No. 2), surpassing the record of 255,000 that was set by the May release from P. Diddy and associates, We Invented the Remix (Billboard, June 6).

This marks the third time in 2002 that the remix standard has been reset. The Diddy collection eclipsed Jennifer Lopez's, whose J to tha L-O! The Remixes snagged the remix record from Limp Bizkit when she opened with 156,000, compared with the 104,000 that band sold when New Old Songs bowed toward the end of 2001 (Billboard, Feb. 23). The Lopez and Diddy remix sets each opened at No. 1 on the big chart.

THROWBACK: Remember that bygone time when all a label needed to launch a promising new artist was a song that connected with the public? In the case of R&B newcomer Amerie, these are the good old days—more than the success of lead single “Why Don't We Fall in Love” marches her debut album into the top 10 of both The Billboard 200 (No. 9, 89,000 units) and Top R&B/Hip-Hop Albums (No. 2). The singer, whose name is pronounced “A-Marie,” was also featured on Nas’ “Rule,” now No. 88 on the R&B/Hip-Hop Singles list. Her album started at the developing artist tag of $12.99. “Why Don't We Fall in Love” bullets 11-10 on Hot R&B/Hip-Hop Singles & Tracks while gathering eyeballs at BET (No. 19, 13 plays, according to Nielsen Broadcast Data Systems) and MTV (No. 25, six plays). She has made on-camera visits to both of those video channels, but she had no other national TV exposure prior to the album's release. At press time, she was scheduled to be profiled Aug. 8 on Today.

RIM SHOTS: Knoc-Turn’AL, from Elektra-distributed L.A. Confidential, begins at No. 74 with 16,000 units sold on The Billboard 200. That’s the best opener of the several value-priced mini-albums that labels have been fielding recently, tapping the 11,000 units that placed So So Def Presents: Definition of a Remix by Jermaine Dupri and company at No. 117. . . . The solo outing from Hootie & the Blowfish frontman Darius Rucker, which took a while to find a home, begins at No. 1 on Heatseekers. No. 43 on Top R&B/Hip-Hop Albums, and No. 127 on the big chart. . . . Here she grows again. Norah Jones’ second visit to The Tonight Show With Jay Leno adds velocity to her recent momentum, fetching the newcomer this week’s Greatest Rapper unit increase (17-16, up 13%)—the first time she has achieved the chart’s largest unit increase. Beth Orton starts at No. 40. Only one of her previous three collections ever appeared on either The Billboard 200 or Heatseekers, as 1999’s Central Reservation peaked at No. 100 on the former.

NELLY BEATS NELLY: Nelly replaces himself at No. 1 on The Billboard Hot 100 with “Dilemma” featuring Kelly Rowland, a feat accomplished earlier this year by Ja Rule (see Chart Beat, page 4). With a 15.7 million audience gain, “Dilemma” earns its fifth straight Greatest Gainer/Airplay award. Its total audience this week stands at a whopping 142.8 million. With two previous weeks where “Hot in Herre” earned the Greatest Gainer trophy, this is Nelly’s seventh straight week as the Airplay winner—an artist who includes the single “Grimey,” a track shared with the Violator 2.0 album.


This is Chesney’s fifth No. 1 single and his third multiple-week chart topper, a track record launched in late summer 1997 when “She’s Got It All” spent three weeks at No. 1. Meanwhile, Steve Azar’s “I Don’t Have to Be Me (I Try)” which appeared at No. 1 last issue, moves to recurrent status—but not before matching a significant benchmark for total chart weeks. Azar’s single rose to No. 2 in the June 1 issue and amassed 44 weeks on Hot Country Singles & Tracks, tying with Sheddany’s “I Will” for the most in chart longevity during the 12-year Nielsen Broadcast Data Systems era. The sister trio notched 44 weeks in November 2000. The modern chart longevity tally is led by Tim McGraw, whose “My Next Thirty Years” and “Let’s Make Love” (with wife Faith Hill) garnered 46 and 45 weeks, respectively.

With spins detected at 41 monitored stations, Azar’s new “Waitin’ On Joe” single advances 5-1 on its third week at No. 1. Finally, traditional stylist Joe Nichols hands the upstart Universal South imprint its first top 10 on the country radio chart, as “The Impossible” gains 237 points (11-10). The retail single leads Top Country Singles Sales for a fifth straight week.

FOR SALE: With 5,000 units scanned, Soluma’s “For All Time” debuts at No. 5 on Hot 100 Singles Sales. But the sales points can’t make up for the song’s decrease in radio, and it slides one notch to No. 82 on The Billboard Hot 100. Jennifer Lopez’s “I’m Gonna Be Alright” opens on the sales chart at No. 7 with 3,500 units, thanks to the release of a CD maxi.

BBMak’s DVD single for “Out of My Heart (Into Your Head)” enters the sales chart at No. 24 with 1,300 units. Hollywood offered the BBMak single at no cost to accounts, letting retailers choose their own selling price. Most of the majors, with the exception of two mass merchants, jumped on board. Some chains are offering the single as a value-added bonus with the purchase of an album; others sell the DVD on its own. BBMak’s second album is due Aug. 27.

Keith Caulfield in Los Angeles filled in for the vacationing Silvio Pietrobono.
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<td>Break The Cycle</td>
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<td>147</td>
<td>BANDE LA RECADO</td>
<td>No Me Se Rajar</td>
<td>150</td>
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**Notes:**
- The table above lists the top songs on the Billboard Hot 100 chart for the week of August 17, 2002.
- The peak position is noted next to each song title.
- The chart is sorted by peak position.

**About Billboard:**
- Billboard is a weekly music chart run by Billboard magazine that ranks the top-performing songs in the United States.
- The chart is released every week and is based on airplay, song downloads, and sales data.

**Billboard Hot 100:**
- The Hot 100 is a chart that ranks the top 100 songs based on various metrics such as radio airplay, sales, and online streaming.

**RIAA Certification:**
- The RIAA (Recording Industry Association of America) awards certification based on copies sold in the United States.

**Sample Text:**
- "Moby's "Part II" has reached number two on the Billboard Hot 100 chart.
- "Pavelina Rubio's "Border Girl" has reached number one on the Billboard Hot 100 chart.

**Additional Information:**
- For more details, visit the Billboard website at www.billboard.com.
### Heatseekers

<table>
<thead>
<tr>
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<tr>
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<td>1 Week At Number 5</td>
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<td>JOE NICHOLS</td>
<td>Man With A Memory</td>
<td>22 22</td>
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<td>THE HAPPY BOYS</td>
<td>Trance Party (Volume Two)</td>
<td>18 9</td>
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<td>BANDA EL RECODO</td>
<td>No Me Se Rajan</td>
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<td>SMILEZ &amp; SOUTHEAST</td>
<td>Crash The Party</td>
<td>12 11</td>
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<td>DASHBOARD CONFESSIONAL</td>
<td>The Places You Have Come To Fear The Most</td>
<td>42 48</td>
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<td>HAIRSTYLE</td>
<td>The Natural</td>
<td>48 24</td>
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<td>Dirty Sexy Knights In Paris</td>
<td>32 33</td>
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<td>Sinch</td>
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<tr>
<td>SNOT</td>
<td>Alive!</td>
<td>24 14</td>
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<td>THE STARTING LINE</td>
<td>Say It Like You Mean It</td>
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<td>DJ Encore Presents: Ultra.Dance 02</td>
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<td>Learning From Falling</td>
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<td>Play It Loud</td>
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<td>CHAYANNNE</td>
<td>Grandes Exitos</td>
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<td>Un Dis Normal</td>
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<td>Now Again</td>
<td>21 27</td>
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<td>Send A Revival</td>
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<td>SOLUNA</td>
<td>For All Time</td>
<td>30 19</td>
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<td>HOWIE DAY</td>
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<td>Thalìa</td>
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### Greatest Gainer

- **SOMETHING CORPORATE** - Leaving Through The Window

### Top Independent Albums

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<td>LOS TEMERARIOS</td>
<td>Una Legrima No Basta</td>
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<td>Chronicles Of The Juice Man: Underground Album</td>
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<td>SNOT</td>
<td>Alive!</td>
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<td>CAROLE KING</td>
<td>Love Makes The World</td>
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<td>Louie DeVito's Dance Factory</td>
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<td>Community Service</td>
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<td>ISRAEL KAMAKAWIWO'OOLE</td>
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<td>40 31</td>
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<td>One And Only</td>
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<td>DAZ DILLINGER</td>
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<td>NAUGHTY BY NATURE</td>
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### Greatest Gainer

- **SOUNDTRACK** - Bob The Builder: The Album
## Billboard Top Internet Album Sales

Sales data compiled by Nielsen SoundScan

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<th>TITLE</th>
<th>LABEL</th>
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<td>DISNEY'S Lilo &amp; Stitch</td>
<td>WALT DISNEY ENTERPRISES</td>
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<td>RASTA IN RECOLLECTIONS &amp; AG</td>
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<td>I AM SAM</td>
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<td>WARNER BROTHERS</td>
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## Billboard Top Soundtracks

Sales data compiled by Nielsen SoundScan

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<td>DISNEY'S Lilo &amp; Stitch</td>
<td>WALT DISNEY ENTERPRISES</td>
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<td>4</td>
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Billboard's regional spotlight shines on Australia, with an in-depth look at the artists, record labels, tours, and more making news Down Under. In this issue, we survey the state of the Australian music industry as it looks to break new artists in the US, profile key Australian music companies, and preview this year's ARIA award nominees.

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Vinyl's telling these Audiophile branched again, “The interactivity of who Rhino Handmade. The music business has long been a place where people can dig into jazz and rock to try and get the majors to re-press, bring out vinyl. Nobody was really reissuing anything... I was the only one doing it.”

Starting with reissues of classical works, Kassem’s Acoustic Sounds later moved into jazz and rock; the label has reissued a radio of Fantasy jazz titles (most at $20 per single disc), and it recently rereleased the first five Creedence albums (at $25 per LP).

Kassem has become an LP empire unto himself. He sells audiophile vinyl and high-end audio equipment ($8,000 turntables, $10,000 cartridges) on the Web and via mail order through Acoustic Sounds. He is partnered with Camarillo, Calif.-based vinyl replica Record Technology in an LP mastering facility, AcoustTech Mastering. He bought and refurbished a 78-year-old Salina church and converted it into an all-analog recording studio, where he has had his label’s productions’ blue albums by such talents as Wild Child Butler, Henry Townsend, and the late Jimmy Rogers and Jimmy Lee Robinson.

“This blues stuff costs money,” Kassem says. “But it’s important and it should be done. A guy like Wild Child Butler, he should be recorded. I’m doing it just because it’s the right thing to do. Same with the vinyl. I feel like there’s two things I’m trying to keep alive: vinyl and the real blues.

To have the three-track original session master brought out safely to Bernie Grandmand’s [many times facili- ty], and that’s what we cut from. It [had] never, never been licensed to a third party, outside of Columbus.

Other Classic LPs—some of which have been replicated on 200-gram Quiet SVX vinyl, now a proprietary Classic formula—include the first six Led Zeppelin albums. The label will soon reissue Peter Gabriel’s catalog and a numbered Quadrix edition of the singer’s new album, LP.

Hobson, who sells his titles at the $20 and $30 per single disc, says the fabrication of a high-end LPrequires “we’ve learned it’s hard to make a super-high-quality record consistently,” he says. “If I were facing with making Led Zeppelin’s third album—5 million copies, 5 million copies, whatever it sold—it would terrify me, because to be able to mass-produce something that is physical like a record, that involves stampers and metal parts and pressing plants is a science in itself.

Classic’s price points are high, even in the CD era, but Michael Cuscuna, owner of mail-order jazz label Mosaic Records, says that money is no barri er for fans of the genre. “If you’re going to buy a $7,000 turntable,” Cuscuna says, “you really don’t give a shit if the records cost 30 bucks each. It’s just another material and another level of wealth.

Sundazed’s Irwin sits at the other end of the scale in terms of price point, if not quality. The label has issued vinyl since its genesis in 1986, four years ago, Irwin started a 180-gram vinyl imprint, Beat Rockett.

Irwin says, ‘I thought, ‘Here’s a way I can continue my love affair with vinyl and make some things that I think are great and get this music out.’ That proved to be so successful that we re-examined everything we were doing with vinyl and decided we were going to get into it whole-hog, and we went forward with a vengeance.

While Irwin’s LP releases—vintage garage rock, the Love catalog, and more versions of Bob Dylan’s ‘60s cat alogue—have been widely praised by audiophile publications, he has delib erately kept his price points down. Single-disc lists for $12.98-$14.98; doubles vinyl reissue of this? Several thousand copies later, obviously, people do want it. That proved to me there was a market for just about anything on vinyl. The Sonny Sharrock is kind of the reverse. I figured, ‘This is such an obscure, weird album, who’s going to want this album?’ Several thousand copies later... It shows me there’s a market for both the popular and the obscure.

Four Men With Beards—which takes its name from this presumed physical appearance of what Thomas describes as “recording-collecting geeks like you and me”—has its issued its dozen titles at a $14.98 list price.

Thomas says, “We’ve got 180-gram vinyl, plus I think some of the best sleeve work out there. We do gatefolds on every thing, great liner notes, rare photos if we’ve got ‘em, and it’s all for 15 bucks. I think it’s a great product for people.

The proliferation of audiophile vinyl labels is bringing one long-dormant player, Mobile Fidelity Sound Lab, back to the fold. Mobile Fidelity—which made its mark in the ’80s with half-speed-mas tered audiophile LPs before moving into the gold-CD business in the late ’80s and ’90s—closed its doors in Seabastopol, Calif., in late 2000 after its distributor, M.S. Folded, was bought by Chicago Web retailer Music Direct, which recently released three new Mobile Fidelity titles by pianist Patricia Barber on the high-end super audio CD (SACD) format.

Manager label Rob Gillis says that two 180-gram titles, Isaac Hayes’ Hot Buttered Soul and Sonny Rollins Plus Four, will be on the market by year’s end, priced at $29.95 per LP. The company also has the Kinks’ RCA and Arista titles available for LP release.

But Mobile Fidelity will continue in other formats, such as CD and SACD. Gillis explains, “I don’t think we could necessarily survive doing the quality we do if only vinyl. If you’re going to sell 2,000 to 5,000—5,000 is a lot of copies of something like this. You run the numbers of what it would cost you and that’s not all that much money.”

He adds, “[Relinquishing LPs] will be good for the [Mobile Fidelity] name and keep it active, and it’ll keep a good pipeline for us, but we’re going to have to have a quantity enough to make it worthwhile.”

MAJORS OPT OUT ON LPs

The boutique LP labels have had no problem securing the support of the majors, because the Big Five have effectively exited the vinyl business; few execs express any interest in the LP sector, except as licensors or suppliers of fine goods to the audiophile sector. “I want to say ‘thank you’ to all the majors,” Hobson says. “The majors tried and failed miserably with their own reissue series, most notably the MCA [180-gram] series, which was [former MCA chairman] Al Teller’s baby and one of the biggest disasters ever. Others have fallen into the same trap. Blue Note fell into the same trap, EMI fell into the same trap. They just wanted to forget about it.”

EMI Catalog Marketing VP of product development Tom Cartwright acknowledges that the company’s 1999 Millennium series—seven titles by the Rolling Stones, Pink Floyd, Wings, R.E.M., and others on 180-gram vinyl and CD, was a failure. “They didn’t do well,” Cartwright says. “We poured a lot of money into it, but it was duplicating the packaging, right down to the die-cut covers and including stick ers and all of that sort of thing. They didn’t do well for several reasons. For one thing, they were trying to sell consum ers at large, instead of really focusing on the audiophile market—though I think ultimately the audiophile market is what matters to people.”

“Ultimately I just decided that [it doesn’t work] unless you’re really going to apply 100% of your resources to being in that market. You can’t just dabble in it.”

None of EMI’s Cuscuna, who has long worked with EMI on its Blue Note reissues, says the company saw small financial gains from its late-’80s and early-’90s vinyl reissues of Blue Note titles. “We finally had to pull off on vinyl,” he recalls. “Things were grinding to a halt, and we’d have all this (Continued on next page)
Coldplay Goes For Greatness

Continued from page 1

will eventually end. I would really like it if some alien planet, in a million years’ time, you were able to purchase a CD called The Best of the Earth—Ever! and we were on it. That’s slightly childish way of saying it, but that’s what drives me. We don’t want to be just—their passes and restarts—I just want to make the best music of all time with my best friends.

If the band flirted with greatness on their multi-million-selling debut, 2000’s Parachutes, the stop-and-start making of Rush of Blood suggests that the act is now aggressively courting musical immortality. During the 10 months they spent making the new album, Martin and company proved they were willing to put in the work to be the best. At the start of this year, the band thought it was nearly finished with Rush of Blood. Then it began to feel that many of the finished songs seemed a bit contrived and forced. The band had essentially leapt into the studio, eager to record the new material it had written during the lengthy promotion of Parachutes, but after a while, things seemed to be flowing a little too easily, which made Martin suspicious. “My theory,” he says, on the phone from England, “is that every record we make is too easy to make—if you care about it.”

So instead of going forward with those songs, the band switched studios (moving from London to Liverpool) and dug deeper in search of material that was better, more soulful. As it pressed ahead, the band became more adventurous as it began to feel more comfortable in the studio. Around the same time, it started to dump a truckload of pressure on itself by agreeing to headline England’s Glastonbury Festival this summer. Desperately wanting to have the album—recorded over the course of 19 weeks, as the band was working on a new movie—out by the time it entered the catalogue business, the act was said to be working on a rush—before the band was even finished with Parachutes. But, make no mistake, this is the most obvious example of the latter, having been written the week of Sept. 11 at a point when the band members, Martin says, “were all feeling incredibly frightened and confused.”

As we’re getting a little older [the band’s average age is 24], yet you’re not immortal. And you think, ‘I really want to fill my life up.’”

Marti adds, explaining his work ethic. While obviously greatly ambitious, Coldplay is also impatient, Wozencroft notes, adding that the band members seem to feel “that they want to live up to the things that have been written about them. They’re in a rush to do it.”

Although the band gave Rush of Blood its all, Martin acknowledges that does not necessarily make the album good. The set may not be as accessible as Parachutes, but, make no mistake, it is indeed good. Having

Martin ‘Clocks’ In On Coldplay’s New CD

• “Politik”-“We wanted a song where we just hit our instruments as loudly as possible and dispensed with the idea of fragility."
• “In My Place”-“That’s about where you’ve put in the world, and how you’ve given your position, and how you could, and how you have to get on with it.”
• “God Put a Smile Upon Your Face”-“That came out of playing live and wanting to have something with a bit more bounce. We were really getting into things like PJ Harvey and a band called Muse—things with a bit more energy.”
• “The Scientist”-“That’s just about girls. It’s weird that whatever else is on your mind, whether it’s the downfall of global economics or terrible environmental troubles, the thing that always gets you most is when you fancy someone.”
• “Clocks”-“That’s the new song we recorded. That was very, very, fast. That was inspired by Muse.”
• “Daylight”-“That was recorded incredibly fast. The Scientist’s, ‘Clocks,’ and ‘Daylight’ were all recorded very fast and written very fast in Liverpool. I don’t know where any of them came from. I just can’t believe we got them to prove themselves.”

Audiophile

Continued from preceding page

inventory unsold that we’d have to scrap. It went downhill real fast, at a certain point in the ’90s, after it had had a little resurgence.”

Rhino Special Products VP/GM Mark Pasaks says that while the company does plenty of third-party manufacturing for the audiophile labels, we have basically decided that we are not in the vinyl business here at Rhino and at Warner Strategic Marketing. Aside from a few special exceptions, we have been virtually no vinyl releases over the last 10 years.”

One such release—a 3,000-unit LP edition of Rhino’s John Coltrane set The Heavyweight Champion, which replicated the LP versions of the saxophonist’s Atlantic albums—sold out to collectors and was subsequently re-released by Rhino Handmade.

A&R man Milligan says other limited vinyl sets could be issued by Handmade: “We have a lot of things that we’re really kicking around. We’ll probably do some kind of vinyl version of all the Chicago albums, because there’s something really nice about all those double albums that had the gatefold and the posters and everything.”

But most major-label execs echo the viewpoint of Adam Block, VP/GM of Sony’s catalog division, Legacy Recordings.

“For Legacy, we view vinyl as one more marketing tool, one more vehicle to make an impression in a community that we recognize is a part of our core consumer base,” he says. "The vinyl business is an even more niche business than the catalog business—though certainly the catalog business is a niche business. At this point, we have to acknowledge that’s not where our particular expertise lies.”

For their part, the audiophile label operators and retailers universally acknowledged that they are not an infinitesimal clientele, but it’s a customer base that refuses to fade away.

Vinyl, says Classic’s Hobson, "is its own medium, and there’s a group of people there that are fans of the small group, but it’s a dedicated group."

E-tailer Flynn of Red Trumpet, who says his company grossed $1 million on vinyl sales last year, says, “The format is not die hard, but we’ve invested in my career. Needless to say, it’s never going to be mainstream again, but I think there’s a core market out there, and I’m starting to see some growth in younger demographics, where it will maintain for a while at least.”

Lighted by the already classic-feeling “In My Place” and the maudlin, piano-laden “The Scientist,” the album finds the group displaying a new confidence and maturity in everything from its lyrics to its arrangements while maintaining the passion and edge of a young band.

“It’s a little more polished, but it’s not hairy,” says Nic Harcourt, music director and host of Morning Becomes Eclectic at Los Angeles noncommercial KCRW. ”Lyrically, you can tell they spent a year-and-a-half to two years on the road touring and dealing with fame and all that stuff. It’s a record that comes from already being out there, rather than the record that comes from sitting in your bedroom.”

LIKE WAITING FOR TEST RESULTS

As he waits for the world’s response, Martin says he feels like he’s awaiting exam results. “[The album] is a bit different,” he says, “and we’re slightly worried about it. But we didn’t want to make the same record again.”

He’s getting a taste of that global reaction now, and that will continue for a good while. The prevalent buzz about the band is previewing Rush of Blood at small venues in major U.S. cities. (In the U.S., Coldplay is managed by Los Angeles-based Netter’s David Holmes and handled by New York-based Republic.)

The video for “In My Place,” meanwhile, is getting exposure on MTV and MTV2; the track has climbed to No. 23 on the Modern Rock Tracks chart since going to radio last week.

Martin acknowledges that Rush of Blood seems to suggest a bright, wide-open future for the foursome: “We don’t feel as worried about trying different things. I feel more comfortable with the direction we’re going, because hopefully now we don’t feel so tentative, even if that does mean more people hate us. I’m really looking forward to the idea of, if we want to do a song that sounds like we’re trying to be Bon Jovi, we can do it. We’ve got amazing freedom, and that’s an amazing thing.”

As Martin speaks of the future and more immediate concerns, it’s easy to get the feeling he makes seems to suggest that there will always be one constant in Coldplay’s songs, regardless of the direction the band chooses: “We’re trying to do what we do with the maximum amount of soul possible.”
Dance Music Stars to Shine on 2002 Summit

Some of today's most exciting and innovative dance music artists and DJs have signed on to participate in the 2002 Billboard Dance Music Summit. This year's event returns to New York at the Marriott Marquis and will run Sept. 30-Oct. 2.

Scheduled to appear during the Summit are such in-demand attractions as Morel, W.I.T., Mount Sims, Avenue D, DJ Larry Tee, Alcazar, and legendary dance music diva Jody Watley. Additional performers and artist appearances will be announced soon.

 Aptly subtitled "Crossing Over: The Business of Dance & Electronic Music," this year's Summit will delve into some of the critical issues facing the dance and electronic music industry. Exciting and informative panels will focus on such hot topics as dance music promotions, CD burning and piracy, music publishing, radio, A&R, and owning and operating an indie dance label.

Additionally, the Summit will include nightly performances at some of New York's hottest clubs and exhibits showcasing new technology and equipment. This year's Summit also marks the return of the New Artist Discovery contest, which provides acts with an opportunity to win a free registration and perform at the Summit! For more information on the contest, visit www.billboardevents.com.

For more information on the Billboard Dance Music Summit, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For registration, contact Phyllis Demo at 646-654-4643. For sponsor and exhibitor information, contact Cebelle Rodriguez at 646-654-4648.

COMING THIS WEEK. Former Pixies leader Frank Black never has a shortage of songs or hand, as evidenced by the simultaneous spinART release of two full-albums: Devil's Workshop and Black Letter Day. A review of the sets, which were recorded live to two-track tape with Black's band the Catholics, will appear exclusively on Billboard.com.

Also this week, read "Why Advances Scream a Lot Like Loans (And Vice Versa)," the first of two installments in Billboard.com's series of excerpts from music attorney Peter M. Thall's new book, What They'll Never Tell You About the Music Business.

Plus, Billboard.com will feature a recap of Bruce Springsteen's world tour opener in East Rutherford, N.J., and a review of underground rock act Bright Eyes' Lifted or the Story Is in the Sea Keep Your Ear to the Ground (Saddle Creek).

News contact: Jonathan Cohen • jacoben@billboard.com
Low-Cut With J-Lo
What can’t she do? Actress/singer/dancer Jennifer Lopez recently introduced her own clothing line at a fashion show in the Hamptons, N.Y. Busting with enthusiasm on the runway are, from left, Siren model Heidi Hawking, Latasha Marzolla, and Nora Michele.

An American Tradition
Hank Williams Jr. was chosen to sing the new theme song for ABC’s Monday Night Football. While at the studio taping the track, he introduced Mini Hank, a dancing/singing replica of the original Bocephus.

Sidewalk Talk
Harry Wayne Casey—who we know as KC—was awarded the 2,201st star on the Hollywood Walk of Fame Aug. 2. KC & the Sunshine Band scored on The Billboard Hot 100 18 times from 1975 to 1983, including the No. 1 hits “Get Down Tonight,” “That’s the Way (I Like It),” “Shake Your Booty,” “I’m Your Boogie Man,” and “Please Don’t Go.”

Russell Simmons: Giving the Boot
Do you know someone who wants to be a pop superstar without going through the potential humiliation of appearing on American Idol?

Look no further than the Orlando, Fla.-based Hard Rock Academy (HRA). An arts organization founded by Hard Rock Café International, the HRA offers two one-week youth sessions in the summer and during spring break. They serve as music-industry boot camp for aspiring artists ages 12 and over, including vocal and audition training, recording studio and video experience, and industry insight.

At a recent event in New York (pictured above), Def Jam co-founder and chairman/CEO of Rush Communications Russell Simmons was named to the HRA’s celebrity advisory council, and J Records recording act O-Town was named at the organization’s collective national spokesperson.

In addition to serving on the celebrity advisory council, Simmons and his Rush Philanthropic Arts Foundation will team with Hard Rock to provide 10 teens with full scholarships to the academy.

“Through [Rush], we underscribe art education for thousands of kids, only for the practice and appreciation of art for survival—that’s our purpose,” Simmons says. “Our goal is to help kids get a chance to practice art because education budgets have been cut so much. The real problem is that people don’t realize how important it is to scholastic and personal development to practice art. During our process, we’ve always run into people who are extremely talented, and the HRA could be a life-changing opportunity for them. It was an obvious opportunity for us to give them a chance to have insight into what they need if they want to further pursue their talents.”

In addition to the participation of O-Town and Simmons, Def Soul recording act LovHer will serve as guest instructors at future HRA classes.

“One of the things that we felt was really important was to get the message out to as wide an audience as possible,” HRA partner Don Wood says. “The academy is actually going to serve as a program for all age groups and music styles. To have Russell, LovHer, and O-Town together on one stage really exemplifies that. You see that we’re going from hip-hop to pop and including all styles of music.”

According to Wood, the HRA will go out on tour with O-Town to promote its programs. One of the academy’s performers will even have the chance to open for the band. It’s a pretty sure bet that they’ll get a Hard Rock T-shirt, too.

RASHAAN HALL

**BANNED IN THE U.S.A.** by Matt Gaffney

16 Made up
22 She’s got a gun, in an Aerosmith title
24 From a distance
26 He hit No. 1 on “All For Love” with Sting and Bryan
27 Bros and sissies
28 Each
29 Janet Jackson No. 1 tune of 1993
30 Black in country
31 Easy arrive
32 Paul Shaffer song off “Coast to Coast”
33 Scrapple piece
37 Rappers who hit the Top 5 with “Slam”
39 Composer called “The Voice of Norway”
41 Winged deity
44 Have to pay back
46 Word before space or limits
49 Marian Nelson may do it on stage
50 Beverly Creary character — working
51 Quimby
52 Play the banjo
53 Brian of “All ______ Ages”
55 Blasted in music
57 Mystery novelist
58 Gardner
59 “Come Sail Away” band
60 Grand
61 Scarcities (out)
62 Exxon, formerly
64 Gaye Puckett and the Union
65 The Who’s “__________”

The solution to this week’s puzzle can be found on page 48.
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