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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 18, 2001

DVD-Video Coming Of Age

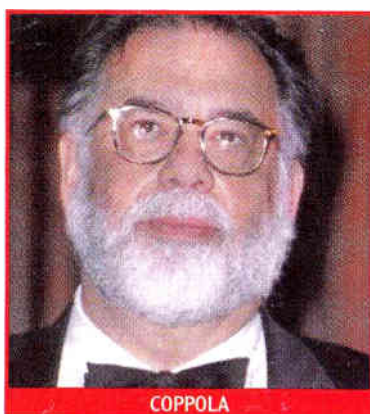
BY EILEEN FITZPATRICK

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

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



LANDIS



COPPOLA



DEMME

Since the format's introduction five years ago, DVD-Video has done more than give enterprising directors the opportunity to revisit their

creations. Among its sundry advantages over VHS, the many-faceted product has brought the moviemaking process unprecedentedly close

to consumers' home theaters.

The rollout of DVD-Video has proved to be the most successful of any new format in the history of

consumer electronics, and software and hardware are evolving at an astonishing pace. Soon, interactive elements will be added to DVDs that will enable consumers to become virtual directors. Forthcoming hardware advances include combination TV/DVD-V players, as well as DVD players in set-top cable boxes and TiVo equipment.

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

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

Majors Face Antitrust Probe

BY BRIAN GARRITY and BILL HOLLAND

NEW YORK—The major labels are on the hot seat with federal regulators over antitrust concerns relating to MusicNet and Pressplay, the rival joint-venture subscription services in development by the record companies. The U.S. Department of Justice (DOJ) is in the early stages of an investigation that includes an inquiry into whether the two offerings amount to an Internet distribution duopoly that shuts out third-party competitors.

Online music may be just the beginning of a U.S. government probe into anti-competitive prac-

tices on the part of the majors. Sources tell *Billboard* that the investigation is part of a wider examination of the way the industry conducts business. MusicNet, Pressplay, and representatives from all five majors declined comment.

The investigation into MusicNet and Pressplay began after the DOJ received complaints from small companies alleging that the partners in the proposed services planned to cross-license only themselves and other leading players. Some small services claim to have been refused licenses by MusicNet because they did not pony up hun-

(Continued on page 100)



Latin Soaps Go Pop

Artists, Labels, Daily Shows Tie In, Clean Up

BY LEILA COBO

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

"It was not the typical album made

in Mexico, and it was rejected openly and bluntly by all media," says Céspedes' producer, Juan Carlos Paz y Puente, who was then Warner Latin's A&R director. "One TV station told me, 'We'll never have him on, because he's fat, black, and old-fashioned.'"

Ironically, destiny intervened through television, when network TV Azteca held a con-

test to find the title track for a new soap, *Señora*. Céspedes submitted a song written specifically for that pur-

(Continued on page 97)



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SEVEN GRAMMY® AWARDS



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Jeff McClusky & Associates

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R.E.M. **19**

Chart Beat[™] by Fred Bronson

KEYS TO THE KINGDOM: The surprise collapse of "Bootylicious" (Columbia) by **Destiny's Child** and a surge in popularity for **Alicia Keys**' "Fallin'" (J) makes news on The Billboard Hot 100, where **Clive Davis**' new label scores its first chart-topper. "Fallin'" bolts 7-1, making Keys the first solo female artist to reach pole position with her debut single since exactly two years ago, when **Christina Aguilera** achieved it her first time out with "Genie in a Bottle" (RCA).

"Fallin'" is the 10th song to advance to No. 1 in 2001 and the seventh to feature an act collecting its first No. 1 title. The first new chart-topper of the year was "It Wasn't Me" (MCA), the first No. 1 hit for **Shaggy** and featured artist **Ricardo "RikRok" Ducent**. Next came "Ms. Jackson" (LaFace/Arista), the first No. 1 for **OutKast**, succeeded by "Stutter" (Jive), the second No. 1 for **Joe** but the first for **Mystikal**. **Crazy Town**'s "Butterfly" gave that group its first such title. Shaggy returned to the top with "Angel," the first No. 1 for featured artist **Rayvon**. When "Lady Marmalade" (Interscope) went to the pinnacle in June, it was the fourth chart-topper for Aguilera but the first for **Lil' Kim**, **Mya**, and **Pink**.

Keys is only the second solo female artist to lead the Hot 100 this year. **Janet Jackson**'s "All for You" (Virgin) had a seven-week reign, the longest run for a chart-topping title so far in 2001.

Counting the songs that advanced to No. 1 this year, as of last issue, male acts had been on top for 14 weeks and female acts for 14 weeks. Keys' victory returns the lead to the women.

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

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

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

More Fred Bronson each week at billboard.com.

T H A L I A

Album "Arrasando" over 1.5 million units sold



Includes the # 1 smash hits
"Entre El Mar y Una Estrella,"
"Regresa A Mi," "Arrasando"
and "Menta y Canela"

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

Her new single:
"Reencarnación"

2001 LATIN GRAMMY AWARDS

Album "Arrasando"...

Nominated for Best Female Pop Vocal Album

Nominated for Best Engineered Album

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

.... **Julio Iglesias**

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

.... **Juan Luis Guerra**

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

.... **Carlos Vives**

HOFFMAN
ENTERTAINMENT INC



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Concert Promoter Files Antitrust Suit Against Clear Channel

BY RAY WADDELL

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

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

'MONOPOLISTIC' ALLEGATIONS

Clear Channel—a radio conglomerate that closed its \$4 billion purchase of SFX, the world's largest promoter, a year ago—owns or operates eight stations in the market, including all three of Denver's rock stations. The suit states that Clear Channel's "monopolistic, multime-

dia empire" is "severely harming NIPP's ability to compete . . . resulting in higher prices and fewer offerings for consumers."

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

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

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

Jesse Morreale, co-owner of NIPP, says no particular incident prompted the suit, although specifics are cited. "This has been an ongoing battle for

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

—JESSE MORREALE,
NOBODY IN PARTICULAR PRESENTS

us. The way Clear Channel does business now has precluded consumers from having choices and information. The way they're competing precludes there being competition."

Clear Channel radio division spokeswoman Pam Taylor says, "We're not guilty of anything except competing. I can tell you to an issue, we maintain there is no merit in any of the allegations in the suit."

Taylor adds, "Yes, we're a tough competitor—no question. But we play within the rules, and we're willing to hold that up in any court in the

nation . . . Those that can't win in the marketplace seem to use litigation as a second level of defense."

HISTORICALLY TOUGH

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

HOB VP Jason Miller, while admitting that CCE is a formidable competitor, contends that its practices have, to his knowledge, been legit. "We have a pretty good relationship with Clear Channel in most markets, but in Denver, it's a bit more aggressive,

because they have a concert division that competes with us every day. Once we do confirm a show, we get the chance to promote it [on Clear Channel stations]. If what [NIPP] claims is true, then it's reprehensible."

While the industry has watched closely since the Clear Channel/SFX merger, Denver appears ahead of the game in terms of interaction between the concert and radio businesses. Morreale says, "Denver as a market is far ahead of any other in the country [regarding] integration of the [Clear Channel] concert and radio divisions."

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

In The News

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

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

- Ukraine, which had been a participant in a U.S. foreign-policy program designed to foster economic growth by providing certain countries duty-free access to U.S. markets, has lost its special status (*Billboard Bulletin*, Aug. 8). The former Soviet republic has been unable to stem the production and flow of pirate CDs, CD-ROMs, and DVDs, prompting the U.S. government to suspend Ukraine's duty-free privileges.

Virgin Shifts A&R To Pan-European Structure

BY EMMANUEL LEGRAND

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

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

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

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

Mama, Goriky, Lais, Buscemi, and Arno, among others.

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

The role of these directors, according to de Buretel, will be to "maximize the potential" of European artists on a worldwide basis. "This is the first step in the creation of an A&R structure at a European level," the executive confirms. He adds that each A&R director will report to him but that there will not be one overall head

of A&R for Virgin Continental Europe. He says that within the Virgin structure, there are already A&R executives who have a broader international remit, naming Virgin Records Norway managing Per Eirik Johansen and Virgin France's A&R director Thierry Planelle.

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



DE BURETEL

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	456,275,000	435,639,000	(↔4.5%)
Albums	421,902,000	413,007,000	(↔2.11%)
Singles	34,373,000	22,632,000	(↔34.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	373,925,000	382,561,000	(↔2.3%)
Cassette	46,988,000	29,639,000	(↔36.9%)
Other	989,000	807,000	(↔18.4%)

OVERALL UNIT SALES

This Week	14,851,000	This Week 2000	14,855,000
Last Week	15,465,000	Change 2000	0.0%
Change	↔4.0%		

ALBUM SALES

This Week	14,185,000	This Week 2000	13,774,000
Last Week	14,646,000	Change 2000	↔3.0%
Change	↔3.1%		

SINGLES SALES

This Week	666,000	This Week 2000	1,081,000
Last Week	819,000	Change 2000	↔38.4%
Change	↔18.7%		

YEAR-TO-DATE ALBUM SALES BY STORE LOCATION

	2000	2001	
City	85,185,000	89,131,000	(↔4.6%)
Suburb	163,640,000	163,846,000	(↔0.1%)
Rural	125,100,000	129,584,000	(↔3.6%)

DISTRIBUTORS' MARKET SHARE

(7/02/01—7/29/01)

	UMVD	INDIES	BMG	WEA	SONY	EMD
Total Albums	25.4%	17.4%	17.2%	16.6%	13.9%	9.5%
Current Albums	26.2%	15.6%	21.2%	15%	13.2%	8.9%
Total Singles	11.8%	13.6%	31.4%	16.3%	12.0%	14.9%

ROUNDED FIGURES

FOR WEEK ENDING 8/12/01

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



A.B. QUINTANILLA Y LOS KUMBIA KINGS

Latin Grammy Nominee (2001)

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

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

Shhh!



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World Radio History



Honky-Tonkers Team Up For TwangBangers Tour

BY RAY WADDELL

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

The tour of mostly alternative music rooms begins Sept. 18 at the Tractor Tavern in Seattle (*Billboard Bulletin*, July 25). Booked by Laurie Higashi at Eastern Star Productions in San Francisco, the tour wraps Oct. 13.

TwangBangers follows a formula that has worked well for the Oakland, Calif.-based independent label in the past. HighTone

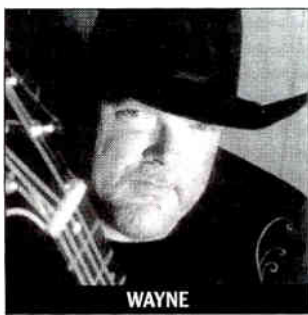
bankrolled the Honky Tonk Roadhouse Revival tour in 1995 (Dale Watson, Big Sandy & his Fly Rite Boys, Buddy Miller) and the Monsters of Folk tour in 1998 (Ramblin' Jack Elliott and friends).

"They both were quite successful, and we felt this was a good way of getting exposure for lesser-known artists, rather than having them tour individually," says Larry Sloven, managing partner for HighTone. He notes that the Ramblin' Jack Elliott tour helped the artist's then-current record sell five times what his previous and subsequent releases did. All

four TwangBanger artists will have current product out when the trek begins, and will do in-stores to promote the tour and the product.

HighTone will support the tour with a national marketing campaign, including posters, T-shirts, and 16-track CD samplers for radio, press, and retail—plus ads in alternative weekly publications in tour markets.

Together, the individual artists on



WAYNE

TwangBangers form what Sloven refers to as a "honky-tonk supergroup." Former Commander Cody guitarist Kirchen will bring his rhythm section, Johnny Castle on bass and Jack O'Dell on drums, known as Too Much Fun. Volkaert is the touring and recording

guitarist for Merle Haggard, and Wayne will handle vocals and rhythm guitar duties. Goldmark is a Bakersfield-sound steel player of renown.

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

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

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

Deal Could Create One-Stop Giant Alliance, Valley Mull Possible Merger Or Acquisition

BY ED CHRISTMAN

NEW YORK—If Alliance Entertainment and Valley Media combine, it would create a company with sales of roughly \$1.3 billion—making it by far the dominant one-stop operation in the U.S. (*Billboard Bulletin*, Aug. 8)

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

For the last two years, publicly traded Valley has been ailing, prompting its board of directors to become amenable to the idea of shopping the wholesaler. Valley lost \$4.6 million, or \$1.04 a share, on sales of \$914.3 million in the year ended March 31, 2000, and then bled red ink in the year ended March 31, 2001, when losses totaled \$29.5 million, or \$3.47 a share, on sales of \$803.7 million.

While some sources suggest that a deal between the companies would take the form of Alliance buying Valley in an outright acquisition—thanks to the deep pockets of Alliance's owner, Yucaipa—others point to the possibility of a reverse merger between the two companies. Such a deal would combine both companies—with Alliance management tipped to come out on top—but leave Valley as a publicly traded stock. This might prove attrac-

tive to Yucaipa, because it would give the company liquidity—something it lacks now. Yucaipa owns Alliance through a closed-end fund it manages that includes among its investors Barnes & Noble chairman Len Riggio, who is believed to hold a 35% stake.

When Yucaipa acquired Alliance in May 1999—buying it out of bankruptcy for about \$130 million—it did so with the intention of positioning the company as a dominant wholesaler and a premier supplier of digital services, in anticipation of the Internet emerging as a music distribution channel. By employing this strategy, Yucaipa hoped to eventually cash in on the bonanza that Internet companies were enjoying at the time, presumably in the form of an Alliance initial public offering. But when the bottom fell out for Internet stocks, and investors got burned by the poor performance of Valley—which itself came on the heels of the then-publicly-traded Alliance filing for Chapter 11 protection in 1997—the possibility of taking Alliance public disappeared.

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

In addition to providing investor liquidity, Yucaipa's pursuit of a deal is motivated by a desire to become the unrivaled dominant one-stop, which would allow the combined company to improve profit margins and give it sig-

nificant clout in dealings with majors.

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

One executive familiar with Alliance thinks that the Florida wholesaler may insist on Valley implementing a prepackaged Chapter 11 before it



agrees to buy Valley. But another points out that since Valley's bank, Congress Financial, is secured, it would liquidate Valley—which carried inventory valued at \$167.5 million and accounts receivable of \$144.4 million at year-end—with the belief that it would come out whole, before it would agree to take a haircut on the money Valley owes it. That executive suggests that it is more likely that Alliance would only be able to ask the majors for partial payment forgiveness on Valley's \$172 million debt to vendors, or at the very least payment concessions in the form of extended dating.

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

Executive Turntable



DRY



LAMONICA



PRITCHETT

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

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

Sabrina Macias is named director of publicity for Prestigio

Recordings and Prestige Entertainment in New York. She was editor and co-founder of *Picante Xpress*.

Island Records promotes Jason Pritchett to manager of artist development, Island street team and Hillary Cooper to manager of artist development in New York. They were, respectively, coordinator of artist development, and executive assistant to the VP of Def Jam/Def Soul Records.

BMG Funhouse Execs Join Dreamusic

BY PETER SERAFIN

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

Nitta has confirmed that four executive officers from BMG Funhouse will be joining Dreamusic: Katsuyuki Shirai (managing director for A&R), Fujio Kageyama (director of cross-creative operations), Akira Takeuchi (director of promotions), and Hiroyuki Igarashi (director of business administration). A source close to BMG Japan top management tells *Billboard*, "It's sad to lose that many good people, but that's the way it goes."

Nitta left Toshiba EMI in 1984 to

start Funhouse, which was acquired by the BMG group in 1996. BMG Funhouse sales for the fiscal year ending June 30 stood at 6.166 billion yen (\$49.8 million).

Dreamusic is capitalized at 100



million yen (\$807,539). To solidify its financial position, the company is planning to carry out third-party share allocations of 400 million yen (\$3.2 million) in September. Taito Corp. (Kyocera Group), Sony Music Entertainment (SME) Japan, Culture Convenience Club Co., and Softbank Internet Technology Fund have agreed to provide financing.

Stockholders (in addition to the board members listed below) include an employees' holding group, Taito Corp., Atoss International, Softbank Investment, and others. Nitta is the new company's president/CEO. Tomoyuki Takechi, founder and current advisor to Square—parent company of Squaresoft—has signed on as representative director. Junichi Tada and Hideo Takeyama will serve as directors and senior executive officers. Atsushi Takeuchi of Atoss has been named an outside director.

Dreamusic plans to release its first batch of CDs, from as-yet-unnamed artists, this fall. SME will handle manufacturing and sales. Dreamusic hopes to work with SME and BMG Funhouse A&R on future cooperative projects.

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ARTISTS & MUSIC

Ex-Teen Queen Gibson Assumes New Roles

BY CHUCK TAYLOR

NEW YORK—As the peak of the afternoon summer sun splashes through the tall windows in an East Village rehearsal space, Deborah Gibson has broken a sweat. With five male dancers in tow, she is repeatedly running through a series of slick, synchronized moves, as she sings along with a boom box playing her new single, "Your Secret."

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

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

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

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

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

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

"I've met a number of the girls," Gibson says. "Some of them have been really respectful, but sometimes I get the feeling that they're thinking, 'Yeah, but *we're* doing it *now*.' Others get how the transitions work, and they understand how difficult they can be to make. Some people will say, 'I admire your career choices,' and I sigh and go, 'Thank God someone out there in the universe gets it.'"

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

"It took eight months of working the song in the clubs for them to realize they had a pop hit on their hands," Gibson says. Once released to top 40, the song hit No. 4 on the Hot 100. "I still hadn't even met

[Atlantic president] Doug Morris or [co-founder] Ahmet [Ertegun]."

In just six weeks, Gibson recorded her debut album, *Out of the Blue*, which spawned two more top 5 hits.



GIBSON

Then, on June 25, 1988, a fourth single, "Foolish Beat," topped the Hot 100, making Gibson the youngest female artist to write, produce, and sing a No. 1 song—a record that still

holds today. Six months later, she scored a second No. 1, "Lost in Your Eyes." The accompanying album, *Electric Youth*, topped The Billboard 200, selling 2 million copies.

In all, Gibson scored nine top 40 hits. In 1990, when she was 20, radio took a dramatic turn. "One day there were New Kids on the Block, and the next, the whole Seattle grunge thing happened," she notes. "Everyone at Atlantic began scrambling and going, 'Oh, my God, what do we do?' And I just thought, well, nobody died."

Gibson says she was prepared to hang on through the ups and downs, but the label "signed me to be their wham-bam, three-hit-albums pop act. I remember Ahmet bringing songs for me to listen to, which I found really insulting, because they were obviously losing faith in me as a writer when the charts weren't what they wanted them to be."

Gibson recorded one more album for Atlantic, *Body Mind Soul*, in '93. Then, despite a seven-album deal, she and the label amicably parted ways. Eager to diversify, she won the role of Eponine in the Broadway production of *Les Misérables*, then joined *Grease* in London's West End, and followed that up with Broadway runs in *Grease* and *Beauty and the Beast*. "It was a new thing for everybody then to bring in a pop audience to the theater," she says. "Profes-

sionally, it allowed me to survive."

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

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

And, most important, they shouldn't expect the wild ride to go on forever. "Just keep doing your thing and let the spotlight find you," Gibson says. "It's all about adapting to the ups and downs, the push and pull."

U.K. Fave Tom McRae Bows In States Via Arista

BY WES ORSHOSKI

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

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

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

copies, according to Arista.

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

"My music might be sad, but it's also hopeful—I mean, the reason I write is to get from sad to hopeful," McRae says. "I don't think, 'All right, I wanna be Nick Cave or Polly Harvey and have this thing because somehow it's cool.' It just happens that that's usually the mood I'm in when I'm struck with the need to write. When the sun's shining and I'm out with friends, I tend not to write about it."

One of the album's most powerful songs is "You Cut Her Hair," a track inspired by McRae's visit to a former Nazi concentration camp, where he was struck by a photograph of a young Jewish girl whose

hair had been removed in preparation for her execution. In the song, he pursues her aging killer: "Turn, turn the page, start again, change your name/But I will find you still,



McRAE

move in for the kill."

The first artist signed to U.K. music exec Dave Bates' db imprint, McRae will support his album with a

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

Arista, which acquired the album for the U.S. through a separate licensing deal with db, hopes to begin building a U.S. fan base with *Tom McRae*, using the disc as a springboard. Executive VP Jerry Blair insists that the label is "looking to build a career." In the short-term, Arista is focusing on keeping the ball rolling with the critics and indie tastemakers. Later this month, the label services college and noncommercial stations with first single "End of the World News/Dose Me Up."

Mark Sudack, Arista's project man-

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

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

Maxwell Tries Living In The 'Now'

Columbia Artist Gets Romantic, More Relaxed On Third Studio Disc

BY CARLA HAY

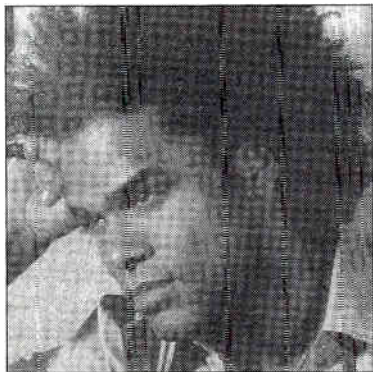
NEW YORK—Maxwell is living in the moment. The self-described “perfectionist” reveals that he is learning to stop worrying about the future and trying to enjoy more of the present. That attitude is reflected in the songs and title of Maxwell’s third studio album, *Now*, due Aug. 21 on Columbia Records.

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

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

The romantic, sensual *Now* has plenty of ballads that should help solidify Maxwell’s position as one of today’s leading R&B crooners. These cuts include “Lifetime,” the project’s second single, and a heartfelt rendition of “This Woman’s Work,” a Kate Bush tune that Maxwell recorded live for his 1997 *MTV Unplugged* EP.

The song “Fortunate,” which Maxwell contributed to the soundtrack of the movie *Life*, was the



‘With my second album, I learned who my friends really were. I had people who let me see my vision and accepted it. That helped make doing ‘Now’ a lot easier.’

—MAXWELL

No. 1 Billboard R&B/Hip-Hop single of 1999 and is a hidden bonus track on *Now*. Also included is the midtempo “Get to Know Ya,” the first single.

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

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

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

Maxwell, who was born and raised in Brooklyn, N.Y., is paying tribute to his New York roots by launching a world tour Aug. 13 with a seven-show concert series (dubbed NY7) at different venues in the Big Apple. The singer/songwriter/producer is scheduled to perform Aug. 21 on *Late Show With David Letterman*.

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

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

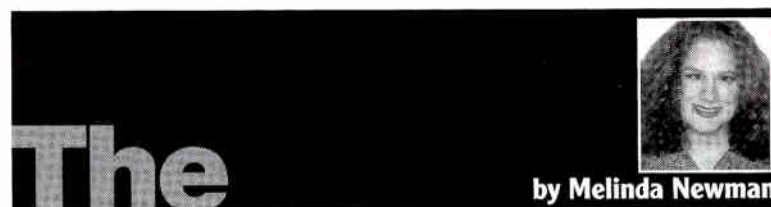
Maxwell says he will probably tour for at least a year in support of *Now* and that Africa “is on the top of my wish list” for a new place for him to tour.

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

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

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

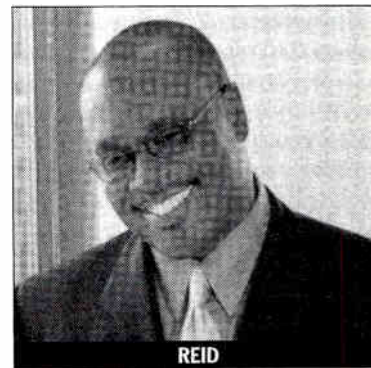
He adds with a reflective laugh, “I’ve learned that if something is yours, it’s yours; there’s no need to run to it or push people out of the way for it. I call it divine timing.”



by Melinda Newman

The Beat

HOUSTON, WE HAVE LIFTOFF: Following the signing of a new \$100 million contract with Arista Records, **Whitney Houston** is “collecting songs” for her next project, which will be out in 2002, according to Arista Records president/CEO **Antonio “L.A.” Reid**. “We’re looking at producers,” he says.



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

The deal, Reid says, does not extend the number of albums Houston owes the label. (She had at least five remaining on her current contract.) “The idea is to motivate her and encourage her, and—I find this very important—if she is the biggest-selling artist on Arista Records, and if she is the queen of Arista, I think her deal should reflect that. This was an acknowledgement of her greatness. This wasn’t an exchange for more songs or albums.”

THIS JUST IN: Last week, we wrote that the new **Charlotte Church** album, which takes the teenage classical singer in a more mainstream direction, will be out on Sony Classical Oct. 9. Now it turns out that Church is moving to sister label Columbia, where she will be worked as a pop, rather than classical, artist. Columbia confirmed the switch, but did not have any other details about the project, including whether the repertoire would change. Sony Classical president **Peter Gelb** could not be reached for comment by press time.

NICK OF TIME: In response to the growing influence of the tween market, Jive Records and Nickelodeon have formed Nick Records, a part-

nership devoted to releasing albums that will appeal to a core 9-to-14-year-old demographic.

The first release from the new entity will be *SpongeBob SquarePants-Original Theme Highlights*, a seven-song EP featuring music that has appeared on the popular Nickelodeon program, including contributions from **Ween**, **Pantera**, and **Junior Brown**. The Tuesday (14) release will be followed by the Nov. 6 soundtrack to the Paramount/Nickelodeon movie *Jimmy Neutron: Boy Genius*. In February, the label will release an album by teen **Nick Cannon**, formerly of Nickelodeon series *All That*, who will host his own show on the cable outlet this fall. Branded compilation albums and TV soundtracks will also be part of the new pact.

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

Jive Records president **Barry Weiss** declined to discuss the financial arrangements of the multi-year, multi-album venture, saying only that “we’re funding the partnership. We’re expending the A&R money and marketing money, and we’ll go from there.” The releases will be distributed through BMG. For Nickelodeon, Jive was a natural partner. “We wanted someone who understands our audience intimately, and we knew Jive did from the work they’d done on **Aaron Carter**,” says **Albie Hecht**, president of film and TV entertainment for Nickelodeon, TV Land, and TNN.

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

Neither Jive or Nickelodeon will add staffers to work the venture. “We are designating someone from the A&R department and someone from the marketing department [who will]

chair an internal committee with the key people from Nickelodeon,” Weiss says. Hecht says a music “task force” within Nickelodeon will oversee the releases for the cable outlet.

Nickelodeon had previous licensing deals with Sony Wonder and Rhino Records.



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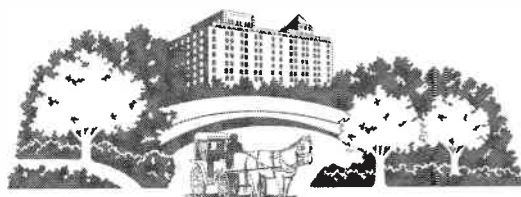
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Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
'N SYNC, EDEN'S CRUSH, SAMANTHA MUMBA	Rose Bowl, Pasadena, Calif. July 20	\$3,154,129 \$76.59/\$31.09	62,196 sellout	Clear Channel Entertainment
'N SYNC, EDEN'S CRUSH, SAMANTHA MUMBA, DANTE THOMAS	Bank One Ballpark, Phoenix July 18	\$2,213,026 \$65.50/\$8	42,959 49,111	Clear Channel Entertainment
'N SYNC, EDEN'S CRUSH, SAMANTHA MUMBA, CHRISTINA MILIAN, MEREDITH EDWARDS	Sam Boyd Stadium, Las Vegas July 27	\$1,297,973 \$67.50/\$24.25	29,003 38,100	Clear Channel Entertainment
TIM MCGRAW, KENNY CHESNEY, MARK COLLIE	DTE Energy Music Center, Clarkston, Mich. July 26-27	\$1,253,788 \$59.50/\$30	30,475 30,854 two shows	Clear Channel Entertainment
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, DISTURBED, CRAZY TOWN, ZAKK WILDE'S BLACK LABEL SOCIETY	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. July 28	\$1,042,100 \$127.25/\$25	25,446 sellout	Clear Channel Entertainment
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, DISTURBED, CRAZY TOWN, ZAKK WILDE'S BLACK LABEL SOCIETY	Nissan Pavilion at Stone Ridge, Bristow, Va. July 20	\$1,037,773 \$129.50/\$35.25	20,148 20,228	Clear Channel Entertainment
RADIOHEAD, KID KOALA, BETA BAND	Hutchinson Field, Chicago, Ill. Aug. 1	\$946,425 \$37.50	25,238 sellout	Jam Prods.
BARENAKED LADIES, VERTICAL HORIZON, SARAH HARMER, ACTION FIGURE PARTY	Tweeter Center for the Performing Arts, Mansfield, Mass. July 21-22	\$923,208 \$50.50/\$27.50	26,537 39,600 two shows	Clear Channel Entertainment
WIDESPREAD PANIC	Oak Mountain Amphitheatre, Pelham, Ala. July 27-29	\$884,772 \$41/\$28	32,818 three sellouts	Clear Channel Entertainment
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	Kemper Arena, Kansas City, Mo. July 28	\$859,525 \$75/\$50	13,129 14,140	Clear Channel Entertainment

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Rounder's Krauss Rides Wave

BY JIM BESSMAN

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

Due Tuesday (14) on Rounder, the project is the artist's first album since

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

Krauss says the success of the soundtrack did not have any bearing on the creative outcome of *New Favorite*, although being the mother

of a time-consuming young son did affect its production. "I can't throw the same fits I used to because there's no time," she says, adding that the project came together in three months.

Krauss and Union Station have long transcended the bluegrass/country categorization, but Rounder GM Paul Foley feels that *New Favorite* offers



KRAUSS

them "the best chance in a long time" in the country market, with both radio and CMT already playing the album's first single/video, "The Lucky One."

Margot St. John, music director at WOKO Bur-

lington, Vt., says the station will be all over the single, having listened to the album "five times straight as soon as it came in, which I don't do often."

Mercury Nashville is assisting fellow Universal-distributed Rounder with country promotion. "We think we've got the bases covered this time," Foley says, noting that the act will hit the road to tour for a year beginning on the street date.

Krauss is booked by Keith Case & Associates and managed by DS Management. Both are based in Nashville.

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The Reel Thing

by Charles Karel Bouley



SCORING 'NATURE': Composer **Graeme Revell** admits that he signed on to do the score for the forthcoming film *Human Nature* for "practically nothing"—simply because **Charlie Kaufman**, the scribe for *Being John Malkovich*, had written it.

"[*Being John Malkovich*] was the highlight of the last couple of years at the theater," he says. "And I wanted to be involved in his next project," he says.

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

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

The artist also plans to score the forthcoming **Arnold Schwarzenegger** film, *Collateral Damage*.

Prior to his film work, Revell co-founded **SPK**, an early London-based industrial band that became a major influence on such acts as **Nine Inch Nails** and **Tool**.

It was that exposure that led him to a career in film through **George Miller** and **Phillip Noyce**, who asked him to score their suspense thriller, *Dead Calm*.

"This album will be coming out on Sony Classical, and I very much want to stay involved in those types of projects. The classical world is having difficulty selling records right now. If we give people that like different types of music something new, everybody benefits."

In the future, Revell sees a larger audience being enticed by the inclusion of pop and dance remixes on soundtracks.

"It broadens the musical scope," he notes. "But I would warn people, I don't have much of a pop sensibility. If you want something interesting, something unusual—come to me."

Perhaps that will help redefine pop sensibility all together.

THANK YOU FOR THE MUSIC: While the box office and critics reacted coolly to **Steven Spielberg's** summer release, *A.I.*, the project has yielded a dependable soundtrack from master **John Williams**.

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

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

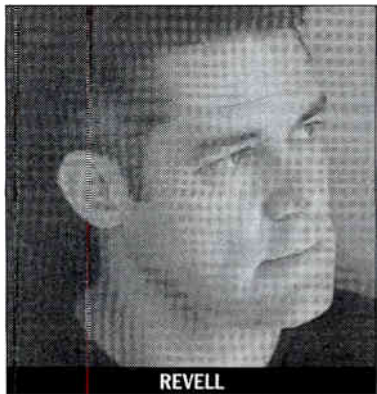
The obligatory single, produced by **David Foster**, teams stunning vocalist **Lara Fabian** with newcomer **Josh Grohan**. This, Fabian's second soundtrack release this summer (*Final Fantasy* being the other), could improve her potential to become a new soundtrack queen.

LOVING THE CHOCOLATE: The picturesque Belgian town of Ghent is to host this year's Flanders International Film Festival, beginning Oct. 8. The festival culminates with the World Soundtrack Awards, to be held on the event's final day, Oct. 18.

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

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

Let's hope the awards establish a true camaraderie and raise the international profile of the film-music genre.



REVELL

In The Works

• Modern rock act Lit has completed work on its second Dirty Martini/RCA set, *Atomic*, with producer Don Gilmore (Sugar Ray, Linkin Park). Due in October, the set will be previewed Aug. 20 with the single "Lipstick & Bruises," which is also included on the *American Pie 2* soundtrack.

• Dance act Groove Armada has wrapped its next Jive/Electro set, *Goodbye Country Hello Nightclub*, due Sept. 10 in Europe and Sept. 11 in the U.S. The project will be previewed Monday (13) with the single "Superstylin." A tour of the U.K. is slated to begin in October.

• According to Noel Gallagher, Oasis will release a single on Epic this October, with an album to follow soon after. Although firm release dates are not in place, the band aims to issue the single to coincide with a planned string of U.K. gigs that will celebrate the band's 10th anniversary.

• Although the rest of the lineup is still being determined, Limp Bizkit has been confirmed to contribute a revision of Frankie Goes to Hollywood's '80s-era classic "Relax" to the soundtrack to Ben Stiller's *Zoolander*. The set is due Sept. 25 on Hollywood Records.



Diva-in-Training. Kelly Levesque is out promoting "Some Hearts," the first single from her self-titled Warner Bros. debut, due in October. Written by Diane Warren and produced by Trevor Horn, the tune is also on the soundtrack to *America's Sweethearts*. Levesque wrote the rest of her debut, noting that she hopes the project will prove that she's "more than just another young blonde making pop music."

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Durst's Flawless Introduces Kenna

BY TODD MARTENS

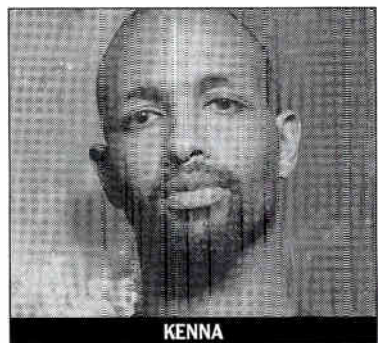
LOS ANGELES—With Fred Durst in one corner and the Neptunes' Chad Hugo in the other, it isn't surprising that Kenna's first single has some stomping, chopped-up beats. Yet "Hell Bent" isn't a teenage anthem or a hip-hop rave-up. It's a piano-driven ballad colored with new-wave embellishments and sincerely heart-felt vocals—and its inspiration comes from Ethiopia.

It's a coming-of-age tale that began on a large block of African land, where Kenna—signed to Durst's imprint, Flawless—spent the first three years of his life with his grandfather while his parents looked for a new place to live.

"I was the man," Kenna says. "Then I moved to Cincinnati, where my dad was a professor. I was living in a one-bedroom, student-housing apartment. My bedroom was the closet. I was screaming to go back to Ethiopia. I didn't believe anybody here was my authority. 'Hell Bent' tells that story."

There's more to tell. After his family relocated to Virginia Beach, Kenna found himself struggling to find a subject that interested him. His parents instilled a strong business ethic into his head, but Kenna knew he wasn't going to be an accountant or a doctor.

Yet the fact that he was surrounded by *The Wall Street Journal* and talk radio seeped in. When Kenna describes *New Sacred Cow*, his Geffen/Flawless debut (Sept. 25)—a mix of Devo synthesizers, Soft Cell groove, and convoluted



KENNA

beats and vocals that have the on-the-sleeve earnestness of such '80s films as *The Breakfast Club*—he can't help but come off like a marketing guru. Kenna observes that "it pushes the boundaries. Chad and I wrote this record so people would think outside the box."

Hugo and Kenna attended high school together, but it wasn't until they were working at Teddy Riley's Virginia Beach studio that a friendship was cemented.

"Hip-hop and R&B can be a weird mentality to step in and out of, and I

couldn't handle it," Kenna says. "I turned to Chad and said, 'I have to come up with a record that is me—the kid who can get into a Stevie Wonder and Donna Hathaway record just as fast as Daft Punk, Radiohead, the Cars, and U2. Can you help me?' That day we wrote [*New Sacred Cow*'s] 'Red Man.'"

"He came to my front doorstep with his guitar and played me some songs," Hugo remembers. "His songs weren't the typical pop song; there was substance."

The two worked on the album for more than two years, in the downtime between Hugo's commitment to N.E.R.D. and the Neptunes' high-profile producing projects (Ol' Dirty Bastard, Mystikal). Kenna, published by EMI Music (ASCAP/BMI), spent much of the time questing for a record deal, even being rejected by Flawless/Geffen parent Interscope Records. He was never discouraged. As the Neptunes grew in demand, Kenna knew his Hugo partnership would pay off.

It did when Flawless A&R executive Danny Wimmer visited Hugo in the studio. Hugo played him Kenna's record, and Wimmer placed a call to his partner at Flawless. "The groove was infectious, even over the phone," Durst says. "I couldn't hear any bass, but I listened to the whole song and couldn't believe it. The next day it was sold. This is a guy who's going to be around for 20 years."

As for Kenna's first couple months, Durst says Flawless and Geffen are planning a slow rollout. Even Kenna admits that the labels aren't totally sure how to handle the record, calling his genre-hopping set a "formatting nightmare."

"We submitted a clever video for 'Hell Bent,'" Durst says of the Mark Osborne-directed Claymation-style clip. "It's like a scoring piece to a short film. It's just a vibe right now—Kenna without a face, which is how we want to do it. We're going to let a lot of different radio formats hear the music and then get feedback. It's alternative, yes. It's music that can be popular, yes. If you want to put it in the R&B/hip-hop category, yes."

Whatever class Kenna (who is nearing a management deal) eventually falls into, retailers are excited by Kenna's affiliation with Flawless. "Durst seems to have the magic touch with his own stuff, so let's see if he can carry it over," says Mike Camacho, GM of Chicago's Tower Records outlet on Clark Street.

Kenna, who is booked by Rob Light and Jenna Adler at the Creative Artists Agency in Los Angeles, is hoping to tour this fall. This will be the first time Kenna has been a member of a group, but he isn't daunted.

"I didn't do this music thing to be on television and smile at mass audiences with a product in my hand," he says. "My goal is for people to get a new sound and for it to be received or not received."

The Classical Score

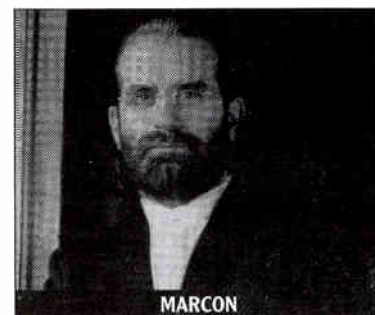
by Steve Smith

VIVA VIVALDI: No one was more surprised than conductor/harpichordist **Andrea Marcon** when Sony Classical asked him to record **Antonio Vivaldi's** well-worn "greatest hit," *The Four Seasons*, with his **Venice Baroque Orchestra** and the stellar violin soloist **Giuliano Carmignola**. After all, the market hardly lacks for recordings of the work—indeed, the violinist and harpichordist had already recorded the piece themselves nearly 10 years ago for the tiny Italian label Divox. Rather than getting lost in the shuffle, Marcon had originally hoped to unveil some of the previously unrecorded Vivaldi concertos that he and Carmignola had been investigating.

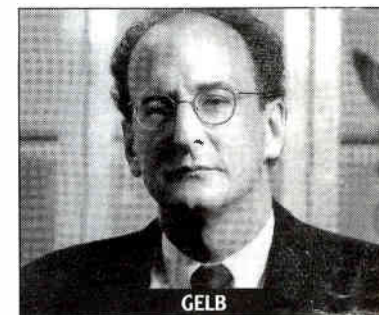
that Vivaldi's music—even *The Four Seasons*—could still surprise and delight new audiences. The three additional concertos, meanwhile, demonstrated that the composer's oeuvre still had new delights to offer.

Carmignola, Marcon, and the Venice Baroque Orchestra make their U.S. concert debut in New York City Thursday (16), during Lincoln Center's Mostly Mozart Festival. Along with *The Four Seasons*, the ensemble will perform one of the six previously unrecorded Vivaldi violin concertos from their outstanding new Sony release.

According to Marcon, some of the writing in these works anticipates later compositional styles. "Sometimes, it



MARCON



GELB

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

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

Gelb's gambit paid off. Marcon's thrilling interpretation, Carmignola's instrumental bravado, and the orchestra's unbridled enthusiasm combined to create one of last year's most unanticipated hits. The surging, stirring emotionalism of the recording set new standards for a work too often undone by gentility. The recording was a best-seller and a critical triumph, proving

even brings to mind **Haydn** and the young **Mozart**," he says. Marcon also notes that the composer took greater control of the way his music was performed, writing out elements that Baroque performers would previously have improvised. Many of these late concertos were written exclusively for rich patrons and disappeared into private collections for many years. The venerable Italian firm Ricordi published these scores in its complete Vivaldi edition decades ago. Still, no one had recorded them. It was a project waiting for Marcon to arrive.

"This is music that deserved to be heard, to be recorded," Marcon insists. "I'm not talking about pieces that aren't so interesting, that we recorded because of the composer's name. Not at all—these are masterpieces."

While the next two projects Carmignola and the Venice Baroque Orchestra will record for Sony focus on composers **Locatelli** and **Tartini**, Marcon hasn't exhausted his passion for Vivaldi. Beyond even the 50-odd violin concertos remaining to consider, Marcon ultimately has his heart set on delving into Vivaldi's operas—perhaps the least known music of his career, although that was hardly the case during his lifetime.

"There is a stereotype that everything Vivaldi wrote was the same—but I don't understand that. It's true that after 15 seconds, you can say, 'That's Vivaldi—music of Venice.' But a similar thing happens when you hear Mozart, so that's a positive statement."

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ALBUMS

Edited by Michael Paoletta

POP

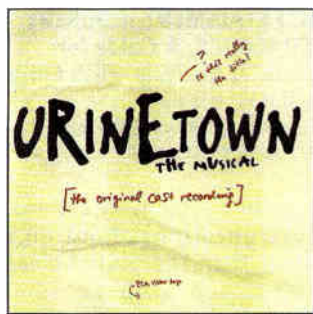
♫ RINGO STARR AND HIS ALL STARR BAND
The Anthology . . . So Far
 EXECUTIVE PRODUCERS: Richard Starkey and David Fishof
 Eagle/Koch 8312
Featured in Music to My Ears, Billboard, May 26, 2001.

► JUDAS PRIEST
Demolition
 PRODUCER: Glenn Tipton
 Atlantic 83480
 From the first crackling guitar strains of the set-opening "Machine Man," one can almost hear Beavis and Butthead shouting, "This rocks!" off in the distance—and it certainly does. Sure, the venerable metal band's first effort for Atlantic could easily have been made 10 or 20 years ago, but does anyone really want to hear Judas Priest dabble in scratch-beats or some other trendy stylistic element? Led by ever-agile guitar-king Glenn Tipton, the band kicks out such classic-sounding, white-knuckled gems as "Hell Is Home" and "Metal Messiah." JP may never fully recover from the defection of screamer Rob Halford, but aptly named replacement Ripper Owens provides a more-than-sufficient howl. Is there an audience for *Demolition*? Apparently so. There may not be room on radio for this set, but the band's sold-out arena world tour indicates that kids still just wanna bang their heads.—**LF**

► ORIGINAL SOUNDTRACK
American Pie 2
 PRODUCERS: various
 Republic/Universal 440 014 494
 As with the movie that spawned it, the *American Pie 2* soundtrack pays due homage to its raunchy '80s forebears. Wisely included is Sum 41's current hit, "Fat Lip," a Beastie Boys-meets-Blink-182 celebration of mindless hedonism and big-haired metal. As if that weren't tongue-in-cheek enough, Fenix TX revisits the age of leg warmers and headbands with "Phoebe Cates," its tribute to the *Fast Times at Ridgemont High* babe. Unfortunately, the rest of this set is as dull as a trip to band camp. The majority of tracks here are second-rate cast-offs from big-name acts, including throwaways from Blink-182, 3 Doors Down, and Uncle Kracker. The speedy punk riffs quickly become tiresome, although there's the requisite sensitive interlude from Angela Ammons ("Always Getting Over You").—**SB**

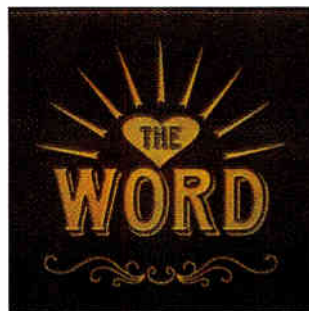
★ BETTER THAN EZRA
Closer
 PRODUCERS: Brad Wood, Ethan Allen, and Better Than Ezra
 Beyond Music 39857-81372
 Better Than Ezra's latest effort is trimmed of all excess. Gone are the gnawing avant-leanings of 1998's *How Does Your Garden Grow?*, replaced with a solid set of radio-ready melo-

S P O T L I G H T S



ORIGINAL CAST RECORDING
Urinetown: The Musical
 PRODUCER: Jay David Saks
 RCA Victor 09026-63821
 In the nightmarish world of *Urinetown*, an evil corporation maintains a stranglehold over a drought-stricken society by monopolizing the scarce toilets. Despite this distasteful premise—or, perhaps, because of it—*Urinetown* proved one of the year's most inventive offerings in its sold-out, Obie Award-winning off-Broadway run this spring. Now, the CD comes out in time for the comedy's Broadway transfer in late August. The wry wit of Greg Kolis' book shines through, but this is no mere lark. Mark Hollmann's peppy, syncopated, slightly off-kilter music delights—unusual and fresh but still catchy, well-crafted, and downright smart. From the quirky, brassy overture through the clarinet-laden "Cop Song" and gospel-flavored "Run, Freedom, Run," the five-piece band translates a toe-tapping score with drama, humor, and true art.—**WH**

THE WORD
The Word
 PRODUCERS: John Medeski, Scotty Hard, and the Word
 Ropeadope/Atlantic 93046
 This instrumental music project took shape when eclectic jazz keyboardist John Medeski (of Medeski, Martin & Wood) and the North Mississippi Allstars developed a mutual enthusiasm for the sounds of "sacred steel." As practiced by such artists as the Campbell Brothers and Robert Randolph, sacred steel is a largely (but not exclusively) instrumental gospel style strongly influenced by



blues and distinguished by the use of the steel guitar as lead instrument. That's precisely what's going on here: Randolph's steel guitar sings with a righteous voice, while Medeski and the Allstars bring a serious, sanctified groove. This is powerhouse music, typified by such traditional gems as "At the Cross," "Blood on That Rock," and the late Glenn Lee's "Joyful Sounds."—**PVV**



ALISON KRAUSS + UNION STATION
New Favorite
 PRODUCERS: Alison Krauss + Union Station
 Rounder 11661-0495
 Alison Krauss and her sterling musical partners Union Station boast that rare combination of solid bluegrass cred and a respected presence in mainstream country. A subtle masterpiece, *New Favorite* will only reinforce their stature. Krauss' wonder of a voice alternately caresses and soars, as on the subdued reaffirmation of "Let Me Touch You for Awhile" (one of a pair of lyrical gems here from the pen of Robert Lee Castleman). The musicianship stuns, with such highlights as the spooky bluegrass of "The Boy Who Wouldn't Hoe Corn" (with soulful Dan Tyminski vocals) and the rollicking instrumental "Choctaw Hayride." Such non-bluegrass cuts as Wendy Waldman's "I'm Gone" and Dan Fogelberg's "Stars" are ethereal beauties in Krauss' hands. From start to finish, this is pure class.—**RW**

sharply conceived hooks and more of singer Chris Conley's dark but clever word play. In true punk fashion, there is a great deal of violent imagery here, but Conley conveys more than typical testosterone-fueled aggression. "Cars & Calories" smartly sympathizes with its teenage protagonist, a starry-eyed girl broken by the pressures of image culture and familial dysfunction. Other tracks are equally well conceived, including "At Your Funeral" and "Certain Tragedy," both radio-ready rockers whose angst-ridden lyrics can't spoil the group's flair for compellingly catchy punk.—**SB**

★ CHRISTIANE NOLL
The Ira Gershwin Album
 PRODUCER: Bruce Kimmel
 Fynsworth Alley 2113-SE
 The bombastic Broadway musical *Jekyll and Hyde* achieved one great thing: introducing a vast audience to Christiane Noll. Other singers' interpretations may be grittier or more knowing, but few artists can match Noll's voice for purity or sweetness. Softened by a hint of playful humor and warmth, her flawless enunciation and gentle phrasing capture the essence of Ira Gershwin's words. The album includes some of the lyricist's collaborations with his brother, George—from such standards as "I Got Rhythm" to such lesser-known numbers as "I Can't Be Bothered Now"—as well as songs he wrote with the likes of Jerome Kern ("Long Ago & Far Away") and Harold Arlen ("The Man That Got Away"). Noll deftly belts a few brash numbers, but she truly soars on the lighter arrangements, with seemingly effortless high notes and clear pitch. Until October, the album is available exclusively on the label's Web site (fynsworthalley.com).—**WH**

MOKE
Carnival
 PRODUCER: Paul Stacey
 Ultimatum/Artemis 0766712
 Two years after its eponymous debut, Moke returns with a colorful showcase of polished rock marked by some jarring sonic variations. The set finds the U.K. rockers embracing their mellower tendencies while simultaneously grasping outward for an edge. More than simply featuring the soft-to-screaming transitions long-since trite in alt-rock, *Carnival* integrates often markedly disparate sounds within a single track. "Slide" successfully slips from its easy rhythm into a blistering crunch, over which lead singer John Hogg rages against the machine. Mostly, though, the band scores highest where it stays focused, on such funky jams as "My Degeneration" and "So Much Better," as well as the acoustic "Don't Mind."—**SB**

PYT
Down With Me
 PRODUCERS: various
 Epic 63638
 The last thing needed right now is yet another clique of videogenic teens with a penchant for crop-tops and hip-hop-inflected pop. Still, this female quartet from Tampa, Fla., has undeniable appeal. Perhaps it's due to the fact that the group wasn't thrown together by a svengali. Rather, the girls have been

(Continued on next page)

V I T A L R E I S S U E S

MADONNA
Madonna
 PRODUCERS: Reggie Lucas, John "Jellybean" Benitez, and Mark Kamins
 Warner Bros. 947903

Like a Virgin
 PRODUCER: Nile Rodgers
 Warner Bros. 947901

True Blue
 PRODUCERS: Madonna, Patrick Leonard, and Stephen Bray
 Warner Bros. 947902
 With Madonna in the midst of her globally sold-out Drowned World tour, the timing couldn't be better to release re-



mastered versions of her first three albums, complete with bonus tracks and extended dance remixes. While *Like a Virgin* hasn't aged so well (except, perhaps, for "Shoo-Bee-Do" and "Stay"), the opposite is true of the singer's debut set and *True Blue*. Nearly 20 years after the release of *Madonna*, such tracks as "Holiday," "Physical Attraction," "Borderline," and "Lucky Star" remain irresistible. Ditto for *True Blue*, which spawned such glories as "Papa Don't Preach," "Open Your Heart," "Live to Tell," and "La Isla Bonita." Essential for ardent fans, these reissues also hold pleasant surprises for those who only know the artist via her more recent work.—**MP**

CONTRIBUTORS: Bradley Bambarger, Scott Brooks, Leila Cobo, Gordon Ely, Larry Flick, Wayne Hoffman, Michael Paoletta, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

(Continued from preceding page)

performing together for nearly 10 years. Many things can be manufactured in the studio, but natural chemistry is not among them. From the gospel-kissed opening strains of the act's reading of Smokey Robinson's "Who's Lovin' Me" to the sleek funk of "I Like the Way," PYT excels with playful, relaxed vocals. On the down side, there are too many times when the act fights to remain unique with songs that—while commercially viable—could easily have been cut by Destiny's Child. The good news is that the act boasts enough star-power to overcome that obstacle.—**LF**

DANCE/ELECTRONIC

VARIOUS ARTISTS

A Break From the Norm

PRODUCERS: various
Restless Records 73752

Ever wonder what inspires master-sampler Norman Cook (aka Fatboy Slim) to create one of his signature big-beat electronic anthems? If so, *A Break From the Norm* should be in your collection. Spotting 15 tracks from which he has nicked bits and pieces for his own recordings, the set dusts off nuggets like Doug Lazy's "Let the Rhythm Pump" and Colosseum's "The Kettle" (heard on Slim's "Ya Mama"), Bill Withers' "I Can't Write Left Handed" ("Demons"), the James Gang's "Ashes the Rain & I" ("Right Here, Right Now"), and Camille Yarbrough's "Take Yo' Praise" ("Praise You").—**MP**

COUNTRY

CYNDI THOMSON

My World

PRODUCERS: Paul Worley and Tommy Lee James
Capitol 26010

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

LATIN

► SHALIM

Shalim
PRODUCERS: various
Crescent Moon 501204

The much-touted debut from new heartthrob Shalim is a wonderful piece

of production that fails to distinguish the voice holding up the project. Full of overdubs, vocal layerings, flamenco guitars, and tropical and Middle Eastern riffs, *Shalim* is a pop album with a good dose of ballads ("Mi Tesoro"); the set also flirts with R&B ("Mentira") and plenty of dance ("Gitana"). Although the sound is finally very different, it's comparable to Ricky Martin (in intent) and Enrique Iglesias (in terms of breathy vocals). Ultimately, the strength here lies with the songs, which are primarily of the hook-laden, catchy pop variety (with "Entregate" and "Nadie Como Tú" as standouts). But the fact remains that anyone could be singing the lead vocals—that is, what you can hear of them between the multitude of choruses and gadgetry.—**LC**

★ LOS HIJOS DE LOS CÉLEBRES

Homenaje a los Cuartetos y Sextetos

PRODUCER: Julio "Gunda" Merced
Musical Productions/Sony Discs 5-6347

At first hearing, the homage paid by Los Hijos de los Célebres (Isamel Rivera Jr., Tommy "Puchy" Rodríguez, and Andrés "Andicito" Montañez) to music popularized by Puerto Rico's Cuarteto Mayarí, Cuarteto Marcano, and Sexteto Borinquen might seem like an obvious gimmick. But this album brims with enthusiasm, fine singing in true *sonero* tradition and a respect for traditional form blended with contemporary arrangements. Alternating between solos (with a different singer featured on each track) and duets, *Homenaje* covers a wide range of material, from boleros to a medley of Trío Matamoros hits that includes "El Son de la Loma." But the real gems are evocative tracks like "Bajo un Palmar," "Amor Perdido," and the rollicking "Cuatro Personas"—beautiful marriages of tasteful past and pulsating present.—**LC**

WORLD MUSIC

★ ROKIA TRAORÉ

Mouneïssa

PRODUCER: Christian Mousset
Indigo 2524

Although this is Malian singer Rokia Traoré's first album, it's being issued in the U.S. following her second album, last year's *Wanita* (*Billboard*, Music to My Ears, July 15, 2000). As a collection, *Mouneïssa* is distinguished by the simple beauty achieved through the interplay of traditional Malian instruments like the *n'goni*, *balafon*, and *djembe*. The songs are quite lyrical in their composition, and what Western influence there is resides in Traoré's ultra-melodic singing style. On this set, she sings of family (the elegant, gentle title track) and the ever-present shadow of death ("Dianguina"). On "Se," she sings, "We aren't much of anything/Death ultimately carries us off." Traoré sings from a very calm center, and this quality gives her music its spellbinding vibe.—**PVV**

CLASSICAL

★ RAMEAU: Nais and Zoroastre

Orchestra of the Eighteenth

Century/Frans Brüggen
PRODUCERS: Siewert Verster and Ineke Huying
Glossa 921106

One of the first great masters of the orchestra, Jean-Philippe Rameau (1683-1764) composed a long line of

richly—even radically—textured operas and ballets. The unconventional instrumentation and daring harmonies of his creations make them sound fresh even to modern ears. Frans Brüggen and his Amsterdam-based Orchestra of the Eighteenth Century have a real feel for the spicy dissonance and *notes inégales* rhythms of Rameau's French Baroque n'roll, as shown by a previous Glossa set of ballet suites and further proved here with suites from two operas, the pastoral *Nais* and lyric tragedy *Zoroastre*. As with the other live recordings from Brüggen's "Grand Tour" series on Glossa, this is a top-flight production, from the recording to the packaging and notes. For those for whom the Baroque begins and ends with Bach and Vivaldi, a new world could open up with a record like this. Distributed in the U.S. by Qualiton and in the U.K. by Harmonia Mundi.—**BB**

GOSPEL

► LONDA LARMOND

Love Letters

PRODUCERS: various
EMI Gospel 0248

Canadian native Larmond—a recent winner of Canada's Urban Music Awards for best gospel recording—delivers a much-anticipated debut that more than exceeds expectations. With her solo career jump-started earlier this year by the inclusion of her smooth funk single "Once" on the hit anthology *WOW Gospel 2001*, Larmond rises to the challenge of proving herself an artist of both depth and range. Steered by an array of big-name, hit-making producers, Larmond scores one bulls-eye after another. "Hold On" is a big, gorgeous pop ballad. "Ascension" is an irresistible urban workout, while the acoustic guitar and percussion-driven "Help Him Stand" is an inspiring step beyond more conventional gospel/R&B structure. This is an impressive offering from an artist with the goods to be vital for a long time to come.—**GE**

NEW AGE

★ GEORGE SKAROULIS

Return to Homeland

PRODUCER: Alex Mizell
Evzone Music 2001

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

I N P R I N T

ENTERTAINMENT INDUSTRY ECONOMICS: A Guide for Financial Analysis, Fifth Edition
By Harold L. Vogel
Cambridge University Press
597 pages; \$44.95

At the moment, there are far more questions about digital music than there are answers. Who's licensing to whom? What about the music publishers? When will I have to give up my CDs? But between the covers of the fifth edition of Harold L. Vogel's *Entertainment Industry Economics*, things are much clearer.

The chapters here on music, publishing, theme parks, and all the other facets of the entertainment industry begin with timelines and end with bibliographies.

The charts and the footnotes are plentiful. There are no pictures, but there are tons of diagrams—illustrating, for example, how everyone gets paid when a piece of music is played. Digital-music executives, take note.

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

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

These are accurate statements, obviously, but Vogel's purpose would be better served if he took a few more paragraphs or employed some livelier prose (of which he shows

himself to be capable elsewhere in the book) to underscore the impact of MTV on the business of music. And the publisher could have done its part by expanding the book to true textbook size, making room for sidebars or spotlights.

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

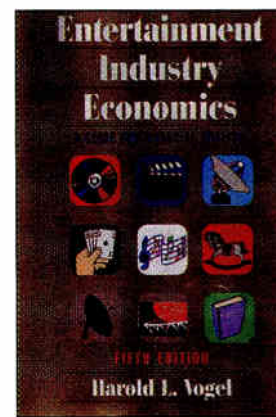
Vogel seems driven by a deep and singular fascination with the business of entertainment. His careful analyses do indeed foster a certain sense of wonder: How have Time Warner, Disney, and others managed to build media empires on the shifting sands of consumer desires? This inexact science of finding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

it what it wants, and convincing it to come back for more truly is fascinating. But Vogel also makes clear that it still pales in comparison to the "vitality and creativity of individuals" whom we rely on not merely for entertainment but for art.

In music, "large profits from a few winners (perhaps 10% of all releases) must more than offset losses on the many others." Vogel notes that the odds are only slightly better in Hollywood, where the major studios expect that most of their pictures will just about break even, and hope that, of the rest, the blockbusters outnumber the bombs. (To top it off, he has statistics that show that, as of a few years ago, annual spending on lotteries and at casinos outstripped by several billion dollars the combined sales of movie tickets and recorded music.)

From the death of vinyl to the rise of cable, Vogel has ferried investors through some major show business crises. It will be interesting to see where MusicNet, Pressplay, and all the other digital-delivery ventures fit in to some future edition.

MATTHEW BENZ



SINGLES

Edited by Chuck Taylor

POP

SAMANTHA MUMBA *Don't Need You To (Tell Me I'm Pretty)* (3:33)
 PRODUCERS: Ron Fair, Sol Survivor, and E. Dawk
 WRITER: D. Warren
 PUBLISHER: RealSongs, ASCAP
A&M Records 10507 (CD promo)
 The second single from the hit movie *Legally Blonde* is a potent empowerment anthem for the younger generation of women who need to be reminded that beauty is individual. "Don't have to be part of somebody else to be complete/All I really need comes from deep inside of me," writes Diane Warren, songwriter to the stars. Teen singer Samantha Mumba, whose debut "Cotta Tell You" made tracks on radio last year, projects a persuasively youthful front, but she also gives the song some credibility with her earthy vocal style, which simply sounds more mature than many of her contemporaries. This doesn't qualify as one of Warren's classic tunes, but the sweeping production, pertinent theme, and association with a hit movie could merit it airplay at top 40.—**CT**

R&B

► **BLU CANTRELL** *I'll Find a Way* (4:19)
 PRODUCERS: Jimmy Jam & Terry Lewis
 WRITERS: J. Harris III, T. Lewis, J. Wright, and T. Cobb
 PUBLISHERS: EMI-April Music/Flyte Time Tunes/I See Red Music/Tiffany Cobb Publishing Designee, ASCAP
Arista 5023 (CD promo)
 After the get-even tenor of her debut smash "Hit 'Em Up Style (Oops!)," Blu Cantrell turns the tables with a powerhouse diva anthem about moving past low-down, gut-wrenching loneliness. The Jimmy Jam/Terry Lewis creation gives the young singer room to throw her hands in the air and slap around some high notes, amid an ambling, piano-tinkling R&B instrumental palette. "I'll Find a Way" puts Cantrell in similar company with former Arista (now J Records) recording artist Deborah Cox; it will be interesting to watch the two vie for chart domination, with Cox's next set on the way. In any case, this track is a colorful moment from debut *So Blu*, which makes its mark on The Billboard 200 this issue with a No. 9 entry. This sophomore single should further secure Cantrell's presence in R&B circles; with the right remix, it could also dance over to the mainstream.—**CT**

COUNTRY

► **LONESTAR** *With Me* (3:36)
 PRODUCER: Dann Huff
 WRITERS: B. James and T. Vergers
 PUBLISHERS: Sony/ATV Tunes, ASCAP
BNA 69092 (CD Promo)
 Having kicked serious butt at radio and retail with its ballads and midtempo, Lonestar is bound for the top of the charts again with this feel-good, late-summer anthem, with percussion that lends a jubilant edge. Lyrically, "With Me" is a thank-you for love's inspiration: "When you're with me/I feel like

SPOTLIGHTS



JOHN MELLENCAMP *Peaceful World* (4:04)
 PRODUCER: John Mellencamp
 WRITER: J. Mellencamp
 PUBLISHER: Sony/ATV, ASCAP
Columbia Records (CD promo)
 Since he firmly etched his name in pop culture in the early '80s, John Mellencamp has continued to defy top 40's wandering allegiance by keeping an ear close to the radio and integrating credible trends with his rootsy brand of home-grown Midwestern rock and soul. His new, self-produced "Peaceful World" is as hooky as anything the 2001 Billboard Century Award honoree has ever released, and it's made as hip as square-toed shoes with the inclusion of Motown R&B singer India.Arie on guest vocals. Their trade-off sounds as casually derived as a late-night jam at a block party, with some accordion and a mystifying spoken-word passage from Mellencamp thrown in as a sly aside. Indiana native son seldom missteps in his bid to move forward while remaining relevant and accessible to an ever-changing pop/rock landscape. This track from the upcoming *Cuttin' Heads* is just plain happening.—**CT**

singing/It's like I'm swinging the whole planet/On the end of my chain." The music alone, particularly a nice break in the latter third, persuasively imparts the sentiment, but Richie McDonald's exuberant vocal slams the message home. In today's country environment, these guys can do no wrong. From Lonestar's top-selling BNA album, *I'm Already There*.—**RW**

★ **JEFFREY STEELE** *Somethin' in the Water* (3:00)
 PRODUCERS: Jeffrey Steele and Scott Baggett
 WRITERS: J. Steele, A. Anderson, and B. Dipiero
 PUBLISHERS: Songs of Windswept/My Life's Work Music/Mighty Nice Music/Al Andersongs, adm. by Bluewater Music/Sony/ATV Songs, d/b/a Tree Publishing/Love Monkey Music, BMI
Monument 24008 (CD promo)
 The debut single from Jeffrey Steele is a greasy, raucous, roadhouse romp, with Delbert McClinton-style vocals, barrelhouse piano, and attitude to burn. It's a roof-raising homage to traffic-stopping looks and a girl who owes more to the local well water than genetics. While certainly not rocket science, it's not as dumb as it sounds, with such lyrics as "Pigtails, overalls, freckles on her face/Skinny as a toothpick turned sideways/Somethin' hap-

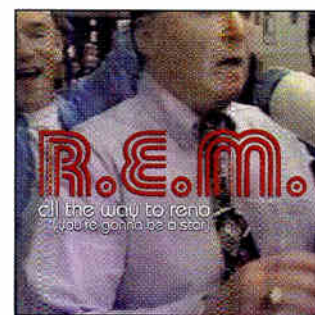
CRANBERRIES *Analyse* (3:56)
 PRODUCER: Stephen Street
 WRITER: D. O'Riordan
 PUBLISHER: Universal Music Publishing
MCA Records 25493 (CD promo)
 It's been seven years since the Cranberries' hit-laden *No Need to Argue* cashed in on the Irish quartet's doleful yet melodious sound. After leaving longtime label Island earlier this year, the Cranberries are ripe for a comeback with "Analyse," the first single from *Wake Up and Smell the Coffee*, their fifth studio album and debut for MCA. The whimsical track is a throwback to the band's enduring 1994 hit "Dreams," featuring a similarly buoy-



ant rhythm and simplistic love-song lyric—even singer/songwriter Dolores O'Riordan's quasi-yodel wail makes a cameo. The track rides on bassist Mike Hogan's propulsive beat, while O'Riordan's vocals are once again effectively multitracked, adding layers of the Cranberries' signature harmonies. It's good to see the band in such cheerful spirits, although admittedly, it's hard to let go of the feeling that we've heard it before. Even so, adult top 40s and modern adult outlets should consider this an old friend's return.—**SB**

pened to her when she turned 16/From a little Dixie chicken to a Mississippi queen." The antithesis of boy-band pop country, sappy ballads, and navel-baring cheerleader music, this song has something sorely lacking from the country airwaves: soul.—**RW**

MARY CHAPIN CARPENTER *This Is Me Leaving You* (2:59)
 PRODUCER: Mary Chapin Carpenter, John Jennings, and Blake Chancey
 WRITERS: M.C. Carpenter and J. Jennings
 PUBLISHERS: Asc Diner Music, BMI; Why Walk Music, ASCAP
Columbia 16901 (CD promo)
 The new single from Mary Chapin Carpenter's *time*sex*love* collection finds the singer/songwriter exploring the intricacies of romantic relationships—the wounds that are made and the scars that result as partners try to sort through emotional turmoil. Sometimes, the only thing left to do is say goodbye, and Carpenter does it eloquently here. She mixes a twinge of vulnerability with strength and a finely honed instinct for survival. Production-wise, the melody is accented by thumping percussion and gently loping guitar. The fade feels a little clumsy, but other than that, it's a solid offering by one of the format's unique stylists and consistently potent voices.—**DEP**



R.E.M. *All the Way to Reno (You're Gonna Be a Star)* (4:25)
 PRODUCERS: Pat McCarthy and R.E.M.
 WRITERS: P. Buck, M. Mills, and M. Stipe
 PUBLISHER: Temporary Music, adm. by Warner-Tamerlane Publishing, BMI
Warner Bros. 100702 (CD promo)
 The sophomore single from *Reveal* updates the classic R.E.M. sound; it's a jangly, catchy ballad air-brushed to fit the group's recent obsession with lush production. Layers of chugging percussion and intertwining guitars evoke a dusty drive under the Southwest sun—apt since the lyric describes a naive entertainer searching for stardom in the second-rate Nevada gambling town of Reno. Michael Stipe's affecting second-person vocals lend the song a welcome ambiguity, blending the lines of sincerity and sarcasm, while cheery harmonies belie the lyric's dead-end sentiment. This slow-moving tune could have turned into a tepid exercise in the hands of a less-talented group, but with the help of multi-instrumentalists Scott McCaughey and Ken Stringfellow, "Reno" proves one of the better fruits of the R.E.M.-as-a-trio era, its lilting melody a reminder of the 20-year-old band's strengths.—**TC**

DANCE

► **PAUL OAKENFOLD PRESENTS AFRIKA BAMBAATAA & THE SOULSONIC FORCE** *Planet Rock* (3:26)
 PRODUCER: Arthur Baker
 WRITERS: A. Baker, J. Robie, A. Bambaataa, and Soul Sonic Force
 PUBLISHERS: Shakin' Baker Music/T-Girl Music/Bambaataa Music/No Hassel Music/Sony/ATV Songs, BMI
 REMIXERS: Paul Oakenfold, Andy Gray, Keith Litman, and Chris Cox
Tommy Boy 2266 (maxi-CD)
 For the *Swordfish* soundtrack, U.K. super-DJ/producer Paul Oakenfold presents more than a dozen cuts, mostly his remixes of other acts' songs. So it seems fitting that Oakenfold, generally regarded as one of the world's top DJs, takes on "Planet Rock," the signature cut from Afrika Bambaataa, one of the best DJs of the early '80s. "Planet Rock," the pioneering 1982 cut that combined Kraftwerk's classic techno with cutting-edge rap, was originally characterized by its sparse, simple Roland drum machine and the rest of its endearingly lo-fi production. Oakenfold thickens the sound, adding more percussion and a heavier bassline but maintains the integrity of the original, leaving the "Trans-Europe Express"

synths and the full vocals intact and occasionally pulling back to let the original flavor shine through. The hazard in remixing a classic is that purists will balk at an attempt to improve the initial model. But Oakenfold favors imagination over irreverence.—**EA**

ROCK TRACKS

► **P.O.D.** *Alive* (3:22)
 PRODUCER: Howard Benson
 WRITERS: Sonny, Marcos, Traa, and Wuv
 PUBLISHERS: Souljah Music/Famous Music Publishing, ASCAP
Atlantic 300582 (CD promo)
 It's ironic that a band whose initials stand for Payable on Death would release a single called "Alive." Nonetheless, after the platinum success of its 1999 debut, *The Fundamental Elements of Southtown*, the Southern California-based P.O.D. opens its latest chapter with everything a rock radio track needs: a catchy song with heavy riffs and a memorable chorus. Produced by Howard Benson, the man behind the *Southtown* board, the hard-driving "Alive" has drawn attention from a number of influential rock outlets a full two weeks before the official add date—and deservedly so. It's a notable entry for the Aug. 28 release of the new *Satellite*.—**CF**

BUILT TO SPILL *Strange* (4:00)
 PRODUCERS: Phil Ek and Doug Martsch
 WRITER: D. Martsch
 PUBLISHER: All Smiles, ASCAP
Warner Bros. 100675 (CD promo)
 After an eight-year ascent to become a favorite underground act, Boise, Idaho-based trio Built to Spill follows its live album from last year with *Ancient Melodies of the Future*. The slow, somewhat-instrumental first single, "Strange," is a throwback to the semi-archaic sounds of Neil Young, both in Doug Martsch's sparse vocals and the rich, distorted guitars. The icing on the cake is the synth line, which adds a retro new-wave texture, albeit one that jars when it slides through notes that aren't quite in tune. Like the beards that members of the band wear, this act's music isn't in fashion with anything else on rock radio today. Modern rock is a jump from Spill's fan base at college radio, but if given the chance, this dreamy track would certainly provide a striking alternative to angry rap-rock.—**EA**

AC

THE GO-GO'S *Apology* (3:57)
 PRODUCERS: Paul Q. Kolderie and Sean Slade
 WRITERS: Valentine and Heatherton
 PUBLISHERS: Supercharged Pop, ASCAP; Poopa Loopa Music, BMI
Beyond 78208 (CD promo)
 The Go-Go's may not have scored much radio action with their current *God Bless the Go-Go's*, but the rest of the media still seems gaga for the quintet. This month alone, they've got a *Live From Central Park* special on VH1, *Intimate Portrait* on Lifetime, and features in the pages of *GQ*, *Vanity Fair*, and *The New Yorker*. Perhaps radio programmers will emerge from their collective coma for second single "Apology," which draws on all that we've ever loved from the girls: a giddy, heel-bouncing vibe, the familiar vocals of lead singer Belinda Carlisle, and the group's ever-welcome garage-band beats. Consider this summertime wrapped up in four minutes flat.—**CT**

CONTRIBUTORS: Eric Aiese, Scott Brooks, Troy Carpenter, Colin Finan, Deborah Evans Price, Chuck Taylor, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

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- Randy Franklin, SVP-Promotion, Loud Records
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World Radio History

Rhythm, Rap, and The Blues™



by Gail Mitchell

SOUL SEARCHIN': Raising funds for music education is the energizing force behind the Oct. 9 project, *Red Star Sounds Volume I: Soul Searchin'*. Billed as a compilation of neo-soul music, the album inaugurates a planned series of joint-venture releases between Epic Records and Red Star Records, a new label established by the nonprofit Heineken Foundation.

Soul Searchin' boasts the first collaboration between Epic's **Amel Larrieux** and **the Roots**, "Glitches," which also doubles as the project's lead single. Already tapped as the second single is Toronto newcomer **Glenn Lewis'** **Stevie Wonder**-influenced "Don't You Forget It." Rounding out the album are tracks by **India.Arie** ("Butterfly"), **Erykah Badu** ("Today"), **Nelly Furta-do** ("Legend—Live Version"), **Macy Gray** ("We Got Enough"), **Lathun** ("Sweetest Thing"), **Jack Herrera Featuring Jon B.** ("High off You"), **Dami-an "Junior Gong" Marley Featuring Stephen Marley & Yami Bolo** ("Still Searching"), **Jill Scott** ("A Long Walk"—A Touch of Jazz remix), and **Brad Young** ("So Sweet").

VH1's Save the Music education program has been chosen as the beneficiary of the first *Soul Searchin'* release; New York-based entertainment marketer the Stronghold Group is overseeing marketing.

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

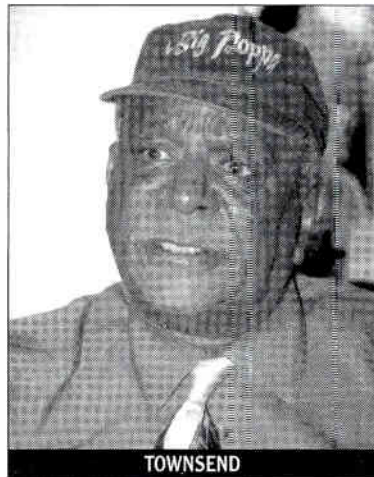
WHERE ARE THEY NOW? Universal is following up its recent deluxe edition of **Marvin Gaye's** *What's Going On* with the deluxe version of the artist's equally pivotal *Let's Get It On* (Sept. 18).

Ed Townsend, who co-wrote the latter set's 1973 No. 1 R&B/pop title track with Gaye, recalls that the song's "lyrics came out spontaneously. I had challenged Marvin to sing more than 30 seconds rather than stop and redo, and we went on for 14 minutes with the

'let's get it on' chorus.

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

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



TOWNSEND

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

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

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

Townsend may be reached at 323-466-8828.

Nivea Jumps From 'Danger'

Head-Turning Guest Spot Clears Path For Singer's Jive Debut Album

BY RASHAUN HALL

NEW YORK—Teaming with a rap superstar in a booty-shaking video isn't the most conventional way for an R&B/pop-star-in-training to make her debut. But it worked for Nivea (aka Nivea Hamilton). Having paired with labelmate Mystikal on "Danger," the 19-year-old songstress is ready to release her eponymous debut for Jive Records (Sept. 11).

"I had just signed [with Jive] a month before we did that," Nivea says. "'Danger' was the last song to make his album. The Neptunes presented the hook to me, and I sang it—it took 10-12 minutes.

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

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

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

VISION OF SUCCESS

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

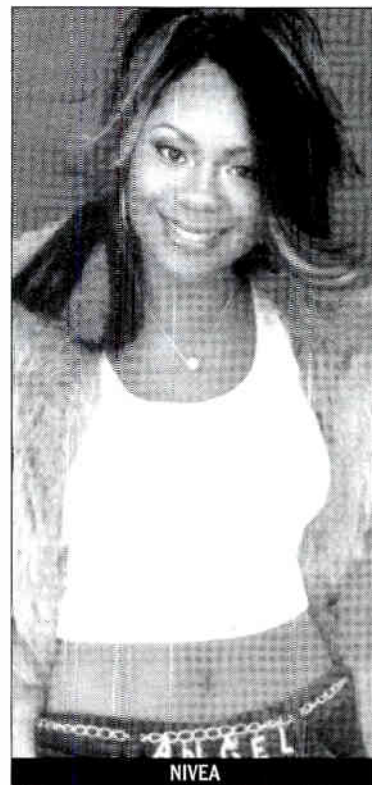
But it wasn't until 1997, when she met manager Collin Lampkin of Atlanta-based Lampkin International, that she began to take singing seriously. Fortunately, being from Atlanta, Nivea knew a lot of the big-name producers there.

"We were there at the right place, at the right time," says Nivea, who has worked on projects for Carl Thomas, Cool Breeze, and Kurupt, among others. "In the process I was building my demo, which ended up being 26 songs by the time we walked into Jive.

"Thanks to God, many people believed in me, especially Organized

Noize—that was the beginning," Nivea says of the producers who helped craft her demo.

It was Organized Noize who produced her debut single, "Don't Mess With My Radio." "I recorded that song at the beginning of my relationship



NIVEA

with Organized Noize," Nivea says of the single, which currently rests at No. 85 on R&B/Hip-Hop Singles & Tracks. "Whenever someone heard it, it always stood out."

The label agrees. "It has a really heavy crossover appeal," says Camille

Evans, director of marketing for Jive. "They really love her. She has all the elements of a pop star."

BALANCING ACT

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

"Everyone at the label, including myself, thought the song was a little too risqué," says the singer who is published by Nivea Music (ASCAP). "I went back and changed a great portion of the lyrics to make it cleaner. But at the same time, when you hear the song, it paints a certain picture."

Nivea wrote or co-wrote five of the set's 11 tracks; Jagged Edge and the Neptunes joined Organized Noize as collaborators on *Nivea*.

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

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

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



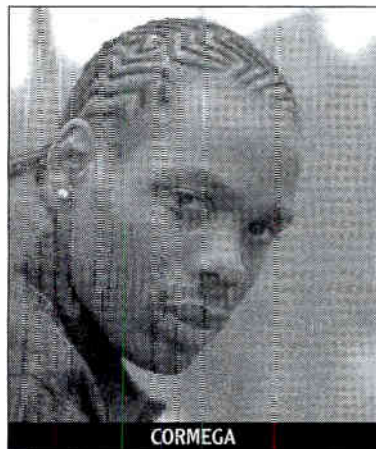
Blue Note News. Blue Note Records has signed 22-year-old singer Norah Jones, whose style blends jazz, blues, country, folk, and pop. She'll debut as a featured vocalist on two tracks from guitarist Charlie Hunter's Sept. 25 release, *Songs From the Analog Playground*. Her solo album is due in early 2002. On hand for the official signing, from left, are Blue Note VP of sales Saul Shapiro and senior VP/GM Tom Evered, Capitol Jazz & Classics president Bruce Lundvall, Jones, Blue Note senior director of A&R Brian Bacchus, and Jones' manager, Shell White.

Words & Deeds™



by Rashaun Hall

CORMEGA GETS 'REAL': In 1997, it seemed the Firm was poised to be hip-hop's newest supergroup. Consisting of solo artists **Cormega**, **Nas**, **Foxy Brown**, and **AZ**, the Firm ruled the airwaves and charts with its Aftermath/Interscope debut, *The Album*. But personal conflicts among group members left Cormega to fend for himself—which he's been doing ever since.



CORMEGA

Initially signed to Violator/Def Jam, the rapper created anticipation for his solo debut, which is finally coming to fruition. *The Realness* (Legal Hustle/Landspeed) was released July 24 and entered *Billboard's* Top R&B/Hip-Hop Albums chart at No. 24.

"They had me on the shelf too long," Cormega says about his decision to leave Violator/Def Jam. "If you feel you're good at something and somebody's holding you back from doing it, then you're going to want a change of scenery."

"I was on the label since '96, and I was patient," adds the rapper, who remains on good terms with Def Jam. "It wasn't like I was a difficult artist. I was so patient—I waited three years and nothing came out."

He decided to change all that by taking matters into his own hands and releasing an album on his own label, Legal Hustle.

"I had majors still hollering at me, but I wanted to put an album out this summer," the Queens, N.Y., native says. "I got tired of disappointing my fans. Regardless of whether or not it was my fault, I'm the one who wasn't out, and people look at that. I was going to sign with a major. But by the time we got through the paperwork, etc., my album wouldn't have come out until 2002. With the indies, once you do your music, that's it."

With edgy lyrics and hardcore tracks, *The Realness* speaks volumes via tracks like "Get out My Way."

"Some people thought I should have called it *The Realist*, but that is a self-promotional declaration," Cormega says. "Who am I to declare that I'm the realest? *The Realness* is just a reflection of what's going on in my life. It's the essence of it, rather than a bravado declaration."

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

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

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

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

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

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

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

Additional reporting by Colin Finan in New York. Rashaun Hall can be reached at rhall@billboard.com.

Foursome Foresees Success

Prophet Jones Delivers Anthemic Single, Motown-Worthy Ballads On University

BY RASHAUN HALL

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

Comprising members Goldee, P. Rowe, Hollywood, and K.D., Prophet Jones originally began as Majusty back in 1997, when University president Haqq Islam united the foursome. Washington, D.C., natives Goldee and Hollywood met in high school and were shopping a demo together, which Islam came across in his search for an R&B quartet. Baltimore-based K.D. and P. Rowe, from Fort Pierce, Fla., joined shortly thereafter.

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

"We didn't just put the album together," Hollywood adds. "We took our time, recording 50 songs."

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

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

'WOOF' MAKES NOISE

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

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

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

With a producer roster that includes Chris "Tricky" Stewart, Darell "Delite" Allamby, and Kevin "K-Jack" Jackson, among others, *Prophet Jones* also pays homage to the Motown of yesteryear via "All I Do."

K.D. says, "When you listen to anything by Stevie Wonder, you know you're putting yourself in an



PROPHET JONES

awkward position to rerecord it." Hollywood adds, "We knew we couldn't mess up."

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

That distinction didn't hit P. Rowe until he visited the Motown Café in Orlando, Fla. "Looking at all

the memorabilia, I sat back and realized we're on this label," he says. "It gave me a chill. Who knows? Five or 10 years from now our joints could be up there."

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

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

With two singles in place, the group also has been earning rave reviews for lively showcases. "Prophet Jones has all the ingredients to make it to the top," Greene adds. "They're taking a strong page from those who have come before them."

AUGUST 18 2001		Billboard		Hot Rap Singles™	
Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®					
THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE	
1	3	10	COO COO CAL Infinite 2257/Timmy Boy	My Projects	
2	1	9	D12 Shady 497583/Interscope	Purple Hills	
3	2	2	PETEY PABLO Jive 42937	Raise Up	
4	4	14	LIL' ROMEO Souja 5020/Priority	My Baby	
5	7	2	TATA + BRANDO FEATURING LARRY POTEAT OF THE DONZ Heartless 12726	Let's Be Friends	
6	8	2	YOUNG PHANTOM Heartless 17428	All My Thugs	
7	20	59	THE NOTORIOUS B.I.G. ▲ Bad Boy 79377/Arista	Big Poppa/Warning	
8	12	8	VIOLATOR FEATURING BUSTA RHYMES Violator/Loud/Columbia 79600/CRG	What It Is	
9	6	5	P. DIDDY, BLACK ROB & MARK CURRY Bad Boy 79400/Arista	Bad Boy For Life	
10	11	10	LIL' ZANE Worldwide 5020/Priority	None Tonight	
11	19	16	OB FINEST FEATURING NAS AND BRAVEHEARTS Ill Will 79598/Columbia	Oochie Wally	
12	14	11	7L & ESOTERIC Direct 1274/Landspeed	Call Me E.S.	
13	17	58	THE NOTORIOUS B.I.G. Bad Boy 79380/Arista	One More Chance/Stay With Me	
14	RE-ENTRY		THA LIKS Loud/Columbia 79582/CRG	Best U Can	
15	RE-ENTRY		LIL BOW WOW FEATURING XSCAPE So So Def/Columbia 79478/CRG	Bounce With Me	
16	18	12	BEANIE SIGEL Roc-A-Fella/Def Jam 572935/IDJMG	Beanie (Mack B****)	
17	24	14	REDMAN FEATURING DJ KOOL Def Jam 572917/IDJMG	Let's Get Dirty (I Can't Get In Da Club)	
18	RE-ENTRY		VIOLATOR FEATURING NOREAGA Violator/Loud/Columbia 79601/CRG	Grimey	
19	9	6	RIISING SON Darkside 083	Make It Vibrate	
20	RE-ENTRY		AYATOLLAH FEATURING TEK OF THE COCOA BROVAZ Wendell 1003/Fat Beats	All Massive	
21	RE-ENTRY		THE BEATNUTS FEATURING FATMAN SCOOP Loud/Columbia 9089/CRG	Let's Git Doe	
22	16	10	SKILLZ Eastern Conference 3257/Rawkus	Y'all Don't Wanna	
23	25	13	FOXY BROWN Def Jam 572839/IDJMG	B.K. Anthem/Oh Yeah	
24	13	6	LUDACRIS FEATURING NATE DOGG Disturbing The Peace/Def Jam 588871/IDJMG	Area Codes	
25	10	9	ERICK SERMON FEATURING MARVIN GAYE NY LA/Def Squad 497578/Interscope	Music	

Records with the greatest sales gains this week. * Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ BIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. CD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Single available. Vinyl Maxi-Single available. * Indicates unavailable, in which case, catalog number is for CD, CD, CD, or CD respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: LAST WEEK, WKS. ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 50 songs including 'Fallin' by Alicia Keys, 'Where The Party At' by Jagged Edge, and 'Feelin' On Yo Booty' by R. Kelly.

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

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Table with columns: LAST WEEK, WKS. ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 50 singles including 'Loverboy' by Mariah Carey, 'Bootylicious' by Destiny's Child, and 'Keep It Real' by Keli Mack.

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores.

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON', 'TITLE', 'ARTIST', 'PEAK POSITION', and 'HOT SHOT DEBUT'. It lists various songs and artists such as Alicia Keys, Usher, Mariah Carey, and Snoop Dogg.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ...

Tommy Boy's Rhythm Masters Entreat Fans To 'Disconnect'

BY MICHAEL PAOLETTA

NEW YORK—What a difference a decade can make.

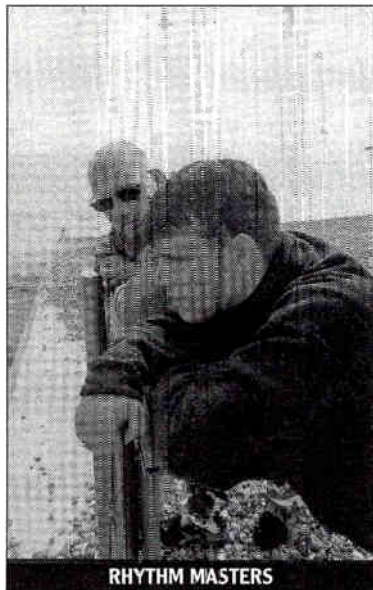
Eleven years ago, classically trained pianist Rob Chetcuti and hip-hop DJ Steve McGuinness were on separate musical journeys. A chance meeting on the tiny island of Malta, however, changed that. "I was 17 and DJing in a club [on the island]," McGuinness recalls. "One night, a friend introduced me to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

By the early '90s, and after DJing throughout Malta and Italy, McGuinness says he and Chetcuti settled down in England to concentrate on music production as a duo. Christening themselves Rhythm Masters, Chetcuti and McGuinness tackled their first remix (Jaydee's "Plastic Dreams"). One year later, in 1994, the pair issued its first production ("Rock to the Beat") as Rhythm Masters Project.

After remixing for the likes of Todd Terry, Michael Jackson, Heaven 17, Heller & Farley, Tina Cousins, Candi Staton, and Anastacia, Rhythm Masters are gearing up for the release of their debut full-length, *Disconnect Your Head* (Aug. 21, Tommy Boy Silver Label). Neo Records, the U.K. label to which the act is directly signed, issues the album Aug. 27.

"We're very excited about this album," McGuinness says, adding that it brings together the pair's varied musical backgrounds. "Rob loves his jazz and classical, while I have a soft spot for cut-and-paste beats à la Todd Terry and hip-hop. Rob's very musical, whereas I'm beat-oriented."

With the funk-up *Disconnect Your Head*, the Rhythm Masters



RHYTHM MASTERS

have crafted a wicked sonic blast that seamlessly intertwines elements of house (in all its rhythmic flavors, encompassing filtered, progressive, and deep), breaks, electro, disco, hip-hop, punk, and pop. British new wave-era pop act Heaven 17 makes a special appearance on the glorious, Giorgio Moroder-inflected "Speed of Light."

According to McGuinness, everybody's favorite song on the album is the Diane Charlemagne-fronted "The Underground," which is currently in the top 10 of the *Billboard* Hot Dance Music/Club Play chart. "It starts out really moody and dark," he notes. "After about two minutes of these mad, percussive sounds, it opens up into this happy, disco-y vibe."

"The Rhythm Masters know what works in the clubs and on the street," notes Victor Lee, head of Tommy Boy Silver. "The potential is

there to capture a wider audience through radio."

The label has serviced "The Underground" to rhythmic, top 40, and alternative mix-show formats, while album track "Heavy Soul" was delivered to college and alternative specialty formats. Lee says, "We believe fans of Basement Jaxx, Moby, and Daft Punk will also like Rhythm Masters."

SAMPLERS AND WEB PROMOTIONS

To create awareness among potential fans, the label linked up with TransWorld, which gave away 5,000 *Disconnect Your Head* CD samplers with the purchase of Basement Jaxx's *Rooty* in major dance-music markets. By autumn's end, Lee says, an additional 20,000 samplers will have been given away at various dance/electronic tours and festivals.

Independent Deep Marketing is handling all Internet-related promotions, which include e-postcards and free downloads of "Heavy Soul" at various lifestyle and music Web sites.

When not producing and remixing in the studio, or releasing tracks on their own label (Dis-Funktional Recordings), Rhythm Masters can be found manning the turntables in such clubs as London's Ministry of Sound, New York's Centro-Fly, and Ibiza, Spain's Space. The duo is scheduled to tour the U.S. in September.

Rhythm Masters are managed by Jonathan Waller of London-based Seven Music Promotions; Paul Morris of New York's AM Only and Rachel Birchwood of London's IMD Ltd. handle the act's bookings in, respectively, North America and all other territories.

The Beat Box Hot Plate

lo Four Forty, Arling & Cameron, and Lemon Jelly, among others. Racked by Long Island City, N.Y.-based Musicrama.

- **Carlos Campos**, *Barrio Latino II* (George V Records France album). Compiled by Campos, this *Nuyorican* Soul-inflected two-disc collection merges the music of Latin American and European artists.

- Such dancefloor jams as **Awa Band's** "Timba" and **the Goodfellas'** "Soul Heaven" are seamlessly saddled alongside more traditional fare like **Tito Rojas'** "Por Esa Mujer" and **Afro Cuban Jazz Project's** "Tu Mi Delirio." Distributed by Musicrama.

- **Batidos**, *Olájopé* (Six Degrees

album). Chicago-born/Brooklyn, N.Y.-residing DJ/producer **Ron Trent** and **Groove Collective** reedman **Jay Rodriguez** are Batidos. Together—along with such guests as percussionist **Eddie Bobé** and Grammy-winning pianist **Chucho Valdes**—the pair has concocted a glorious journey for the mind, body, and soul, with elements of jazz, soul, disco, Latin, and West African Yoruba effortlessly prevailing. Simply sublime.

- **Morcheeba**, *Back to Mine* (Ultra album). The fifth volume in this chill-out series celebrates U.K. trio Morcheeba's delicious musical influences. Key tracks include **Annette Peacock's** "Pony," **Alice Russell's** "Someday," **Taj Mahal's** "Chevrolet," **Lambchop's** "Life's Little Tragedy," and **Small World's** "Dual Tone."

MICHAEL PAOLETTA

Beat Box™

by Michael Paoletta

SOMETHING SPECIAL: Fans of West End Records—and its sterling Paradise Garage-era roster—will surely rejoice upon learning that the New York-based label has plans to issue *Masters at Work: West End Records—The 25th Anniversary Edition Mastermix* in October.

According to West End founder/owner **Mel Cheren**, the two-disc collection features the mixing skills of **Masters at Work** (aka "Little" **Louie Vega** & **Kenny "Dope" Gonzalez**), who "cherypicked the tracks themselves."

The idea for this anniversary compilation was borne out of Vega's appreciation of the label's oeuvre, Cheren says: "One day, Louie told me how he was raised on the sounds of West End and how he wanted to give something back."

Of the 18 or so tracks, Cheren confirms that "about 12 will be special re-edits" done specifically for this compilation by the production duo.

While nothing is yet etched in stone (tracks are still being finalized), we can report that MaW have done very tasty re-edits of **Loose Joints'** "Is It All Over My Face," **Sparque's** "Let's Go Dancin'," **Mahogany's** "Ride on the Rhythm," **Billy Nichols'** "Give Your Body Up to the Music," **Taana Gardner's** "When You Touch Me," and our personal fave, **Michele's** "Can't You Feel It."

Please note: these special edits will be available as individual tracks only on the CD's companion vinyl edition.

THE ART OF THE DEAL: Singer/songwriter **Joi Cardwell** is previewing her new full-length, *More or Less*, with a rather enticing sampler (containing trance-laced jams like "Air" and "Candi"). Cardwell says the album is scheduled to arrive this fall via her own label (No-Mad Industries) and will be followed, in early 2002, by *To the Point*, a two-disc retrospective of her 10-year career.

Not one to nap, Cardwell is also the proud author of the appropriately titled *Keep Your Eye on the Game and Not the Fame—a Music Industry Guidebook* (Tru Publications). Written in "plain English," the book covers all the basics of the business by an artist who has not only survived but has scored at least one top 10 record on the *Billboard* Hot Dance Music/Club Play chart each year for the past 10 years. To order the book, e-mail Cardwell directly at No-mad@att.net.

Singer **Kristy K.** (formerly known as **Vox Deluxe**) credits last year's *Billboard* Dance Music Summit for

her recording deal with Universal Records. "That's where I met [Universal senior director of promotion] **David Nathan**," she recently told us. Ms. K.'s debut single, "Who's That Loving You Now?," with radio-ready, **Rui Da Silva**-inflected trance/pop mixes courtesy of **Soul Solution**, streeted July 31.



VEGA, CHEREN & GONZALEZ

West Coast-based **T.H.E.M.** (aka **Christiana Eastman & Justin Nylander**) tells *Beat Box* that its just-signed one-off single deal with Tampa, Fla.-based Nebulous Records is also the result of contacts made at last year's summit. So, expect T.H.E.M.'s cover of **Berlin's** salacious "Sex (I'm A . . .)," produced by **DJ Ford**, to arrive sometime in October.

SUMMIT MUSINGS: Well, it's now a good two weeks since the eighth annual *Billboard* Dance Music Summit came to a close, and we still can't shake the image of newcomers **Love, Joy & Faith**—the ultra-photogenic trio from Louisville, Ky.—making one contact after another.

We initially learned of the sister act when it submitted the track "Zenith" in the summit's New Artist Discovery Contest (the song received an honorable mention). With a funky DIY sound reminiscent of much-cherished and -missed acts like **ESG** and **the Slits**, **Love, Joy & Faith** sound unlike any act around today—and therein lies their charm.

At the three-day summit, we watched the sisters in action, making introductions (which included the handing over of a demo) to the likes of Giant Step's **Maurice Bernstein**, Peace Bisquit's **Bill Coleman**, Strictly Rhythm artist **Ultra Naté**, and Tommy Boy's **Victor Lee**, among others.

We wouldn't be surprised if **Love, Joy & Faith** have a recording deal in the very near future. That is, if a label exec has enough vision to give these talented women a chance to shine. For more info, contact: 502-386-5761.

DANCE MUSIC SUMMIT REWIND

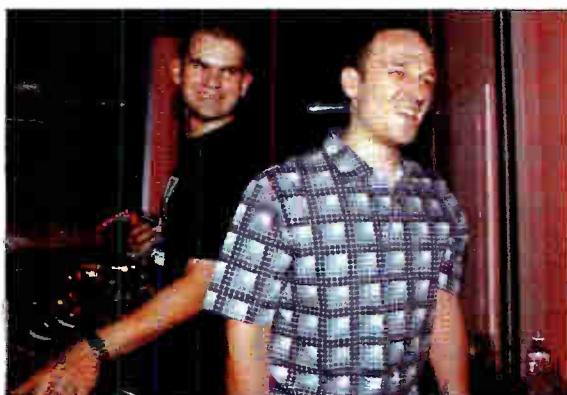


Tommy Boy Records founder Tom Silverman, second from left, and DJ/artist/producer DJ Rap, second from right, delivered the summit's two keynote addresses. Congratulating the pair are Grooveradio.com's Swedish Egil, left, and Tommy Boy's Eddie O'Loughlin.

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



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



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



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



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



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



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



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



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



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

Club Play chart listing songs, artists, and week numbers. Includes sub-sections for POWER PICK, HOT SHOT DEBUT, and club play details like Imprint & Number/Promotion Label and ARTIST.

Maxi-Singles Sales chart listing songs, artists, and week numbers. Includes sub-section for NUMBER 1 and details like Imprint & Number/Distributing Label and ARTIST.

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs...

Billboard Top Electronic Albums chart listing albums, artists, and week numbers. Includes sub-section for NUMBER 1 and details like ARTIST, Imprint & Number/Distributing Label, and TITLE.

Hot Dance Breakouts chart listing songs, artists, and week numbers. Includes sub-sections for Club Play and Maxi-Singles Sales with details like Imprint & Number/Promotion Label and ARTIST.

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold), 1 million units (Platinum), 2 million units (Diamond)...

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc.

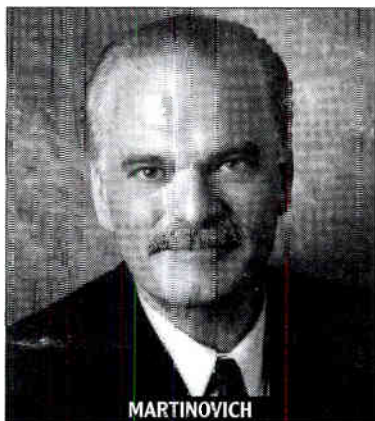
Nashville Scene

by Phyllis Stark



THE POWER OF FOUR: Veteran Nashville executives **Mike Martinovich, Stan Moress, Bernard Porter, and Al Schiltz** have joined forces to launch artist management firm the Consortium. First clients are **Joe Diffie** and **Mandy Barnett**. The execs will keep their respective companies operational and will be involved with one another's clients, including **Billy Ray Cyrus, Tammy Cochran, K.T. Oslin, Dean Miller, Bobbie Eakes, Alicia Davis, Kree Harrison, the Mullins,** rock group **Red Saturday,** and new country singer/songwriter **Jimmy Yeary**.

Martinovich owns Martinovich Associates, Schiltz has As Is Manage-



MARTINOVICH

ment, Moress runs Moress Nanas Hart Entertainment, and Porter is co-founder of management and music publishing company Big Fish Entertainment. Their associates on the East and West coasts will be involved in developing film, TV, theater, and retail/tour merchandising opportunities for clients of the Consortium.

"I liken what we're doing to today's multifaceted talent agencies where synergy is everything and it's truly a one-stop shop for artists," Martinovich tells *Billboard*. "It's what the entertainment business is evolving into."

ON THE ROW: **Suzanne Prokasy** has been named senior VP at Barbara Orbison Productions and Still Working Music. She most recently directed music publishing administration for the Nashville law firm Stokes, Bartholomew Evans & Petree and previously was VP of licensing at Acuff-Rose Music.

Cal IV Entertainment has entered into a joint venture with producer **Joe Scaife**, whose credits include **Montgomery Gentry, K.T. Oslin, and Billy Ray Cyrus**. As part of the agreement, Cal IV has signed Canadian singer/songwriter **Steve Fox** to an exclusive writing deal and will administer Scaife's KreditKard Music catalog.

Also, former Almo/Irving staffer **Janice Jackson** joins Joe Scaife Productions and Publishing as GM.

Rob Henson, former senior manager at the Left Bank Organization in Nashville, joins BancorpSouth Center in Tupelo, Miss., as assistant director.

Jon Loba joins Broken Bow Records as Southeast regional promoter. He held the same position with Atlantic.

SIGNINGS: **The Wilkinsons**, formerly on Giant, have signed with BNA.

Hank Williams Jr. has signed with Nashville-based Webster & Associates for public-relations representation. His *Almeria Club & Other Selected Venues* album is due Sept. 11 on Curb.

Texas singer/songwriter **Pat Green** has signed with the Rasky/Baerlein Group for publicity representation. As previously reported here, Green recently signed a recording deal with Universal's Republic Records, which will issue his next project Oct. 16. The album, recorded in Green's hometown of Austin, Texas, will feature duets with **Willie Nelson** ("Threadbare Gypsy Soul") and independent Texas artist **Trish Murphy** ("Wrong Side of Town"). It is being produced by **Lloyd Maines** and **Greg Ladanyi**.

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

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

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

Compadre Records, a new Houston-based indie specializing in roots and country music, will release its first project, *Texas Road Trip—Songs From the Texas Roadside*, Sept. 4. The album features 20 new road songs performed by artists from Texas and Oklahoma, including **Robert Earl Keen, Cory Morrow, Roger Creager, Cooder Graw, and Jason Boland & the Stragglers**, as well as personal stories about Texas road trips from each participating artist. Sony/Lucky Dog artist **Jack Ingram** contributes the liner notes.

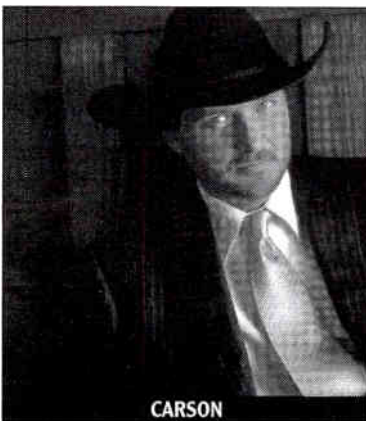
Curb Releases New Chapter In The 'Real Life' Of Jeff Carson

BY LORIE HOLLABAUGH

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

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

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



CARSON

Although in some respects he is starting over with this latest project after being absent from the charts for three years, Carson is positive that his career is finally headed in the right direction, with guidance from a brand new team that includes manager (and former Decca label head) Shelia Shipley-Biddy. Carson signed on with Biddy last year after completing an album with producer Max T. Barnes for Curb that label execs felt needed tweaking.

HIT-SEEKING

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

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

RADIO READY

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

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

"This is the biggest reaction record we've had in the two years I've been here, including all of our platinum acts," says Curb VP of promotion Carson James. "Somehow it got out there, and about 15 stations started playing it back in April, way ahead of the scheduled release date. As hard as we try to get programmers to listen to music, to have one they wanted to listen to was such a welcome change."

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

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

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

As for Carson, he's just grateful there's another chapter unfolding in his career at all. "Last week we played up north, and I watched this girl sing every word to 'Real Life.' That was the first time I'd seen that on this song. It was so cool. I'm really excited about the way things are happening now. It feels better than it ever has, and I've never felt more support from the label. After having 'Not on Your Love' and 'The Car' do so well and then having this big lull for so long, if that success comes back around again like it did, I'm going to savor every minute of it this time."



They're Already There. ASCAP recently hosted a party to celebrate the success of Lonestar's hit single "I'm Already There." Penned by Gary Baker, Frank Myers, and Lonestar's Richie McDonald, the song spent six weeks at No. 1 on the *Billboard* Hot Country Singles & Tracks chart. Pictured, from left, are Lonestar's Michael Britt, ASCAP's Connie Bradley, McDonald, Myers, Lonestar's Keach Rainwater, Baker, producer Dann Huff, and Lonestar's Dean Sams.

AUGUST 18 2001

Billboard

Top Country Albums

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

Main Billboard Top Country Albums chart for August 18, 2001. Columns include Rank, Last Week, 2 Weeks Ago, Weeks On, Artist, Title, Peak Position, This Week, Last Week, 2 Weeks Ago, Weeks On, Artist, Title, Peak Position. Includes callouts like 'NUMBER 1/GREATEST GAINER' and 'HOT SHOT DEBUT'.

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level.

AUGUST 18 2001

Billboard

Top Country Catalog Albums

Billboard Top Country Catalog Albums chart for August 18, 2001. Columns include Rank, Last Week, Artist, Title, Total Chart Weeks, This Week, Last Week, Artist, Title, Total Chart Weeks.

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog.

BY KARL ROSS

MIAMI—It's a Friday morning at Miami's Airport Hilton, and the members of merengue crew Grupomanía have just arrived from Puerto Rico. After dumping their belongings in a hotel room, they are in the lobby hamming it up for the cameras and entertaining reporters, all business despite being sleepless from a show the previous night.

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

Months after its March release, the band is still pushing its Universal label debut, *Grupomanía 2050*, nominated for best merengue album in the upcoming Latin Grammys.

Merengue Crew Stays On Winning Streak

"When the problem started, [Sony Discos] said [it] didn't like the album," Serrano says. "We spent \$54,000 making it. Then [the company] turned around and sold it for half a million dollars. If it was no good, how did [the company] fetch that kind of a price for it?"

Sony Discos chairman Oscar

was a combination of both acts."

To the surprise of many in the industry, the Serrano brothers pulled off their seemingly audacious vision. They combined the flashy choreography of Los Kenton, a top Dominican act of the late-1980s, and the much-revered Hermanos Rosario, pioneers of the merengue *bomba* sound that came to dominate the genre this past decade.

PUERTO RICAN PIONEERS

With the notable exception of Los Sabrosos de Merengue, Grupomanía became one of the first truly Puerto Rican acts to thrive on the competitive, Dominican-dominated merengue circuit. Other successful Puerto Rico-based acts at the time, such as Zona Roja, were assembled and managed by Dominican artists and bandleaders.

Grupomanía singer Reynaldo "El Chino" Reyes fronted for Zona Roja in the early 1990s. Reyes, Crespo's replacement in the quartet, contrasts the two acts. "Zona Roja just took off from the beginning," Reyes says. "Before we knew it, we were touring and traveling to lots of countries."

By 1994, the band scored its first island-wide smash with "Explotó el Bombazo," its last small-label release and one that introduced Crespo to a wider public. Like Puerto Rican prize-fighter Félix "Tito" Trinidad, a hometown chum of the Serrano brothers, Grupomanía has defended its crown as the top-selling merengue band in the U.S. market, despite an onslaught of merengue-bomba wannabes in the mid-1990s.

Even Crespo was reluctant to leave the act for a shot at solo stardom. "Leaving a group like Grupomanía, one that works every day, was a very hard decision," Crespo told *Billboard* (Feb. 20, 1999).

Grupomanía members say they've patched relations with Crespo, who originally intended to record his trademark hits "Suavemente" and "Tú Sonrisa" with his old bandmates. The band has withstood other bouts of adversity, too, such as the 1999 arrest of Cotto on drug charges. The band reinstated Cotto, an electric dancer onstage and a cheerful presence on the tour bus, after he was acquitted.

"They're a family," Casals says. "They're all brothers. They're all equals. And they stand by each other in the rough moments."

Casals, who hails from merengue's citadel in the Dominican Republic, calls Grupomanía "one of the most perfect" merengue acts he's ever witnessed. With a well-oiled band, loyal fans in Puerto Rico and overseas, and unmatched stage charisma, he predicts more success in the future.

"That group is here to stay," he says. "They're going to be like [salsa icons] El Gran Combo, but in merengue."



Sales have topped 110,000, according to Universal Music Latino's VP for A&R Eddie Fernández, who signed the band. He expects the disc to reach Latin platinum (sales of 200,000) by the holidays. "They're a well-established group," Fernández says. "They have nothing to prove to us. They're like a Backstreet Boys from Puerto Rico."

BITTERSWEET SUCCESS

The album cracked the top 10 of The *Billboard* Latin 50 in April and hit No. 1 on the tropical/salsa album chart. It is the fifth time the band has hit the Latin 50 since 1996, more than any other merengue group. But after a split from its previous label, Sony Discos, the band's success is bittersweet.

"We cried when we left Sony," admits bandleader Héctor "Banchy" Serrano, who says certain members of the label's marketing team had become "like family."

The band ended its fruitful, five-year stint with the label late last year amid contract talks, when Sony Discos sold the CD to Universal and released the well-regarded act that sired merengue sensation Elvis Crespo.

Lord did not return a phone call to his office requesting comment. The label's corporate parent, Sony Music Entertainment, said through a New York spokeswoman that it does not discuss relationships with its artists in the media.

Universal is happy with its end of the bargain, Fernández gladly affirms. "We paid that much because we believe in the group," he says. "We won't make money on the first album—I can tell you that—but at least we bought a name."

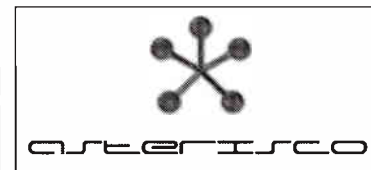
Grupomanía has defended that name valiantly since it was founded in 1992 by Serrano, 27, and brother Oscar, 28, along with singer Alfred Cotto, also 28. The Serrano brothers, part of a musical family from Cupey, Puerto Rico, won a high-school talent show singing a José José torch song to classmates, but the rambunctious brothers went uptempo when they decided to launch a merengue outfit.

"It was Banchy's idea," says Oscar, a charismatic frontman who handles much of the songwriting chores. "It was a combination of tastes. I was a big fan of the Kenton brothers. He liked Los Hermanos Rosario—so it



ASTERISCO GOES DISCO: Banking on what it sees as a burgeoning market for dance music, Universal Music Mexico has launched Asterisco, a label dedicated exclusively to dance and electronic music.

"The idea is to release a lot of material that's released in Europe but is not readily available in Latin America," says Pablo Camarena, A&R/marketing manager of Universal Mexico's dance division. "Most of the music is dance and electronica, and most of it isn't in Spanish."



The first release under Asterisco is a compilation called *Eurohits*, which goes to stores next week and features tracks by such varied artists as **Safri Duo**, **Modjo**, and **Paulina Rubio**.

The idea behind Asterisco, Camarena says, came from Universal Mexico president **Marco Bissi**, who had toyed with the idea of a dance label. Camarena suggested a more independent venture, where DJs and the buying public would identify dance product with a specific label, similar to how Ministry of Sound works in Europe.

"There's a growing taste for dance and electronica in Mexico," Camarena says. "DJs are increasingly important, with labels actively seeking them out, and Mexico has become an important door for this movement." Although Asterisco will initially be marketed only in Mexico, it may eventually expand to other areas in the Latin region.

LABEL-LESS NOMINEES: The Grammys like to make a big deal of the fact that the Academy votes on quality and not on popularity. The recent Latin Grammy nominations have proved that assertion—with unexpected results. Turns out that several high-profile nominees—such as the currently unsigned **Grupo Niche** (*Billboard*, Latin Notas, Aug. 11) not only do not have a big publicity machinery behind them—they don't even have labels.

A similar problem faces Puerto Rican band **Plena Libre**, nominated in the best traditional tropical album category for *Más Libre*, released on the now-defunct Ryko Latino.

"We didn't even know we were nominated," Plena Libre bandleader **Gary Núñez** says. "Even people in [Puerto Rico] who vote didn't notice we were on the list. But this is the first time a

Puerto Rican folk group has been nominated in this category."

Núñez could well be right. But Plena Libre isn't just a folk group. With 12 members on board, the group seeks to contemporize the island's rhythms, aiming for a sound similar to that of **Juan Luis Guerra** with *bachata* and **Carlos Vives** with *vallenato*.

The band has found more success on the European circuit and here in the U.S. among English-speaking audiences than on Latin radio, where they are barely played.

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

"We're like a dog with two tails," he says good-naturedly. "This is already a victory for us."

AWARD WINDFALLS: In a flurry of activity, Sony Discos took up the task of auditing large chunks of its catalog. It resulted in *ranchera* icon **Vicente Fernández** receiving a whopping 42 *discos de oro* (more than 100,000 copies shipped), *discos de platino* (more than 200,000), and *discos multi platino* (more than 400,000) from the Recording Industry Assn. of America's (RIAA) Latin certification program (Los Premios de Oro y Platino) for a total of more than 4.6 million certified album sales in the U.S. alone. Other award winners include **Azul Azul** (whose "La Bomba" became the first single certified under the program, despite the fact that the group has dissolved), **El Chichicuilote**, **Lupillo Rivera**, and **Ricardo Montaner**.

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

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

2001 THE STYLE HAS COME...



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BIGGEST SELLING LATIN ARTIST OF 2001



PAULINA

3 Latin Grammy® Awards Nominations

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

"Y yo sigo aquí"

(Author: Estefano)



Main Billboard chart table with columns for rank, last week, 2 weeks ago, weeks on chart, artist, imprint, title, peak position, and album details. Includes sections for 'NUMBER 1/GREATEST GAINER' and 'HOT SHOT DEBUT'.

Three columns of sub-charts: Latin Pop Albums, Tropical/Salsa Albums, and Regional Mexican Albums, each listing top 25 albums with their respective artists and titles.

Albums with the greatest sales gains this week... Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold)... RIAA certification for net shipment of 1 million units (Platinum)...

América Latina...

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

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

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

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

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

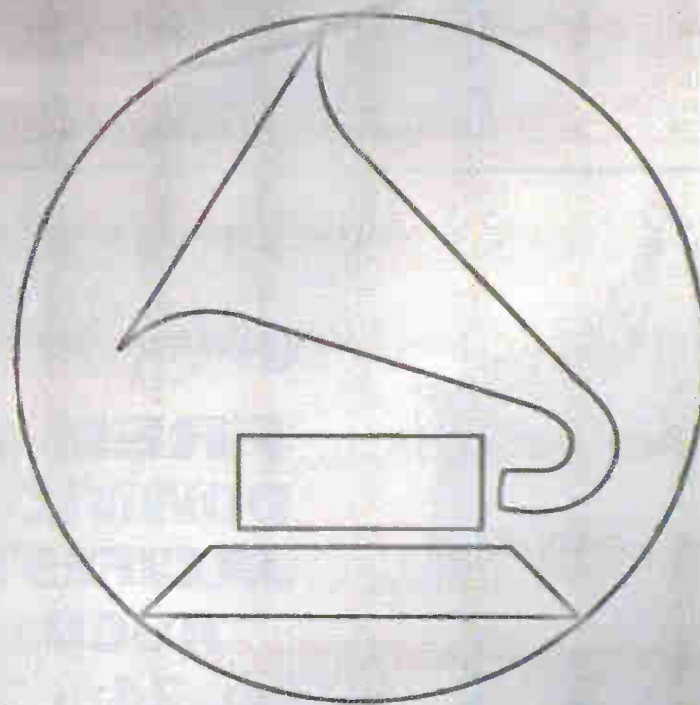
After hitting platinum for selling 25,000 copies of its last album, *Marca Chanco*, funk-rock group Chanco en Piedra is getting ready to extend its appeal beyond Chilean borders. The album has been released by Sony Music in Peru, Argentina, and Colombia, and Sony Mexico will release it Aug. 25, according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



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

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THE GRAMMY® FOUNDATION,
AND YOUR CHICAGO CHAPTER

BY RANDY LUNA

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

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

"We were lucky, because we knew many people who wanted to do something about Vieques but didn't know how to help," Auger explains. "The majority of things [needed to make the song] were free: the studio, the engineers,

All-Star Single Highlights Problem In Vieques



the artists, and musicians. That's why we can't sell it."

Although the artists involved didn't all congregate in the studio—à la "We Are the World"—most recorded their excerpts in Puerto Rico. Among them, only Tañón and Blades met in the studio and recorded as a duet. Franco de Vita recorded in Venezuela and Pablo Milanés in Cuba, using ISDN technology that allows engineers to synchronize recordings even when they're made in separate studios.

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

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

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

Jazz Notes™

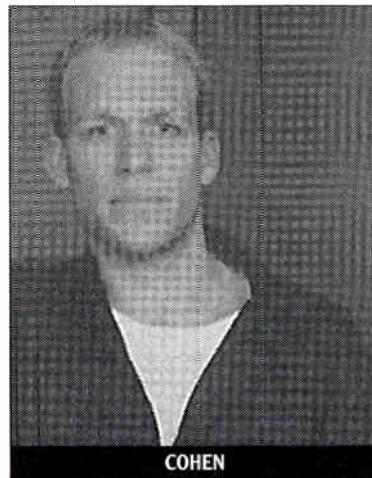
by Steve Graybow



COME TOGETHER: It took an expired travel visa to give **Avishai Cohen** time to rekindle a relationship with the piano. The bassist for **Chick Corea's Origin** and **New Trio** ensembles was visiting his family in Israel last winter when the expired document unexpectedly extended

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

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



COHEN

his stay by several months. Forced to miss concert dates with Corea, Cohen—who was composing on his family's piano at the time—rounded up a local bassist and drummer and began performing at a Jerusalem room known as the Soup Place, where the musicians are paid with meals of bread and soup.

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

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

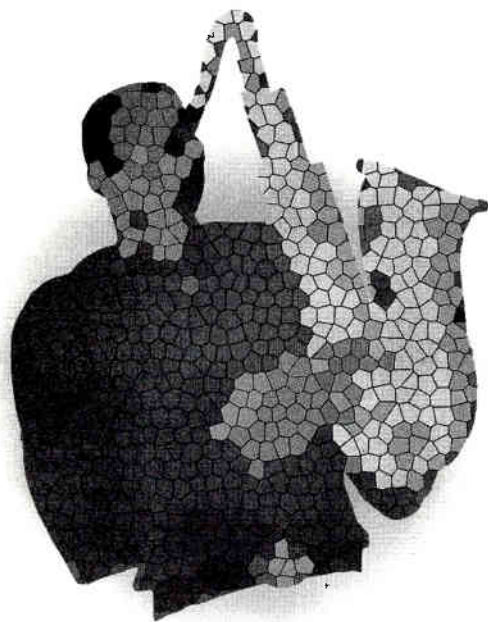
"There is frustration and terror in the Middle East, the neglect of

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

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

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

The Jazz Foundation of America will hold a benefit titled "A Great Night in Harlem" Sept. 24 at Harlem's Apollo Theatre. Hosted by **Bill Cosby** and **Gil Noble**, the event will raise funds to assist musicians in need of health services. Details: 212-531-5300.

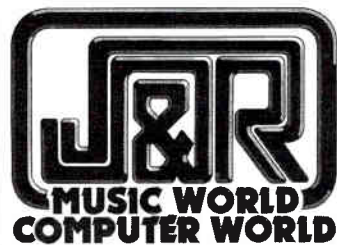


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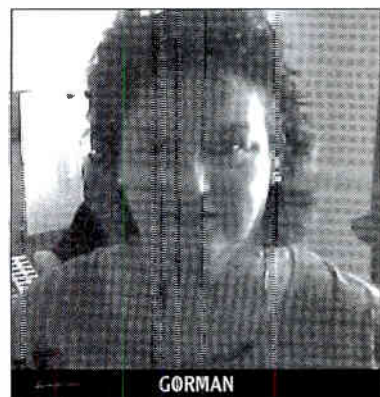
Words & Music™



by Jim Bessman

KOCH BROACHES PUBLISHING: Koch Entertainment, the domestic-artist/repertoire arm of global independent music company Koch International, recently formed Koch Music Publishing, with veteran publishing executive **Bernadette Gorman** brought in as VP/GM.

Newly signed to Koch Music Publishing is **Haystak**, who is signed to Koch Entertainment's urban label, In the Paint. The company has also inked several co-publishing deals



GORMAN

with that label's **Gangsta Blac**, **Woodie**, and **Cadillac Todd**, says Gorman, who was most recently VP at Arc Music Group. She now looks to sign writers from other Koch-associated labels, including the Audium country label and the Koch Progressive singer/songwriter line, as well as the Koch Jazz and Koch Classical imprints. Gorman will also seek out writer/artists represented by the Koch International distribution company, along with outside artists.

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

Koch does want to acquire existing catalogs, Gorman says. She further emphasizes Koch Music Publishing's "worldwide perspective" and notes that the company will proceed territory by territory for representation in providing the catalog with individual attention in each marketplace. In this regard, Koch Germany's publishing arm, Koch International Musikverlag,

will represent the company in Germany, Austria, and Switzerland. Additional international arrangements are currently in the works.

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

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

"Our company is all about making music, so to take that principle and put it into action is very gratifying," Mardak says. "We're pleased to see that the Hal Leonard Young Musicians Program is becoming an important, positive part of so many kids' lives."

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

MOVIE MUSIC: Former **October Project** keyboardist/vocalist **Marina Belica**'s remake of "Return to Me," a key cut on the new agey-folk/pop group's 1993 self-titled debut album, is featured in the climactic scene of a new indie film, *The Adulterer*. The recording, which appears on Belica's solo debut album, *Decembertgirl*, is also noteworthy in that Belica, who sang harmonies on the original, sings the lead, while **Julie Flanders**, the group's nonperforming lyricist, sings the harmonies . . . **Mary Lee Kort**es and her band, **Mary Lee's Corvette**, are performing her song "Lonely World" in *Happy Hour*, a forthcoming feature film starring **Anthony LaPaglia** and **Eric Stolz**.

Sh-K-Boom Aims To Widen Broadway Stars' Audience

BY JIM BESSMAN

NEW YORK—When Kurt Deutsch started up his contemporary Broadway artist-oriented Sh-K-Boom Records label more than a year ago, music publishing was an important adjunct.

Two of the three artists currently represented by Sh-K-Boom product, *Rent* and *Aida* star Adam Pascal and *The Rocky Horror Show* and *Side Show* star Alice Ripley, are both singer/songwriters whose albums contain all original material.

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

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

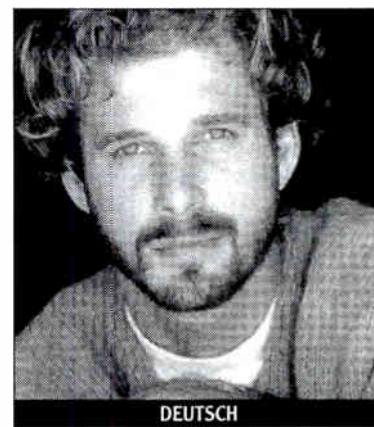
"It's a forum for a new generation of songwriters to get their songs out there," Deutsch says. "It's also a way of getting songs to A&R people at the labels, who might get a bigger life for them."

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

"It's starting to get some airplay on the East Coast, and she's starting to do some gigs," Deutsch says. "She's

going out to L.A. to sing the lead in *Showboat* at the Hollywood Bowl, then play her songs at the Knitting Factory the next night. That's 10,000 people—and then she does her own music for 60. It's pretty incredible."

Artists like Ripley and Pascal, Deutsch continues, are like "cha-



DEUTSCH

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

FINDING NEW AUDIENCES

Deutsch's label and publishing companies serve his mission, he notes, "to find new audiences for

Broadway, and in doing so, reach out to a younger generation." Ripley, he says, "is a Broadway star, but when she performs her own original music, she touches people who find her through the rock'n'roll world on an emotional level."

But not since Barbra Streisand have Broadway artists been given "the opportunity to cross over" by record companies, Deutsch says. "They're only allowed to do show-tune records, and the thought of performing their own songs was taboo."

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

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

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

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

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

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



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

Red-Hot Rich Travali Talks Studio A, Pro Tools

BY CHRISTOPHER WALSH

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

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

Among his recent efforts are "Independent Women, Pt. 1," the Destiny's Child track from *Charlie's Angels*; Nelly's *Country Grammar*, high on The Billboard 200 for more than a year; "See Right Through

You" from 'N Sync's *Celebrity*; the remix of "Fiesta," a track from R. Kelly's *TP-2.Com*; four tracks on Aaron Carter's upcoming *Oh Aaron*; and St. Lunatics' *Free City*. Other mixes include 14 tracks on Warren G's forthcoming Universal album, 14 tracks from Melissa Lefton's upcoming *Jive* set, and a track on the upcoming albums from Sharissa (Motown) and Jay-Z (Roc-A-Fella/Def Jam).

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

The Neve VR console is a favorite for Travali, hence the volume of work he completes at Hit Factory's

Studio A. "I'm a big VR guy," Travali notes. "It's become a rough thing. In New York, there weren't that many to begin with, and they are rapidly disappearing. If I'm not in Studio A at the Hit Factory, they've got three in Chung King. I work on the [SSL] J, but I prefer the VR."

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

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

Studio Monitor



by Christopher Walsh

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

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

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

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

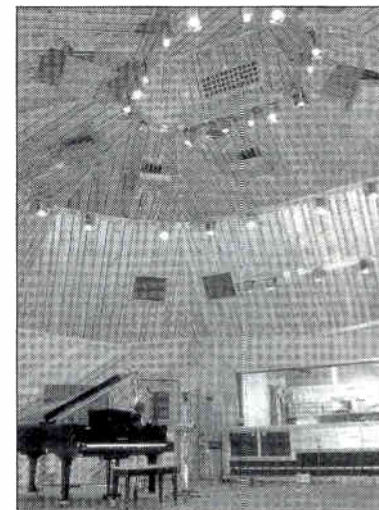
Regarding the change in ownership, studio manager **Tino Passante** offers this explanation: "You can question management at any point. I can say that the years under Kanamori were questionable. The way operations were run was questionable. Bad decisions were made—unexplainable equipment purchases that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

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

As for fostering a community of audio professionals within the facility, longtime resident engineer **Jeff Bova** has been joined by engineer **Jim Janik**

and, most recently, **Jan Folkson**, who has incorporated his home studio setup into Avatar's Studio E, a Pro Tools-based room featuring a Focusrite/Digidesign Control24 surface.

"Jan is one of the most in-demand



Studio A at New York's Avatar Studios is a revered acoustic space, with a ceiling that reaches 35 feet. The control room features a 40-input Neve 8068 console.

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

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

Additional changes at Avatar are expected to include a second Solid State Logic 9000 J console for Studio D, currently housing an SSL Axiom-MT digital console, the installation of which, Passante agrees, can be listed among the "questionable decisions" of Avatar's previous owner. Studio D, he adds, is undergoing acoustic modifications to better support music mixing and will be outfitted with a surround monitoring array. "The room was originally built for sound for film," Passante explains, "so it always had issues as a mix space. We're making necessary changes to the walls and putting in a new console and monitors. It's a great spot, in the back corner of the building. Clients love being there: It's very private, a big control room ideal for surround."

AUGUST 18
2001

Billboard

Production Credits

BILLBOARD'S NO. 1 SINGLES (AUGUST 11, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	DANCE/MAXI-SINGLES
TITLE Artist/ Producer (Label)	BOOTYLICIOUS Destiny's Child/ B. Knowles, R. Fusari, F. Moore (Columbia)	LOVERBOY Mariah Carey feat. Da Brat and Ludacris/ M. Carey, C. Kent (Virgin)	AUSTIN Blake Shelton/ B. Braddock (Giant)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)	ALL OR NOTHING O-Town/ S. Mac (J)
RECORDING STUDIO(S) (Location) Engineer(s)	SUGARHILL (Houston, TX) SOUND ON SOUND (New York) Dan Workman, Earl Cohen, Matt Hathaway	RIGHT TRACK (New York) LARRABEE WEST (West Hollywood, CA); [additional recording at: Quad, New York; Record One, Sherman Oaks, CA; Marvin's Room, Record Plant and Westlake Audio, Los Angeles] Dana Jon Chappelle, Michael Schlesinger, Brian Garten	SONY TREE (Nashville) Ed Seay	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	ROKSTONE, OLMYPIC (New York) Chris Laws, Matt Howe
CONSOLE(S)/ DAW(S)	Neotek Elite, SSL 9000 J, Neve VR/ Pro Tools	Neve VX, SSL G Series/ Pro Tools	Sony MXP 3056	Neve 8068 Neve 8078/ Pro Tools	Neve VR, Otari Elite/ Pro Tools
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Studer A827 Studer 800, MK3/ Pro Tools	Radar, Radar II
RECORDING MEDIUM	Pro Tools	Pro Tools, Quantegy DAT	Quantegy 467	Pro Tools, Quantegy GP9	Radar, Radar II
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	LARRABEE WEST (West Hollywood, CA) Michael Schlesinger	COOL TOOLS AUDIO (Nashville) Ed Seay	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	ROKSTONE (London) Matt Howe
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL G series	Digidesign ProControl	SSL G Series w/ ultimation	Otari Elite
RECORDER(S)	Studer A820	Pro Tools	Pro Tools	Studer A827	Radar
MIX DOWN MEDIUM	BASF 900 1/2"	Quantegy DAT	Sony PCM 9000	Studer 1/2", Quantegy 499, BASF SM 900	Radar
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	CAPITOL MASTERING (Los Angeles) Evren Goknar	GEORGETOWN (Nashville) Denny Purcell	SONY (New York) Viado Meller	STERLING SOUND (New York) Tom Coyne
CD/CASSETTE MANUFACTURER	SONY	EMD	WEA	WEA	BMG

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INTERNATIONAL

VEG Plans For Overseas Growth

French Sale Is Firm Step Toward Gaining New Prominence, CEO Says

BY JULIANA KORANTENG

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

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

Virgin Stores comprised 16 Megastores, including the flagship outlet on the Champs Élysées in Paris. Lagardère, which bought the stores



WRIGHT

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

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

The French company entered the Virgin deal to challenge French music-retail market leader FNAC. According to Lagardère Media chief executive Arnaud Lagardère, the deal represents "an encounter between two major

actors in the culture and communication fields, who share the same values—a culture for brands and the same entrepreneurial spirit."

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

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

Arnaud Lagardère says that no Extrapole or Virgin store will be closed and that additional store openings in France are planned for the next year. Lagardère comments: "With Virgin, our group now has access to a new brand—young and with a strong notoriety—which enriches our portfolio."

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



Hot Metal. During a recent trip to Germany, AC/DC met Warner Music Germany and Warner Music Europe executives, who presented the band with an International Federation of the Phonographic Industry Platinum award for European sales in excess of 1 million units for the album *Stiff Upper Lip*. Pictured in the back row, from left, are AC/DC's Phil Rudd, East West Germany marketing director of international Boris Rogosch, AC/DC's Cliff Williams, Warner Music central and northern Europe president Gerd Gebhardt, Warner Music Europe VP of marketing Thomas Starckjohann, East West Germany managing director Hubert Wandjo, Elektra senior VP of international Bill Berger, and Warner Music Germany president Bernd Dopp. Pictured in the front row, from left, are AC/DC's Brian Johnson, Angus Young, and Malcolm Young.

Depeche Mode, Others Attain Platinum Status

BY PAUL SEXTON

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

Mode's 10th studio album for Mute, *Exciter*, was the only set by an individual act to pass the 1 million sales mark across Europe during

July, qualifying for a Platinum Europe award from the International Federation of the Phonographic Industry (IFPI).

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

The other two albums that reached European platinum in July were a soundtrack and a compilation that employed the contrasting themes of

Moses and the millennium, respectively. Universal's *Les Dix Commandements* (The Ten Commandments) soundtrack hit that plateau after the huge success of the musical of the same name. It opened last October in Paris and has since toured France, Belgium, and Switzerland, selling 1 million tickets along the way.

The soundtrack was composed by Epic France's Pascal Obispo, a star of several years' standing there, who has also written for fellow local celebrities Patricia Kaas, Johnny

Hallyday, and Florent Pagny, and who was a best male vocalist nominee at February's Victoires de la Musique awards. Obispo has won IFPI recognition before, when his *Superflu* album sold 1 million in Europe and led to an appearance at the Platinum Awards show in Brussels in July 1998.

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



through its Hachette Distribution Services subsidiary, is rebranding its own Extrapole stores as Virgin outlets in an expanded 37-strong retail operation that will have estimated annual sales of \$325 million. Wright says the French Megastores made a £1 million (\$1.4 million) profit in 2000.

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

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

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

Wright insists the French deal cre-

Malaysia To Educate On Piracy

BY STEVEN PATRICK

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

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

The ban was implemented with immediate effect Aug. 6. Yassin insists that the focus will not be on penalizing consumers for buying pirated and pornographic VCDs. "We

want to educate the public not to support piracy—we do not want to simply penalize them."

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

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

AUGUST 18 2001

Billboard

Hits of the World



Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Includes columns for Rank, Artist, Title, and Last Week. Charts for Singles, Hot Movers Singles, and Albums.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Includes columns for Rank, Artist, Title, and Last Week. Charts for Singles, Hot Movers Singles, and Albums. Includes a notice for FIMI's summer hiatus in Italy.

Hits Of The World is compiled at Billboard/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, email mvisser@musicandmedia.co.uk. NEW = New Entry RE = Re-Entry

Australia's Rajon Pacts With Sony Asia

Sales And Distribution Deal Set To Substantially Boost Sales

BY CHRISTIE ELIEZER

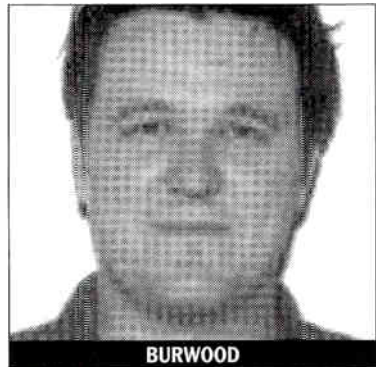
SYDNEY—Having established a strong presence in Australia and New Zealand with budget, mid-priced, and TV-marketed music albums, Australia's Rajon Music Group (RMG) is looking to make its mark in Asian territories.

Sydney-based Rajon signed a three-year sales and distribution deal with Sony Music Asia for its 3,000-title catalog, effective Aug. 1. RMG and Sony will also joint-venture a number of TV and themed compilation projects. RMG CEO Brendan Burwood predicts the move into Asia will be worth an additional \$15 million-\$20 million Australian (\$7.5 million-\$10 million) in sales for the company.

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

"A couple of major labels in Asia approached us about distributing us

there," Burwood says. Among the international catalogs handled by Rajon are K-Tel, Charly, Trojan, Prestige, and Creole, and the group's output ranges across the board from classical to rock/pop and niche genres. "Rajon has had a longtime distribution deal with Sony Music Australia," Bur-



BURWOOD

wood notes. "The partnership worked so well [that] it was a logical step to go with Sony Asia."

RMG claims a market share in Australia of 4%-5% and predicts sales of \$30 million Australian (\$15 million) from its Australian operations this fiscal year, according to Burwood, with \$2 million Australian-\$3 million Australian (\$1 million-\$1.5 million) from New Zealand, where it set up an office

12 months ago. RMG is distributed in New Zealand through Zomba.

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

"They lifted the bar on how budget titles are packaged," says John Little, owner and buyer for Carisma Compact Discs in Circular Quay. "Consumers expect good quality, whether it's \$14.95 Australian [\$7.50] or \$28.50 Australian [\$14.25], and Rajon worked that idea that a budget record doesn't have to look like a budget record. Their covers are often striking. Their advertising and choice of titles are sharp."

John McDonald, manager of Good Vibrations in Armidale, adds that RMG's marketing brings a certain kind of consumer into his store. "They're people who are intimidated by loud music in music stores. They come in to buy something they've seen on TV, find there's nothing to be scared of, and come back more frequently. It adds to my business."

Richard Clayderman Investigates China Syndrome

BY WINNIE CHUNG

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

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

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

According to Jiao Hongfen, deputy head of the China Broadcasting Performing Arts Troupe—to which the orchestra belongs, "China is very rich in ethnic music and culture. The orchestra would like to break out of

our physical borders and let the West know more about us.

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

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

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

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



'Stillelibero' Sprouts Brussels Accolade. Eros Ramazzotti, performing at three sold-out dates in Brussels recently, was presented with a platinum award (30,000 units) for Belgian sales of his BMG album *Stillelibero*. Ramazzotti, right, is pictured with the managing director of BMG Belgium, Thierry Thielemans.

NEWSLINE...

Online music download service Vitaminic has confirmed its purchase of London-based rival Peoplesound.com (*Billboard Bulletin*, June 11). As expected, Milan-based Vitaminic has agreed to issue 1.3 million new shares to Peoplesound's shareholders, who will receive some 19% of the share capital in the enlarged company. Investors in Vitaminic have entered into a lock-up agreement, under which blocks of Vitaminic stock will be released at later dates. Under Italian regulatory laws, the president of the court of Turin must appoint an independent appraiser to assess the deal. Final approval will then be voted on by Vitaminic shareholders. **LARS BRANDLE**

More than 30 consumers of pirated CDs and video games in Italy received individual fines of 300,000 lire (\$150) during June and July, as the focus of the fight against counterfeiting is widened to include buyers—as well as vendors—of illegal material. "These fines are the result of the application of the long-awaited law on piracy, which was passed last September," says Enzo Mazza, president of Italian anti-piracy federation FPM. Most of the fines were made at seaside resorts near Rome, in Tuscany, and on the Adriatic Coast. Like much of the Italian population, illegal vendors move from the cities to the beaches during the summer months. FPM estimates that music piracy in Italy is worth 180 billion lire (\$90 million). **MARK WORDEN**

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

Borders (U.K.) Ltd will open its 12th British store, in Kingston-upon-Thames, Surrey, this November. The 28,000-square-foot store will occupy three floors of a new building in the Charter Quay residential, shopping, and leisure development and will employ around 40 full-time staff. The addition of Kingston-upon-Thames will give the company a total of more than 350,000 square feet of retail space under the Borders Books Music Café name. A new 22,000-square-foot store is also due to open next summer in Islington, north London. A subsidiary of Borders Group, Borders (U.K.) Ltd. also operates 32 outlets under the Books Etc. banner. **TOM FERGUSON**

Executive Turntable

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

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

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

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

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



ROSEBERRY

Staff Cuts Reflect Changes In Canada's Record Business

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

BY LARRY LeBLANC

TORONTO—Almost everywhere within Canada's music industry these days, the talk is of reorganization.

Much of that talk has been sparked by recent staff changes at Sony Music Canada. Pink-slipped in July were two 15-year-plus veteran



'We need to be identifying new music genre opportunities.'

—DENISE DONLON,
SONY MUSIC CANADA

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

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

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

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

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

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

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

- Departures in February of HMV Canada VP of operations Bruce Helbein and joint directors of purchasing Sue Duck and Philippe Eloy.

INDUSTRY SHRINKAGE

In addition, last year's buyout of Universal Music by Vivendi and the proposed Warner/EMI merger provided their own—eventually unwanted—jitters.

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

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

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

HMV's results for the year ended April 28 (*Billboard*, Aug. 11) illustrated the difficulties in trading in Canada's music market recently, with a 64.5% decline in HMV North America's operating profits to \$4

million despite a sales increase of 7.3% to \$284 million. Other than its 12 U.S. outlets, the majority of HMV's 100-odd North American stores are in Canada.

Label executives concur that recent restructurings are the result of re-examining the way



'By restructuring, you try to eliminate the old ways of doing business.'

—GARRY NEWMAN,
WARNER MUSIC CANADA

such genres as dance, electronica, and AC.

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

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

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

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

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

executives—director of sales Karen Hunter and video promotion manager Pat Bachchynski—plus director of artist marketing Amber Meredith, who had been on the staff for five years.

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

While reluctant to discuss these changes, Sony Music Canada

they conduct business. They are increasingly focusing on reinforcing catalog, video, and DVD sales; seeking out joint-venture programs; and expanding business in

Nordic Rights Bodies Report Revenue Rise

BY KAI R. LOFTHUS

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

The key Nordic performing rights societies (excluding Iceland and the Baltic region)—STIM (Sweden), TEOSTO (Finland), KODA (Denmark), TONO (Norway)—and the Copenhagen-based mechanical rights society NCB, which operates on a Nordic regional level, jointly collected \$261 million last year, compared with \$245 million in 1999. Combined administration costs remained at \$35 million.

Most societies, with the exception of KODA, experienced substantial income gains in the region of 7%-8%. STIM was up 7.91% to 996 million Swedish kronor (\$95 million), while TEOSTO was up 6.86% to 643 million Finnish markka (\$35 million). KODA was up 1.45% to 279 million Danish kroner (\$33 million). TONO was up 8.01% to 198 million Norwegian kroner (\$22 million), and NCB was up 6.86% to 643 million Danish kroner (\$76 million).

STIM's Stockholm-based CEO, Gunnar Petri, who is also chair-

man of NCB, attributes the healthy state of the sector to "a higher level of cooperation [in the Nordic region] than anywhere else" and notes that the collecting societies have integrated their documentation databases and licensing systems into a joint system called NORD-DOC.

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

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

In Sweden, the increase in collections has been attributed to various sources: local performances (+9.2%), performances abroad (+20.3%), and "other revenue" (+28.3%). The latter

increase is explained by outstanding amounts owed being collected from various TV stations. Licensing revenue from the Internet amounted to approximately 155,000 Swedish kronor (\$15,000).

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

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

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



We're No Angels. U.S. singer/songwriter Chip Taylor flew into London recently to collect a gold disc marking 400,000 sales of Shaggy's MCA single, "Angel." The single is based on Taylor's own "Angel of the Morning," published by EMI Music and originally a British hit for P.P. Arnold in 1968. At an invitation-only reception in Chelsea, southwest London, Taylor also collected a special BMI award recognizing more than 6 million performances on U.S. radio of "Angel of the Morning." Pictured, from left, are EMI Music Publishing U.K. standard catalog manager Bob Clifford, Taylor, and BMI VP of European writer/publisher relations Phil Graham.

Shop Around!

Billboard's RETAILERS HOLIDAY BUYING GUIDE

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

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MERCHANTS & MARKETING



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

J Amasses Certifications

Soundtracks, Catalog Cited By RIAA For July

BY JILL PESSELNICK

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

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

A total of 17 Warner Bros. titles were certified this July, including the multi-platinum *Breathe* by Faith Hill (7 million copies). Black Sabbath earned the third multi-platinum award of its career with the certification of *Master of Reality* for 2 million units. Alice Cooper's *Love It to Death*, America's *Homecoming*, and Atlantic Star's *All in the Name of Love* were among the Warner albums earning platinum honors, while such discs as Devo's *Q: Are We Not Men? A: We Are Devo!*, Era-

sure's *Pop! The First 20 Hits*, and Dire Straits' *Alchemy* were certified gold.

A variety of soundtracks garnered gold, platinum, or multi-platinum awards. *O Brother, Where Art Thou?* (Mercury Nashville) reached the double-platinum level, and *Moulin Rouge* (Interscope) received a gold and platinum award. Gold awards also went to *Shrek* (DreamWorks), *Tomb Raider* (Elektra), *The Fast and the Furious* (Murder Inc./Def Jam), and *The Sopranos: Pepper and Eggs* (Columbia).

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

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

Weekly certification updates can be found at billboard.com.

Amazon, Handleman Plant Seeds In Crowded Field Of Online Fulfillers

BY BRIAN GARRITY

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

Latest case in point: Borders Group launched its new Amazon-powered e-commerce site Aug. 2.

The co-branded Borders.com provides access to Amazon's catalog of books, music, videos, and DVDs. It also features Amazon shopping functions, including editorial reviews, personalization and recommendations, and "1-Click" product ordering. Transactions will be handled by Amazon, which will also oversee product fulfillment, shipping, and customer service.

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

KEY TO PROFITABILITY?

In announcing second-quarter earnings, Amazon CEO Jeff Bezos highlighted the company's new "big box solutions" strategy—which comprises deals with Borders and Toys "R" Us. He said, "We're the only place a national retailer can get a cost-effective and comprehensive partner for all their e-commerce needs, including technology, marketing, content, and fulfillment." Indeed, when the alliance between

Borders and Amazon was announced back in April, Moody's Investors Service suggested that the company's path to profitability may consist of cutting similar fulfillment deals.

"Moody's believes that Amazon is unlikely to grow sales rapidly enough to cover the costs of carrying its current infrastructure," its analysts wrote. "However, Moody's believes that Amazon may be able to generate cash from sources other than retailing. The company has an opportunity to use its rep-

and video on the Net. The e-commerce giant is attempting to leverage its existing brand and online shopping expertise in its third-party offering.

STIFF COMPETITION

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

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

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

The same holds true online, he maintains. "For e-commerce to be able to grow and extend beyond niche genres and catalog and into the impulse-hit-driven new-release section of the business, [Internet retailers] are going to have to figure out better ways to merchandise that screen."



A detail of the Borders.com Web site.

utation in fulfillment, bolstered by the initial success of its recent alliance to fulfill online orders for Toys "R" Us, to generate high-margin fee revenue and absorb operating costs."

Still, Barry Sosnick, an analyst with Fahnestock & Co., is bullish on Handleman's online management prospects. He says, "What Handleman is capable of doing is taking that 14-inch screen and figure out what to sell there."

While the goals of Handleman and Amazon may be much the same in e-commerce management, the strategies and perspectives of the two companies are markedly different.

Handleman is a leading provider of fulfillment services to such mass merchants as Kmart and Wal-Mart. It is looking to translate its offline merchandising strength onto the Internet with its white-label service. Amazon, on the other hand, is the leading consumer destination for books, music,

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Declarations Of Independents™



by Chris Morris

THE SCENE CHANGES: The Assn. for Independent Music (AFIM) is on the hunt for a new executive director.

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

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

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

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

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

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

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

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

Doyle, you may recall, was the gargantuan guitarist and frontman



HOG MOLLY

for **Tad**, a contemporary of Nirvana's during grunge's early-'90s heyday in Seattle. The group cut several sets for Sub Pop, and even scored a short-lived contract with Giant Records, before calling it quits.

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

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

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

On tracks like "Octapussy," "Alcohol," and "Bloodpusher," Doyle and company match Tad's sonic brawn pound for pound. "I stick with what I know, and I'm happy doing it," Doyle says.

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

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

Tower Store In Boston To Reopen

BY BRIAN GARRITY

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

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

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

Tower subsequently sued the management company that owns the



building over its handling of the lease and for negotiating with Virgin for the same lease. According to Tower, the two sides have since settled the matter for an undisclosed sum.

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

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

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

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

Additional reporting by Ed Christman.

NEWSLINE...

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

MATTHEW BENZ

Musicmaker.com has been notified by Nasdaq that it is not in compliance with its listing requirement that calls for the company to have a certified audit committee. Publicly traded Musicmaker operated a now-defunct Web site that enabled its users to create custom compilation CDs. A Musicmaker spokesman says the company will address the issue at an Aug. 24 delisting hearing. The news follows Nasdaq's earlier warning that Musicmaker lacks tangible business operations (*Billboard Bulletin*, July 17). The spokesman confirms that the company is not currently engaged in any sort of business but does hold \$10 million in cash. He says that at the hearing, Musicmaker will present to Nasdaq a new business plan, although he declined to elaborate. Musicmaker moved to liquidate early this year, selling some of its assets via online auction site Bid4Assets.

MATTHEW BENZ



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

BRIAN GARRITY

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

BRIAN GARRITY



MP3.com reports a second-quarter net loss of \$11.6 million, or 17 cents per share, vs. net loss of \$46.1 million, or 69 cents per share, in the same period of 2000. Revenue fell to \$17.53 million from \$20.18 million, as ad sales slowed. CFO Paul Ouyang says that MP3.com recorded \$3.2 million in expenses related to Vivendi Universal's proposed acquisition for \$5 per share, or about \$372 million. MP3.com will hold a special meeting Aug. 27 at its San Diego headquarters for shareholders to vote on the Vivendi buyout.

MATTHEW BENZ

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

BRIAN GARRITY

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

BRIAN GARRITY

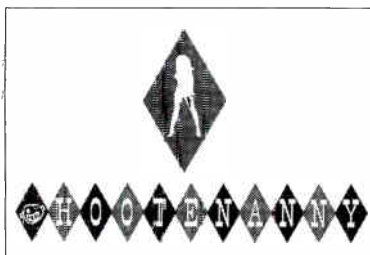
Retail Track™



by Ed Christman

HAVING A PARTY: Last issue, I wondered when the short-term thinking so prevalent in the majors' sales policies would begin hurting good merchants. But after talking to **Mike Dreese**, CEO of Brighton, Mass.-based Newbury Comics, I was reminded why some retailers are called good merchants.

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



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

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

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

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

"Our old store [where Hootenanny is] is a premier location," Dreese says. "It is the most visible retail location in the chain, so we are being a little adventurous."

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

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

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

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

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

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

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

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

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

Tyco Plans Purchase Of Sensormatic

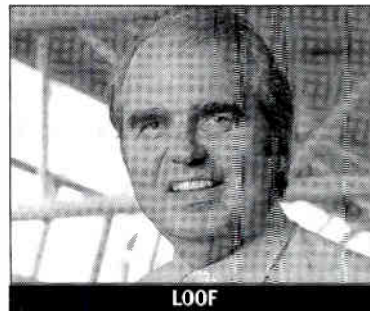
BY MATTHEW BENZ

NEW YORK—Sensormatic Electronics, manufacturer of anti-theft products used by Best Buy, HMV, Virgin, and other major music and video retailers, secured a sweet deal for itself and its shareholders: On Aug. 3 it announced its agreement to be purchased for \$2.3 billion by Tyco International.

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

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

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



LOOF

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

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

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

WELL-RECEIVED DEAL

Security-industry analysts generally applauded the deal. Edward Wheeler, a New York-based analyst

who follows both companies for Buckingham Research, says it will help Tyco expand into the anti-theft business, in which Sensormatic is the market leader.

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

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

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

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Creed, Kid Rock Top July RIAA Certifications

MULTI-PLATINUM ALBUMS

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

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

PLATINUM ALBUMS

Lynyrd Skynyrd, *Essential Lynyrd Skynyrd*, MCA, its 10th.
 Soundtrack, *Moulin Rouge*, Interscope.
Missy Elliott, *Miss E... So Addictive*, the Gold Mind/Elektra, her third.
St. Lunatics, *Free City*, Fo' Reel/Universal, their first.
John Lennon, *The John Lennon Collection*, Capitol, his third.
U2, *Best of 1980-1990*, Island, its 13th.
Sisqó, *Return of Dragon*, Dragon/Def Soul, his second.
Alicia Keys, *Songs in A Minor*, J, her first.
Sara Evans, *Born to Fly*, RCA Nashville, her first.
America, *Homecoming*, Warner Bros., its third.
Atlantic Starr, *All in the Name of Love*, Warner Bros., its first.
Peter Cetera, *Solitude/Solitaire*, Warner Bros., his first.
Louis Armstrong, *What a Wonderful World*, GRP, his first.
Lynyrd Skynyrd, *What's Your Name*, MCA, its 11th.
Bee Gees, *One Night Only*, Universal, their eighth.
Alice Cooper, *Love It to Death*, Warner Bros., his seventh.
Bill Cosby, *Revenge*, Warner Bros., his sixth.
Bill Cosby, *Why Is There Air?*, Warner Bros., his seventh.
Dire Straits, *Makin' Movies*, Warner Bros., their fifth.

GOLD ALBUMS

Soundtrack, *The Sopranos: Peppers and Eggs*, Columbia.
Poison, *Swallow This Live*, Capitol, its sixth.
Jessica Simpson, *Irresistible*, Columbia, her second.
Radiohead, *Amnesiac*, Capitol, its fifth.
Weezer, *Weezer (2001)*, Geffen/Interscope, its third.
Weezer, *Pinkerton*, Geffen/Interscope, its fourth.
 Soundtrack, *Moulin Rouge*, Interscope.
George Jones, *High Tech Redneck*, MCA Nashville, his eighth.
Tracy Byrd, *Keepers: Greatest Hits*, MCA Nashville, his fifth.
Steve Green, *For God and God Alone*, Sparrow, his first.
Daft Punk, *Homework*, Virgin, its first.
Marco Antonio Solis, *Mas de Mi Alma*, Fonovisa, his fourth.
Sugar Ray, *Sugar Ray*, Lava/Atlantic, its third.
 Soundtrack, *The Fast and the Furious*, Murder, Inc./Def Jam.
Jaheim, *Ghetto Love*, Divine Mill/Warner Bros., his first.
Vicente Fernandez, *Los 15 Grandes Exitos*, Sony Discos, his second.
Missy Elliott, *Miss E... So Addictive*, the Gold Mind/Elektra, her third.
Mandy Moore, *Mandy Moore*, Epic, her third.
St. Lunatics, *Free City*, Fo' Reel/Universal, their first.
John Lennon, *The John Lennon Collection*, Capitol, his 10th.
Stone Temple Pilots, *Shangri-La Dee Da*, Atlantic, their fifth.
Sisqó, *Return of Dragon*, Dragon/Def

Soul, his second.

Luther Vandross, *Luther Vandross*, J, his 15th.
Alicia Keys, *Songs in A Minor*, J, her first.
Drowning Pool, *Sinner*, Wind-Up, its first.
Gato Barbieri, *Caliente*, A&M, his first.
Alien Ant Farm, *ANThology*, New Noize/DreamWorks/Interscope, its first.
Lonestar, *I'm Already There*, BNA, its fourth.
 Soundtrack, *Shrek*, DreamWorks/Interscope.
 Soundtrack, *Tomb Raider*, Elektra.
Deep Purple, *Fireball*, Warner Bros., its ninth.
John Lennon, *Live in New York City*, Capitol, his 11th.
Los Temerarios, *15 Exitos Para Siempre*, Fonovisa, their fourth.
Lynyrd Skynyrd, *Legend*, MCA, its 15th.
Lynyrd Skynyrd, *What's Your Name*, MCA, its 16th.
Elton John, *One Night Only*, Universal, his 33rd.
Devo, *Q: Are We Not Men? A: We Are Devo!*, Warner Bros., its second.
Deep Purple, *Deep Purple in Rock*, Warner Bros., its 10th.
Dire Straits, *Alchemy*, Warner Bros., their eighth.
Eden's Crush, *Popstars*, 143/London-Sire, its first.
Erasure, *Pop! The First 20 Hits*, Sire, its second.
Lupillo Rivera, *Despreciado*, Sony Discos, his first.
 Various artists, *Pure 80's*, UTV.

Sony Discos, his ninth.

Ricardo Arjona, *Sin Dano a Terceros*, Sony Discos, his 10th.
 Various artists, *Bachata Hits 2001*, Sony Discos.
Lupillo Rivera, *Despreciado*, Sony Discos, his first.

GOLD ALBUMS

Vicente Fernandez, *Entre el Amor y Yo*, Sony Discos, his 25th.
Vicente Fernandez, *Tesoros Musicales, Vol. 11*, Sony Discos, his 26th.
Vicente Fernandez, *Por Tu Maldito Amor*, Sony Discos, his 27th.
Vicente Fernandez, *El Cuatrero*, Sony Discos, his 28th.
Vicente Fernandez, *El Hijo del Pueblo*, Sony Discos, his 29th.
Vicente Fernandez, *Los 15 Grandes Exitos*, Sony Discos, his 30th.
Vicente Fernandez, *La Canta a America Latina*, Sony Discos, his 31st.
Vicente Fernandez, *Que de Raro Tiene*, Sony Discos, his 32nd.
Vicente Fernandez, *Gusta Usted? Joyas Rancheras*, Sony Discos, his 33rd.
Vicente Fernandez, *15 Grandes con el Numero 1*, Sony Discos, his 34th.
Vicente Fernandez, *El Tahur*, Sony Discos, his 35th.
Vicente Fernandez, *Exitos y Mas Exitos*, Sony Discos, his 36th.
Vicente Fernandez, *Mi Amigo el Tordillo*, Sony Discos, his 37th.
Vicente Fernandez, *Vicente Fernandez*, Sony Discos, his 38th.
Vicente Fernandez, *El Numero Uno*, Sony Discos, his 39th.
Vicente Fernandez, *Lastima Que Seas Ajena*, Sony Discos, his 40th.
Vicente Fernandez, *Recordando a Los Panchos*, Sony Discos, his 41st.
Vicente Fernandez, *Canciones de Sus Peliculas*, Sony Discos, his 42nd.
Vicente Fernandez, *15 Nuevos Exitos Con el Idolito de Mexico*, Sony Discos, his 43rd.
Vicente Fernandez, *Aunque Me Duela el Alma*, Sony Discos, his 44th.
Vicente Fernandez, *Vicente Fernandez y Sus Canciones*, Sony Discos, his 45th.
Vicente Fernandez, *Estatua de Marfil*, Sony Discos, his 46th.
Vicente Fernandez, *Los Mas Grandes Exitos de los Dandy's*, Sony Discos, his 47th.
Vicente Fernandez, *Lobo Herido*, Sony Discos, his 48th.
Vicente Fernandez, *Mexicanismo*, Sony Discos, his 49th.
Ricardo Arjona, *Vivo*, Sony Discos, his first.
El General, *El General Is Back*, Lideres, his first.
Victor Manuelle, *Instinto y Deseo*, Sony Discos, his second.
Jaci Velásquez, *Mi Corazon*, Sony Discos, her second.
Ricardo Arjona, *Animal Nocturno*, Sony Discos, his seventh.
Ricardo Arjona, *Historias*, Sony Discos, his eighth.
Ricardo Arjona, *Si el Norte Fuera el Sur*, Sony Discos, his ninth.
Ricardo Arjona, *Sin Dano a Terceros*, Sony Discos, his 10th.
Lupillo Rivera, *El Moreno*, Sony Discos, his third.
Elvis Crespo, *Wow Flash*, Sony Discos, his second.
Elvis Crespo, *The Remixes*, Sony Discos, his third.
 Various artists, *Bachata Hits 2001*, Sony Discos.
Gilberto Santa Rosa, *Intenso*, Sony Discos, his second.
Ricardo Montaner, *Suenos Repetido*, WEA Latina, his second.
Lupillo Rivera, *Despreciado*, Sony Discos, his third.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Vicente Fernandez, *Entre el Amor y Yo*, Sony Discos, 400,000.
Vicente Fernandez, *Los 15 Grandes Exitos*, Sony Discos, 400,000.
Vicente Fernandez, *Lastima Que Seas Ajena*, Sony Discos, 400,000.
Vicente Fernandez, *Mexicanismo*, Sony Discos, 400,000.
Azul Azul, *El Sapo*, Sony Discos, 400,000.
Lupillo Rivera, *Despreciado*, Sony Discos, 400,000.

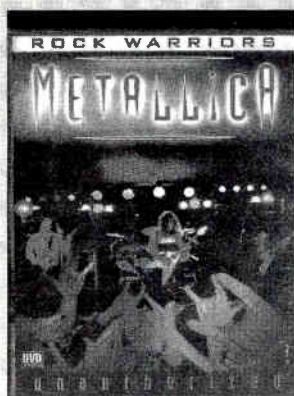
PLATINUM ALBUMS

Vicente Fernandez, *Entre el Amor y Yo*, Sony Discos, his 13th.
Vicente Fernandez, *Por Tu Maldito Amor*, Sony Discos, his 14th.
Vicente Fernandez, *El Hijo del Pueblo*, Sony Discos, his 15th.
Vicente Fernandez, *Los 15 Grandes Exitos*, Sony Discos, his 16th.
Vicente Fernandez, *Que de Raro Tiene*, Sony Discos, his 17th.
Vicente Fernandez, *El Tahur*, Sony Discos, his 18th.
Vicente Fernandez, *Lastima Que Seas Ajena*, Sony Discos, his 19th.
Vicente Fernandez, *Recordando a Los Panchos*, Sony Discos, his 20th.
Vicente Fernandez, *Aunque Me Duela el Alma*, Sony Discos, his 21st.
Vicente Fernandez, *Vicente Fernandez y Sus Canciones*, Sony Discos, his 22nd.
Vicente Fernandez, *Estatua de Marfil*, Sony Discos, his 23rd.
Vicente Fernandez, *Los Mas Grandes Exitos de Los Dandy's*, Sony Discos, his 24th.
Vicente Fernandez, *Mexicanismo*, Sony Discos, his 25th.
OV7, *CD00*, Sony Discos, its first.
Ricardo Arjona, *Vivo*, Sony Discos, his sixth.
El Chichicuilote, *12 Chichicuilotazos Con Banda*, Lideres, its first.
Ricardo Arjona, *Animal Nocturno*, Sony Discos, his seventh.
Ricardo Arjona, *Historias*, Sony Discos, his eighth.
Ricardo Arjona, *Si el Norte Fuera el Sur*,

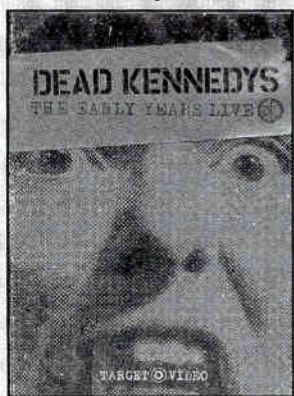
WHAT'S IN YOUR DVD PLAYER?

Update your collection with these new DVD releases!

Metallica Rock Warriors



Dead Kennedys The Early Years



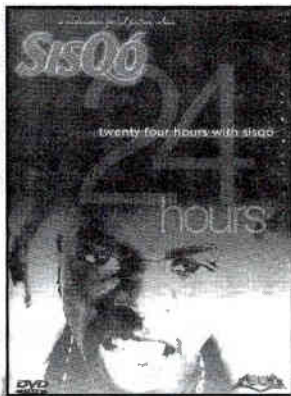
Rage 20 Yrs of Punk Rock



Kurt Cobain Teen Spirit: Tribute



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Sites+ Sounds™



by Brian Garrity

JUPITER SALES FORECAST: The latest online music forecast is in from Jupiter Media Metrix, and according to the Internet research firm, it expects music sales via the Web to top \$6.2 billion by 2006—accounting for 32% of the total music market.

But the bulk of that growth won't be from downloads or subscriptions, Jupiter says. Rather, the driver of the online market will be sales of CDs and other physical formats.

The company reports general online consumer traffic increased 13% in the first half of 2001. Fur-



ther, 45% of visitors to retail sites in January 2001 entered the "secure" mode, indicating that they wished to buy; less than 25% entered "secure" mode during January 2000.

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

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

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

LIQUID'S TAKEOVER CLAUSE: Liquid Audio has adopted a strategy to protect itself from unwanted bidders or in the event of a sale. Under a newly adopted shareholder rights plan, the digital commerce services company will issue a dividend of one right to purchase a fractional share of Liquid preferred stock for each share of common stock held by stockholders as of Aug. 27.

The company said in a statement, "The plan is designed to assure

stockholders fair value in the event of a future unsolicited business combination or similar transaction involving the company."

Liquid CFO **Michael Bolcerek** tells Sites+Sounds that the move is not a reaction to any takeover attempts. Rather, he characterizes the effort as a housekeeping task that many technology companies have recently undertaken as they have seen their stock prices beaten down in the market.

"This isn't in response to anything, really," he says. "This is just a function of our corporate governance."

That said, the company has good reason to watch its back. Liquid Audio's stock is trading at a deep discount (shares in the company closed at \$2.50 Aug. 7) at a time when media conglomerates with digital music aspirations have been gobbling up the likes of Myplay and MP3.com to instantly add technology platforms and other digital infrastructure.

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

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

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

INTERTRUST LOSSES: It was another tough quarter at InterTrust Technologies. The company reports a second-quarter net loss of \$24.1 million, or 26 cents per share, vs. a net loss of \$10.8 million, or 13 cents per share, in the same period last year. Revenue rose to \$2.2 million from \$1.7 million. Performance for the next quarter will likely come in flat.

The digital rights management specialist warns that it may have to write down "a substantial portion" of the \$36.8 million in good will and other intangible assets on its balance sheet as a result of tough market conditions for tech firms.

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

Sampling Specialist Loudeye Views Online Subscriptions

BY JOSHUA HOLBREICH

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

Loudeye Technologies, a distributor of digital music clips from the major labels and nearly 700 independent record labels, has recently cut a series of deals with the likes of Napster and XM Satellite Radio. It aims to expand the reach of its huge archive into areas of online music other than sample serving—notably full-song fulfillment to subscription and download services and even online radio.

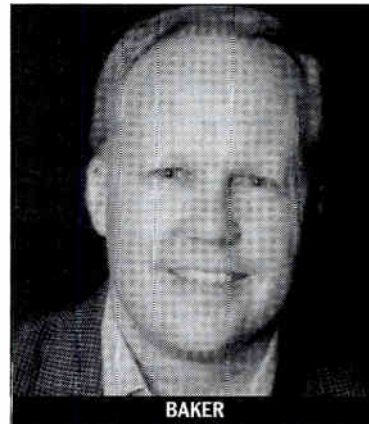
"Our history and our expertise was around encoding digital files for distribution," Loudeye CEO John Baker says. "The one-off encoding jobs helped us create an asset of enduring value. And now as we increasingly align ourselves with the labels, they're finding us to be a safe place for their content to be aggregated and distributed according to their wishes."

Loudeye began life in 1997 as Encoding.com, a company that did, and still does, just what the name suggests. Loudeye prepares and hosts on its servers music files and associated metadata—song title, artist, track, and such specific technical info as UPC codes—elements useful for tracking music online. Its streaming sampling service is used by more than 85 e-commerce customers, including Amazon, BMG Direct, CDnow, and Tower Records.

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

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

The song-swapping service is using Loudeye's digital music catalog to generate fingerprints of millions of audio files so that it can effectively screen or filter music being exchanged on its network. Loudeye says that when the deal was struck with Napster back in June, it



BAKER

was able to turn around the first 100,000 CDs—in excess of 1.2 million tracks—in about 3½ weeks.

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

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

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

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

WEB RADIO OPPORTUNITIES

Subscription possibilities aside, Loudeye sees some of its biggest opportunities in online and digital radio. In July, the company acquired selected assets of theDial, a Seattle-based creator and syndicator of original online radio programming, to integrate into its own online radio service, Loudeye Radio. The company has a deal with XM Satellite Radio for encoding services and helping XM track and stream con-

tent to its 100 channels.

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

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

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

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

TRAFFIC TICKER

Top Online Retail Sites

Traffic In June

TOTAL VISITORS (in 000s)

1. amazon.com	18,910
2. columbiahouse.com	5,556
3. bmgmusic.com	4,946
4. cdnow.com	4,670
5. barnesandnoble.com	4,258
6. walmart.com	3,754
7. bestbuy.com	3,123
8. buy.com	2,756
9. bluelight.com	2,736
10. circuitcity.com	1,393

PERCENTAGE OF MALES 18+

1. buy.com	68.0
2. circuitcity.com	59.6
3. bestbuy.com	58.0
4. emusic.com	57.5
5. towerrecords.com	54.2
6. columbiahouse.com	49.2
7. amazon.com	46.7
8. cdnow.com	46.7
9. bmgmusic.com	45.0
10. walmart.com	39.4

PERCENTAGE OF FEMALES 18+

1. barnesandnoble.com	55.4
2. borders.com	54.6
3. walmart.com	54.4
4. bluelight.com	53.8
5. bmgmusic.com	51.1
6. amazon.com	45.3
7. columbiahouse.com	44.5
8. cdnow.com	38.7
9. towerrecords.com	36.5
10. circuitcity.com	35.9

Source: Media Metrix, June 2001. Sites categorized by Billboard. Jupiter Media Metrix Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.

Calendar

AUGUST

Aug. 22-26, **Ninth Annual Cutting-Edge Music Business Conference and Roots Music Gathering**, presented by the Music Business Institute, W Hotel, New Orleans. 504-945-1800.

Aug. 28-30, **Billboard/BET R&B/ Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

SEPTEMBER

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

Sept. 11, **Latin Grammy Awards**, Amer-

ican Airlines Arena, Miami. 310-392-3777.

Sept. 12-14, **2001 National Assn. of Recording Merchandisers Fall Conference**, Sheraton Bal Harbour Resort, Bal Harbour, Fla. 856-596-2221.

Sept. 14-15, **Americana Music Assn. Membership Meeting and Conference**, Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 16, **Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open**, benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 25, **39th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference**, Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

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

OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass**

Trade Show, Galt House Hotel, Louisville, Ky. 270-684-9025.

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

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

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

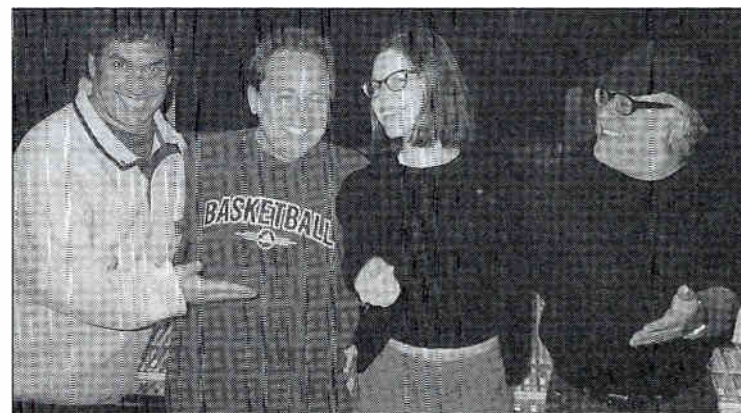
Oct. 11, **2001 Spirit of Life Gala**, presented by the Music and Entertainment Industry for City of Hope, Courthouse Square, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

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

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

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



Taking a Break. A&M recording artist Lisa Loeb recently shared a light moment with producers during a session at Royaltone Studios in North Hollywood. Loeb is currently in the studio recording her yet-to-be-titled third album. Pictured, from left, are Pro Tools operator Steve Deutsch, recording engineer Michael C. Ross, Loeb, and producer Peter Collins.

Solution to this week's puzzle (page 102)

D	A	D	S	H	A	M	E	H	I	T	I	T		
I	V	E	H	A	D	A	N	E	R	O	D	E		
V	I	C	D	A	M	O	N	E	A	S	G	O	D	
A	V	O	I	D	I	M	A	T	E	N	D			
			C	O	N	W	A	Y	T	W	I	T	T	Y
M	A	D	E	W	A	R			M	A	N			
A	X	E	D		R	I	M	S	V	A	L	L	I	
N	I	N	I	C	E	C	U	B	E	O	A	K		
N	S	Y	N	C		R	I	S	E	T	O	K	E	
			N	A	S		H	E	T	A	K	E	S	
Q	U	E	E	N	L	A	T	I	F	A	H			
A	S	A	T	O	S	H		B	O	S	S	A		
T	A	T	E	S		H	U	E	Y	L	E	W	I	S
A	G	A	M	E		E	M	C	E	E		A	D	S
R	E	T	I	E		S	P	O	R	T		P	E	N

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

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

Good Works

GOLF TOURNEY: The WMMR-FM Celebrity Golf Tournament (Tuesday [14] at the Wyncote Gold Club in Oxford, Pa.) will benefit the MusiCares Foundation and the T.J. Martell Foundation and be hosted by **Alice Cooper**. Contact: **Jeff Albright** at 818-508-6874.

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

Lifelines

BIRTHS

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

DEATHS

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

Jimmy Webb's "Up, Up and Away" garnered four Grammys, including record of the year. In the 1970s, when some group members began to pursue solo careers, Townson formed Ron Townson & Wild Honey. He later worked in TV and film, appearing in such projects as 1992's *The Mambo Kings*. Townson is survived by his wife.

FOR THE RECORD

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

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

Search tour itineraries at billboard.com.

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Jeff McClusky & Associates

TWENTIETH ANNIVERSARY

AN ADVERTISING SUPPLEMENT

World Radio History

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

—**Guy Zapoleon, Zapoleon Media Strategies**

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

—**Richard Palmese, executive VP, promotion, J Records**

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

—**Jim Caparro, chairman, Island Def Jam Music Group**

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

—**Michael H. Mallace, GM, Big City Radio—Phoenix
KEDJ / KDDJ / KBZR—The Edge**

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

—**Mike McVay, president and founder of McVay Media**

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

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

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

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

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

—**Kevin LeGrett, VP/market manager, Infinity Broadcasting—
Rochester, N.Y., WCMF-FM, WRMM-FM, WPXY-FM, WZNE-FM**

The JMA Q&A: JEFF McClusky

After two successful decades, the nation's premier radio-promotion-and-marketing firm provides hundreds of stations with a variety of services. But its foundation and driving force remains unchanged: an unflinching enthusiasm for music. **BY DON WALLER**

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

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

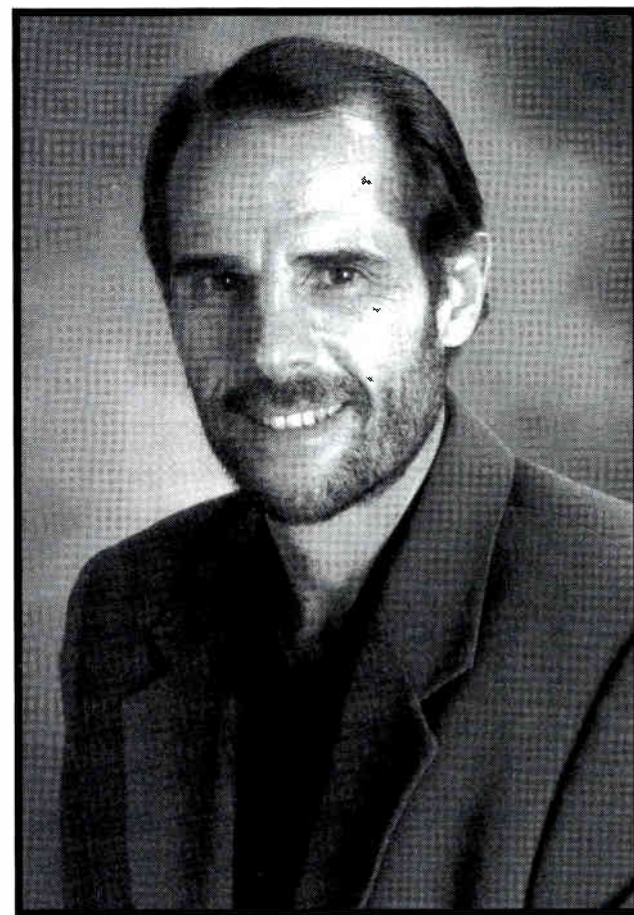
Finding record promotion and marketing more his interest, McClusky returned to New York City and did promotion for a pair of short-lived indie labels before Don Colbert, Bob Jamieson and Bob Sherwood hired him to do local promotion for Columbia Records in Cleveland. A year later, he segued to the Chicago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

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

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

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

I started as an independent promotion person calling Midwest radio stations because these were people I'd known for the last five years. In 1983 or '84, I went to an FCC attorney and laid out this promotional assistance/revenue-sharing opportunity. The idea was to take a portion of our income and go to one of the two or three top-40 stations in various medium and small



markets and supply that station with promotional assistance, if they would work with us and not other independents. That's where it started, and it's the standard today.

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

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

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

Continued on page JM-4

Southpaw

ENTERTAINMENT

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Proudly Congratulate
Jeff McClusky & Associates
On your 20th Anniversary...

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

BOYZ II MEN



MPRESS



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GIMME 5



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

—**Andrea Ganis, executive VP, Atlantic Records**

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

—**Pete Rosenblum, VP, Mammoth Records**

THE JMA Q & A

Continued from page JM-2

ror all parts of a radio station, and now we're viewed as very strong allies.

On the flip side of that, we've expanded into the rock, adult, rhythm/crossover and alternative formats. We do film soundtracks. At various times, we've been in the artist-management business. We've done Internet consulting and venture funding.

We've also been involved in several charities, and the reason is very simple. Twenty years later, we've been blessed with a business that's successful far beyond my wildest dreams. We feel a responsibility to give back some of that. We started with the T.J. Martell Foundation back in 1985. We've done fundraisers for VH1's Save the Music—the music programs for public school systems—the City Of Hope, the Musicians Assistance Program, Musicares and a local foundation in Chicago called Children's Place, which is for children whose parents may not be capable of taking care of them. I think that, in the future, we're going to emphasize more charitable events.

We've received a certain amount of press coverage over the years, and those articles are usually about me, but those stories wouldn't even exist if it weren't for



Columbia rep McClusky (seated, right) with Boston, John Sykes (second from right, back) at Chicago's WLS, late '70s.

those 50 people I mentioned earlier and a core group of people in particular who've been with me between 10 and 18 years. There are 10 people who've been here at least 10 years, and you just don't find a lot of that.

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Three JMA Veterans Play Leading Roles

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

Three of the McClusky orga-

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

Tom Barsanti joined JMA in 1991, coming from his executive VP/programming & operations post with the Chase Broadcasting radio



Barsanti

chain. Along with his duties as general manager, Barsanti's primary focus is on broadcast affiliations and relations. He notes that his "extensive management experience, particularly in the broadcast arena, and my many relationships within the broadcast community, have been great assets in my role with JMA."

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

Continued on page JM-20

*Jeff McClusky & Associates
from our family to yours...*

Congratulations!

*from Louis J. Pearlman
and Trans Continental*

to Jeff McClusky

congratulations and continued success

from your friends at Virgin



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World Radio History



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

—Buddy Arnold and Carole Fields, Musicians Assistance Program

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

—Ted Volk, head of promotion, Maverick

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

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

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

—Rick Bernthal, communications attorney, Latham & Watkins

THE JMA Q&A

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Who are they and what do they do?

Scott Burton, Rick Cooper and Mel Floss have each been with me for 17 years. Rick is a great top-40 promotion specialist. Scott oversees the alternative promotion department and has an executive-promotion role in other formats as well. Scott and Rick have done every single job in the company. Mel Floss is one of my two



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



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

assistants. He was a singles buyer for Sounds Unlimited, stocking 600 accounts in the Midwest back when that was a profession. My other assistant, Kim Lavin, was a legal secretary and has only been with me six years. She's just incredible. I get people coming after me trying to hire her all the time.

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

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

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

Continued on page JM-16

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

Mmmm...

...good

Mmmm...

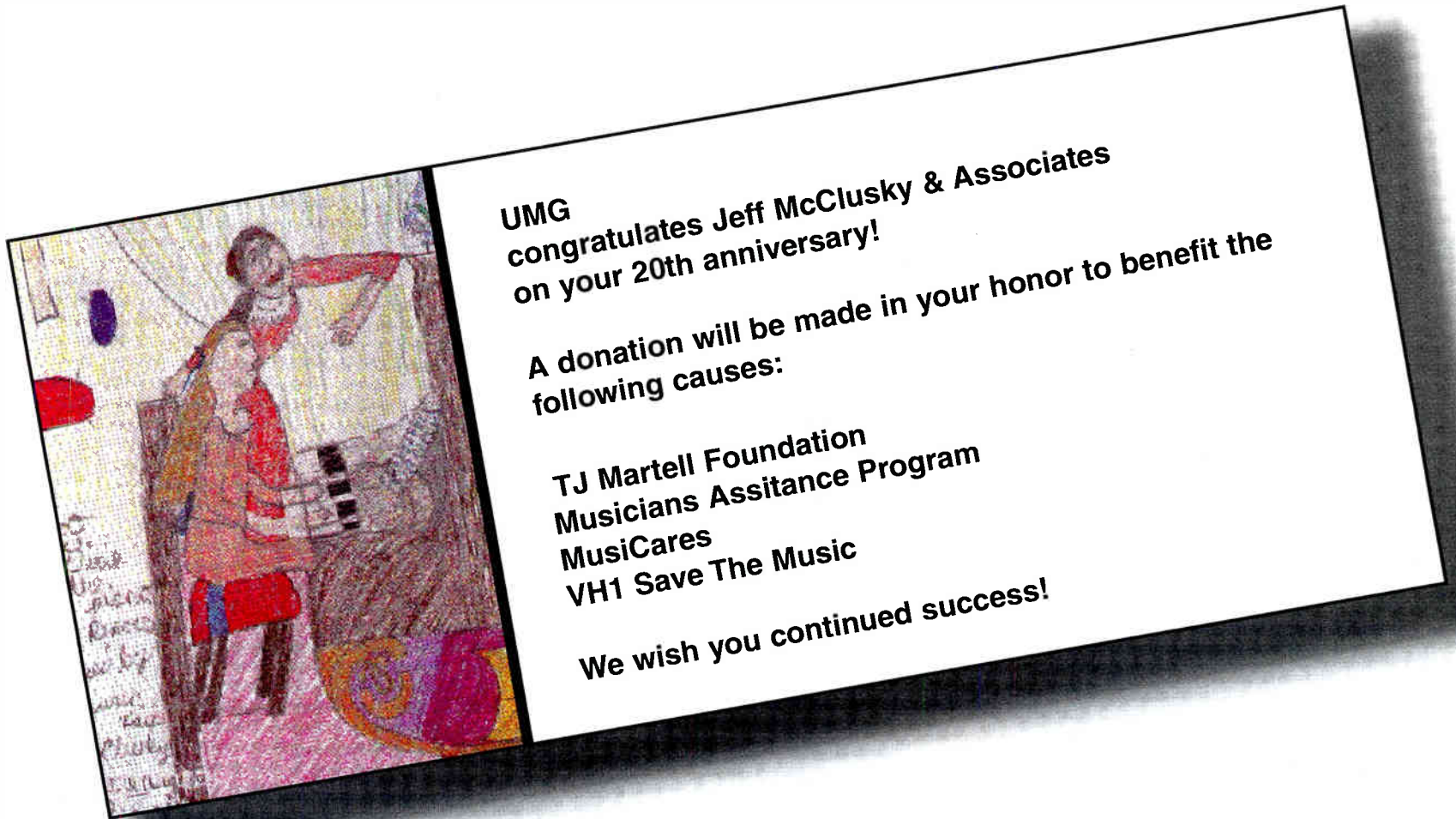
...good

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

Your friends at DreamWorks Records.



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



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

—**Jerry Blair, executive VP, Arista Records**

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

—**Bob Buziak, Buziak & Company, LLC**

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

—**Chris Devine, president and CEO, Marathon Media**

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

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

JMA Today

Present-tense promotion means "never a day without change or 10 things that need immediate attention." **BY DON WALLER**

Just as Jeff McClusky & Associates is more than a radio promotion firm, its success in other arenas can be attributed to the efforts of the several key players who head those departments, including national radio marketing & promotion director Jon Scott, senior VP/GM West

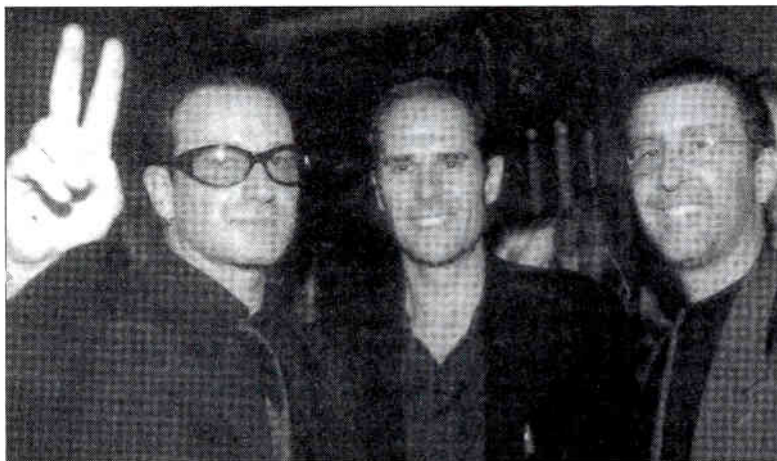
Coast Rick Stone, VP/radio events Rob Busell and director of new media & business development James Schureck.

Jon Scott, who joined JMA in 1991, having served as promotion director of WBBM-FM (B-96)/Chicago since 1984, describes a typical week at the office: "Working with Vicki Cole—who came to us from WCKG/Chicago five years ago—we assist our client stations in every format, with virtually anything they need for their promotion and marketing departments.

"This can range from acquiring concert tickets, planning and executing flyaway trips, designing and producing station premiums—from T-shirts to just about anything that can be safely thrown—to conducting promotion conference calls and passing on the highlights of these calls via e-mails.

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

Continued on page JM-10



McClusky and Rick Cooper with Bono



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



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INDEPENDENTLY PASSIONATE.
UNDENIABLY SUCCESSFUL.

Jeff:

Congratulations on 20 years
of extraordinary commitment
to music.

From all your friends at J Records



Jeff has put together a top-notch promotion and marketing organization. He's able to deliver great results for our stations. Our stations like working with Jeff because he delivers what he says he's going to deliver. He's very effective.

—**John Gehron, senior VP, Infinity Broadcasting**

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

—**Daniel Glass, president, Artemis Records**

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

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

JMA TODAY

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

CONTESTING AND MESSAGING

When it comes to success stories, Scott is reluctant to point out any single event. "It's the sheer volume of promotions we do for more than 150 stations," he explains. "We have to be very detail-oriented and precise, while working on so many tasks at the same time. We understand that the stations' winners may be enjoying a once-in-a-lifetime experience, and we must treat them accordingly."

"However, we've had some great experiences where electronics companies have supplied all the backstage equipment at the event (walkie-talkies, fax machines, etc.) to reach the acts themselves, as well as with companies that are recruiting personnel and want to reach a targeted audience."

"As far as the near future goes," Scott continues, "we're going to unveil a message board where stations can

exchange promotion ideas and success stories, as well as unsuccessful promotions or improvements they would make in the future. We're also going to share information on corporate sponsors, morning-show stunts, bar promotions and non-traditional revenue opportunities. It's an outgrowth of our existing promotion conference calls, which—personally—are my favorite part of the job."

PROFILE MAINTENANCE

Rick Stone opened JMA's Los Angeles office in mid-1998, having spent 10 years as A&M Records' senior VP/promotion. "My role with the company intersects with all departments at JMA," he says. "Our consulting department offers a broad package of music-exposure services, including radio promotion, film and TV song placement, video promotion, street-team marketing and mix-show promotion, online marketing, and strategic relationship-building for all our clients."

"When we're working for the labels, we try to come at their projects with focus, passion and vision. We try to be proactive 'cause every song takes a different journey. The important thing is that, every day, the labels and radio are feeling us and feeling the results."

"I'm also responsible for JMA's profile within the L.A. entertainment industry," continues Stone. "Through our long-term relationships with Paul McGuinness and U2, we helped get

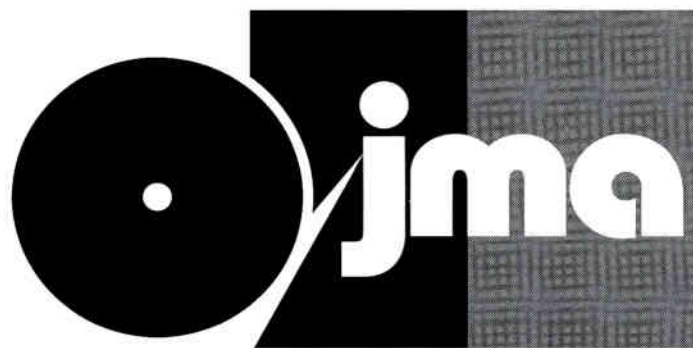
"[Assisting promotion departments] can range from acquiring concert tickets, planning and executing flyaway trips, designing and producing station premiums—from T-shirts to just about anything that can be safely thrown—to conducting promotion conference calls and passing on the highlights of these calls via e-mail."

—**national radio marketing & promotion director Jon Scott**



McClusky (right) with Christina Aguilera at 1998's "B-96 Bash"

Continued on page JM-26



**Jeff McClusky & Associates
Marketing & Promotion**

**Congratulations on 20 years of making a difference
From your friends at Wind-up Records**



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RCA RECORDS WOULD LIKE TO SALUTE JEFF MCCLUSKY AND ASSOCIATES ON 20 YEARS OF "MAKING MUSIC HAPPEN" IN AMERICA.



YOUR FRIENDS AT  RECORDS

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

—Craig Lambert, senior VP of promotion, MCA Records

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

—Paul McGuinness, Principle Management (U2)

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

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

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

—John Sykes, president, VH1

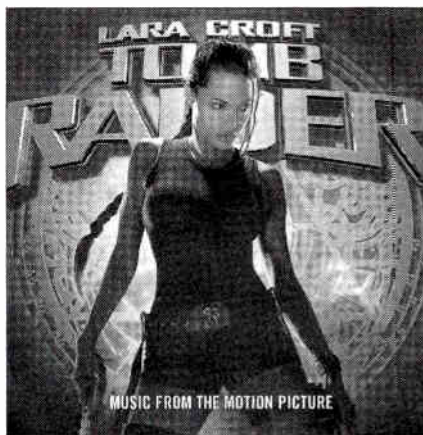
Into The Future

New ventures and novel applications are helping JMA find fresh ways of serving its clients—and expanding its product offerings to new partners.

BY JILL PESSELNICK

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

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



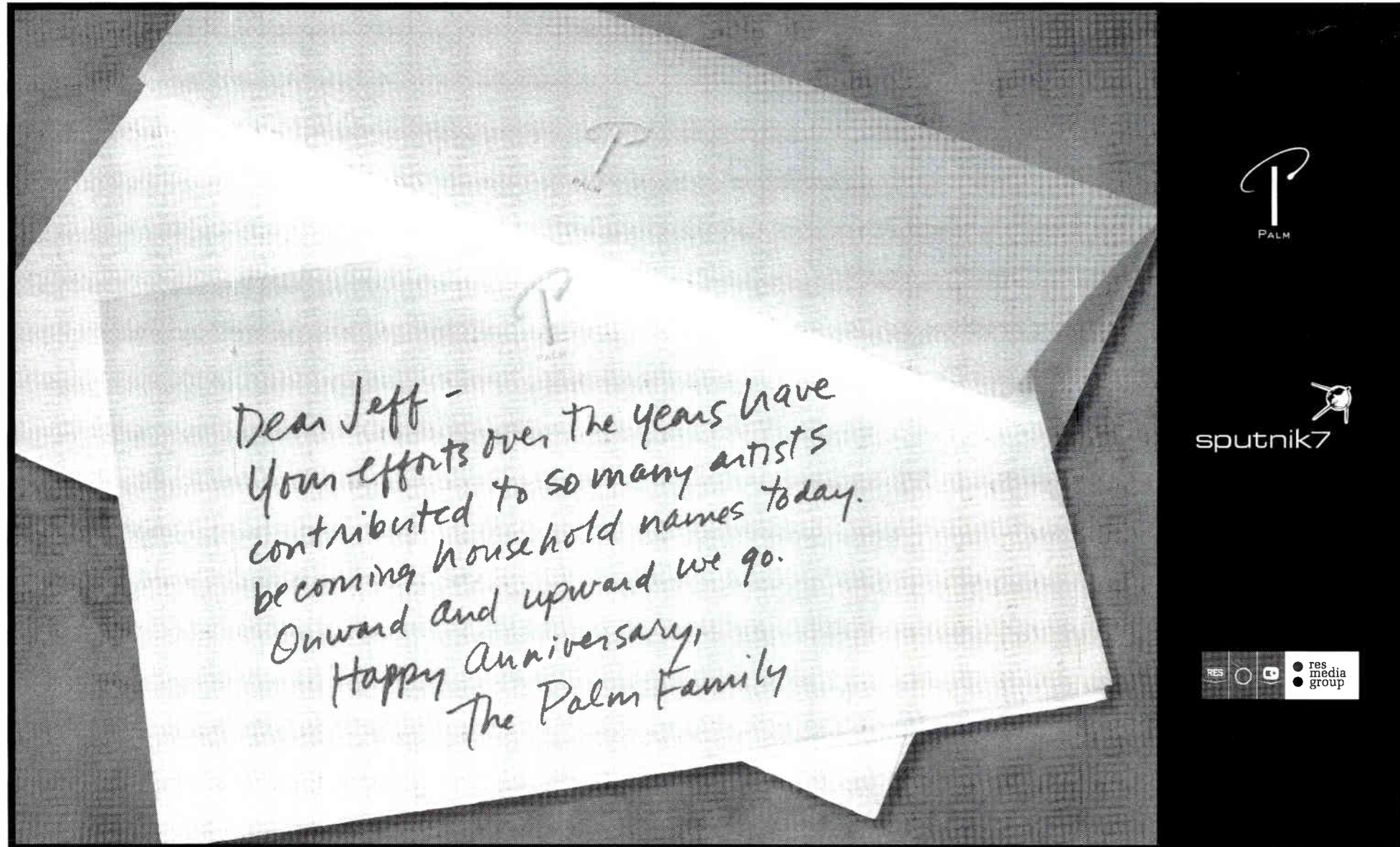
The best way to make record executives aware that JMA is committed to breaking artists, McClusky says, is through airplay. JMA currently works with more than 200 radio stations in the promotion of new music across the top-40, rhythm-crossover, alternative, adult top-40, hot AC and rock formats, and has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

SPECIFIC MARKET APPROACH


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


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



Continued on page JM-14



Dear Jeff -
Your efforts over the years have contributed to so many artists becoming household names today. Onward and upward we go.
Happy Anniversary,
The Palm Family

 PALM

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To Jeff McClusky and Associates

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

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

...and to continued success in the future.



Your friends at The Left Bank Organization

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

—Gary Stamler, Gary Stamler Management

Jeff is a passionate man and a tireless worker. He is a friend to radio and a friend to the record companies.

—Greg Thompson, executive VP/GM, Elektra Entertainment Group

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

—Barry Weiss, president, Jive Records

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

—Johnny Barbis, DreamWorks Records

INTO THE FUTURE

Continued from page JM-12

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

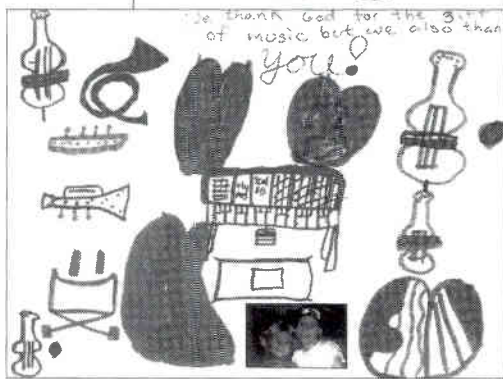
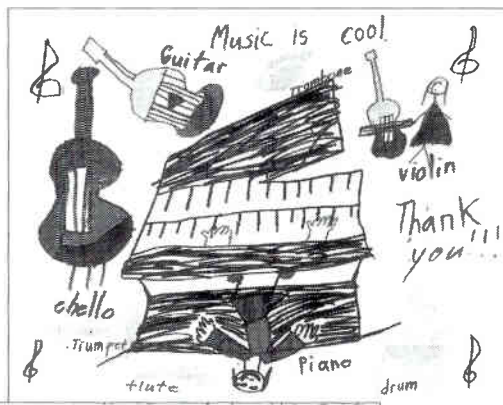
Geary Tanner, JMA's director of operations and executive projects, predicts that rhythm-crossover, in particular (in addition to the top-40 and hot AC formats), will be areas of the greatest growth in the upcoming months. Additionally, the JMA division called The Bridge, which mainly shops independent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

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

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

OPEN TO DEALS

The JMA/Cumulus pact was the largest group deal that the firm



Charity-donor cards designed by Lauren McClusky

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

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

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

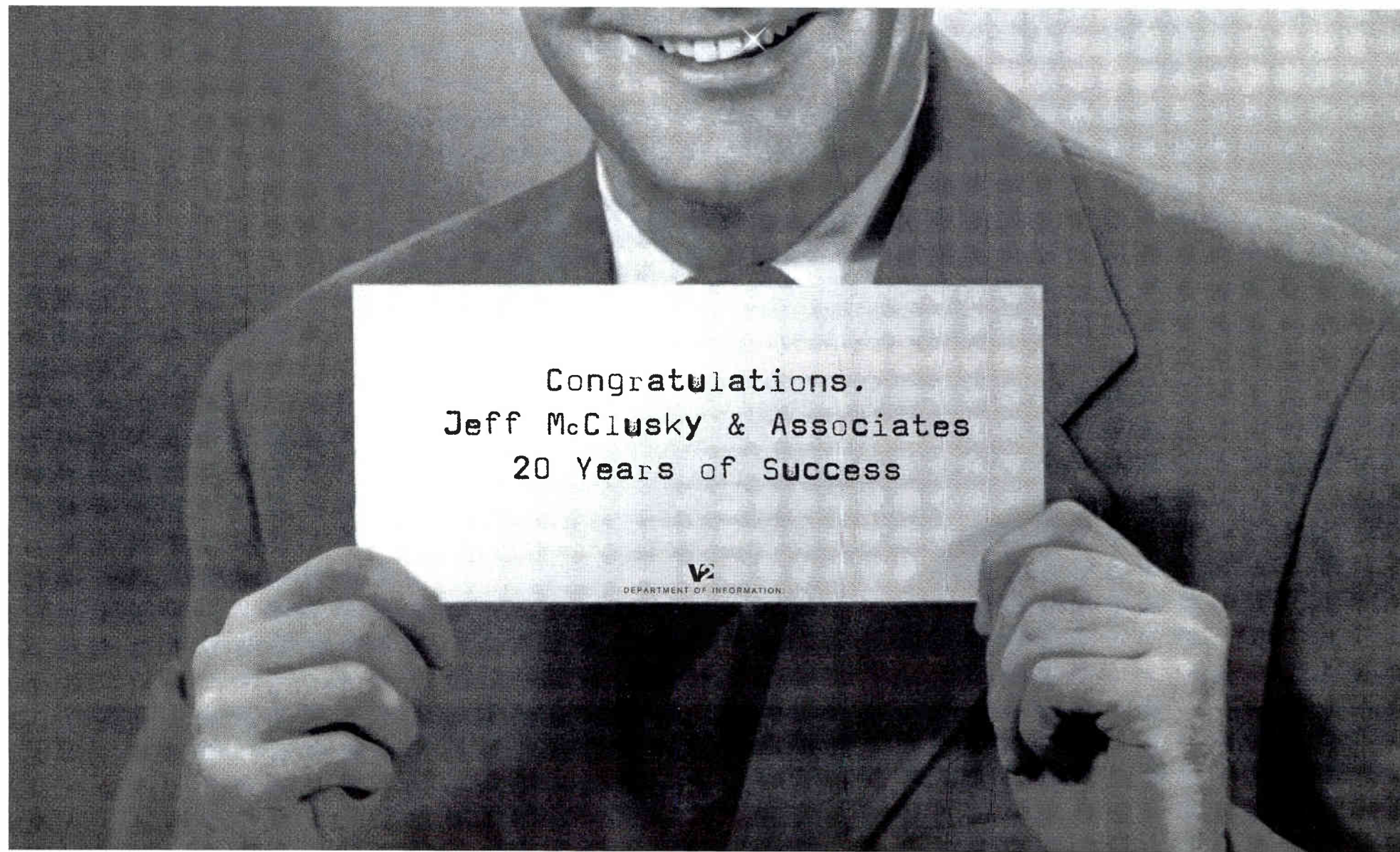
REDEEMING RADIO POINTS

JMA is also currently working on a small scale with the

Continued on page JM-28

"We have to continue to help broadcasters find a way to increase non-traditional revenue opportunities without having to rely on a substantial portion of that coming from the record companies. And we have to provide services to [record companies] that are cost-efficient and that they believe are valuable."

—Jeff McClusky





ARTIST direct Records
Congratulates Jeff McClusky
and JMA on 20 great years

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

—Steve Leeds, senior VP, promotion, Universal Records

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

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

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

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

THE JMA Q & A

Continued from page JM-6

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

It's not just about giving a radio station promotional dollars. Any broadcaster will tell you that the programming's got to be right. Research can help, whether it's call-out, music testing or perceptual, but, if a radio sta-

soundtrack side, we're asked to go to managers because of our relationships. Because we do about 75 radio events every year. Radio festivals are a big part of what we do. And we do this as a service to the radio stations, as well as the artists, because we make sure the bands get paid their market value.

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

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

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

fact that we can be an effective part of breaking an artist.

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

Continued on page JM-18



McClusky (left) with Eddie Money, Bill Graham and Rick Cadolla

tion is playing the wrong music, you can fly people to China every day and it's not going to matter.

We've had longtime relationships with label executives and managers: Paul McGuinness with U2, Bill Curbishly with the Who and Robert Plant. On the

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

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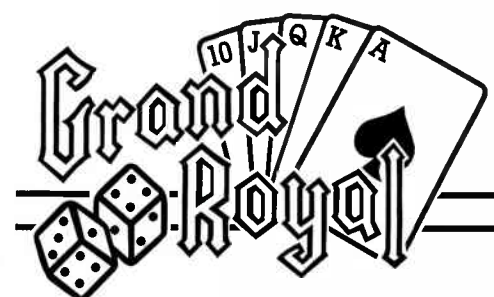
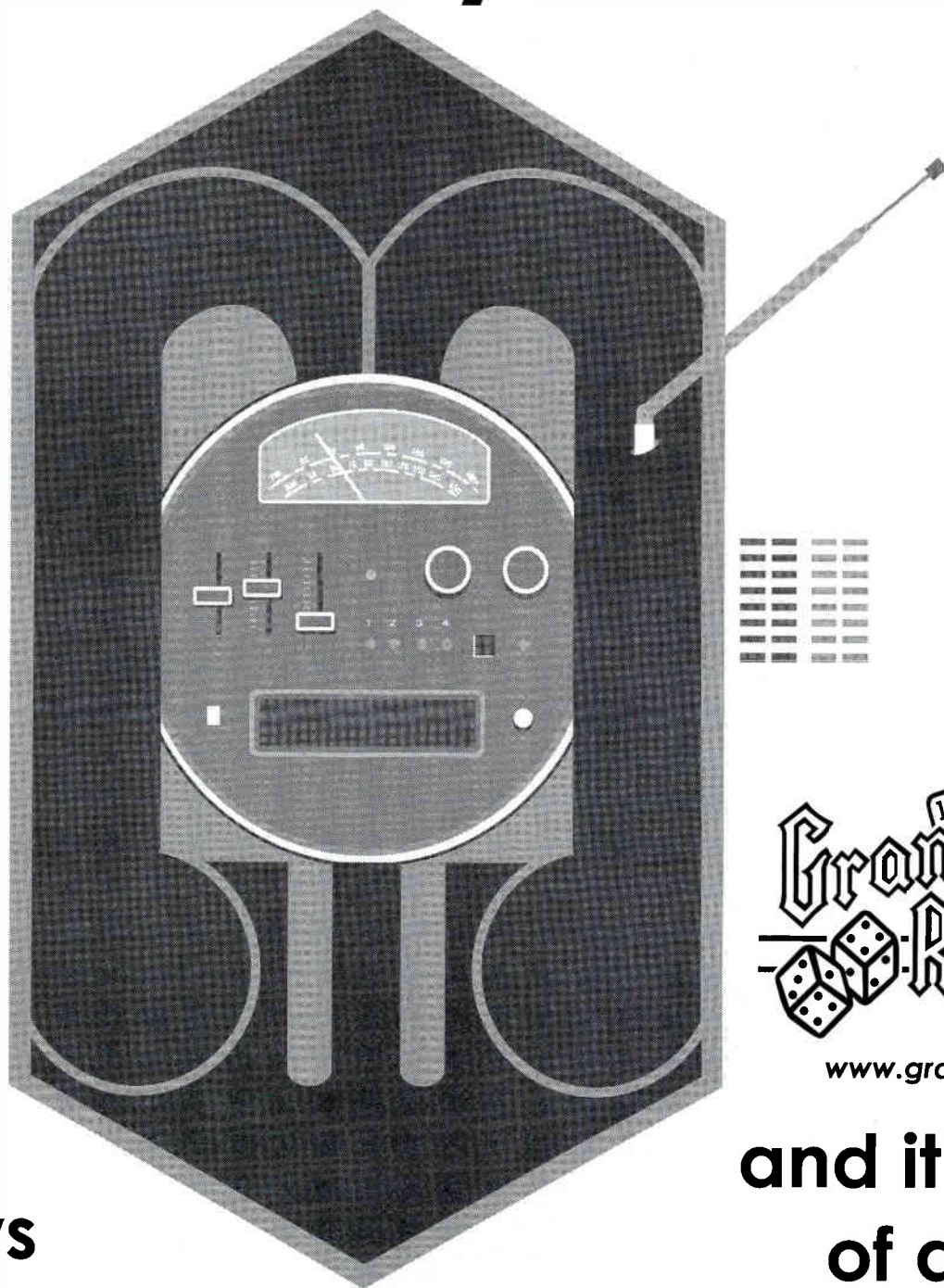
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&

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

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

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

—Jordan Schur, president, Geffen Records

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

—Phil Quartararo, president, Warner Bros. Records

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

—Depeche Mode

THE JMA Q & A

Continued from page JM-16

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

The value proposition for the artists, managers and record companies that we work for has to remain focused, and these people have to believe that we can help them reach their goals through the various forms of exposure that we're involved



McClusky (second from right) with Billy Joel, WLUP's Sky Daniels (second from left), late-'70s



McClusky and wife Jill (center back) at Clive Davis party, 1993

with. Mostly radio, but also through the Internet, soundtracks and concert events.

When I look back at my 20 years in the business. I think of all the artists: Eddie Money, Journey, Bruce Springsteen, Billy Joel, Echobelly, Björk, US3 and on and on.

And I think of all the
Continued on page JM-25

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

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From all of your friends at AGM

Andy Gould Management, Inc.

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It is hard to imagine breaking a new act in America today without the JMA team on board! Dave Matthews, Christina Aguilera, Vertical Horizon, Tyrese, David Gray and Eve 6 are just a few current examples of success that couldn't have happened without the BLOOD, SWEAT AND TEARS of the dedicated team at Jeff McClusky & Associates.

Congratulations; we couldn't have done it without you.

—Ron Geslin, senior VP, promotion, RCA Records

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

—Bruce Hornsby

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

—Jimmy de Castro, CEO, Nothing But Net

JMA VETERANS

Continued from page JM-4

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

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

"We're currently in an alliance with a promotion and marketing company that provides 'listener loyalty' programs to radio stations. It's similar to a 'frequent flyer' program, in that a station's listeners can receive points for listening at a certain time, for an extended time or for participating in various station-sponsored activities."

—Tom Barsanti

ed time, or for participating in various station-sponsored activities.

"The non-traditional revenue comes from advertising on the station's Website, where interested parties are directed to join the 'frequent listener club' by logging in and getting a password," Barsanti explains. "They can then collect points by clicking on ads—there's a whole menu of options on the Website—to be eligible to win prizes and so forth.

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

"One of the great things about working for JMA,"

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

Rick Cooper

—whose primary responsibility is top-40 radio promotion—came to JMA with a background in artist management, professional sports administration and radio sales at WLS, WDAI and WEFM/Chicago. "I provide day-to-day services to our client radio stations in the format, as well as the senior VPs of promotion for all our major and independent record labels, artist's managers and music publishers," Cooper explains. "It's my job to get all the priorities for the week in focus. The landscape for breaking records has certainly shifted from adds to spins in recent years.

"We have a lot of recent success stories," Cooper contin-

Continued on page JM-22



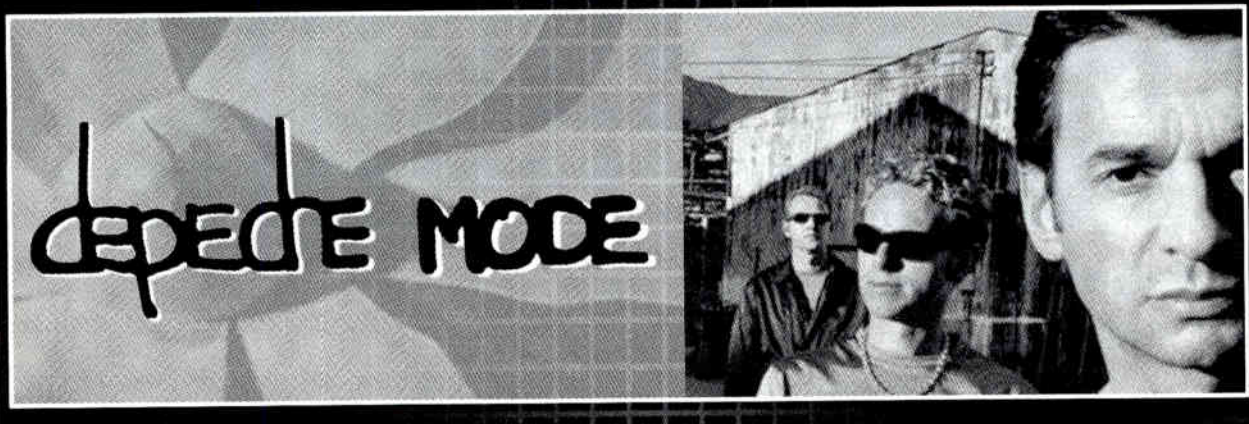
Cooper

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

—Rick Cooper

Jeff,

**Thanks
for everything**



20 YEARS

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ASSOCIATES
ON
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FROM YOUR
FRIENDS AT
THE RCA LABEL
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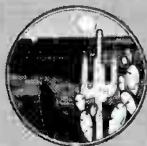


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Congratulations!

...and Thanks, Jett

ZZTOP



Lone Wolf Management Company

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

—Antonio "L.A." Reid, president & CEO, Arista Records

I have known Jeff McClusky for 25 years, since his early days as a regional promotion executive in the Cleveland/Pittsburgh market. Jeff and I became best friends then, and our relationship grew when we both relocated to Chicago in the early '80s. I am so proud of what Jeff has accomplished and what he has contributed to our industry. Jeff began his career as an independent promotion person by super-serving the programmers in smaller Midwest markets that others ignored. Those programmers grew in their careers, and JMA grew with them. As much as I admire Jeff for his tenacity and drive in his career, I especially admire him for his dedication as a friend. Jeff has been there for me whenever I needed him. Unlike many in this business who are your best friend when you can do something for them, Jeff is your best friend through thick and thin.

—Sky Daniels, GM, Radio & Records

JMA VETERANS

Continued from page JM-20

ues. "Uncle Kracker. Train. U2. Creed. But, when you're an indie working 25 projects a week, you don't always get to share the excitement that comes with a No. 1 or a top-10 record. We see it climb the charts, we know we had a role in it, and there's something to high-five ourselves about, but we're always on to the next project.

"That said, it's always nice when a manager or a label person or an artist calls out to us for a job well done, whether it's Andrea Ganis or Jason Flom talking to *Airplay Monitor* about what we did with Uncle Kracker or Creed going on VH1 and thanking JMA. We know we can't make every single record get to No. 1, but we can maximize its exposure by getting to know intimately the direction any one of our client stations tends to lean in. We have to know which programmers look at which research and which programmers look at which other stations.

"But I believe, if you look at our 40-plus employees in record promotion, it's not just about getting records played on the radio or delivering a promotional budget to a station. It's about being a partner with that station in non-traditional revenue programs and concert events. It's about knowing each station's needs—whether their emphasis is on cume or quarter-hour listening, for example—and super-serving your clients. We take great pride and great passion in what we do."

Scott Burton began his association with JMA almost immediately after he graduated from college, where he worked at the school's radio station and was involved in concert promotion. He describes his current responsibilities as "coordinating and monitoring all aspects of promotion at all formats for radio as well as records" and "maintaining and monitoring relationships between our staff and labels and radio, with an eye toward maximizing profitability.

"I'm also fortunate to have a great staff: Sean Lynch and Chuck Fields at rhythm/crossover; Steve Gordon and Nela Marnell at modern AC; Thomas Westfall at alternative and Chris Stowers with the alternative specialty shows; John Kilgo; Jeff Davis at rock; Kevin Kollins at top 40; Holly McCormack at top 40 and rock secondaries. Almost all these people have more label and major-market radio experience, at least in programming, than either Rick or myself. I always joke that I have the least impressive résumé in the company.

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

—Scott Burton



Burton

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

When it comes to a recent success story, Burton says simply, "Train. Myself and a few dedicated people at

Columbia and Aware Records went on a mission and refused to be denied. This was a group that was offering quality, non-disposable pop music—something that radio was lacking at that time. Go see their live shows, and you'll understand what I mean. We fought for more than a year to bring their first CD to platinum status. Their second album has now sold more than 700,000 copies in its first 10 weeks.

"That's our passion for the music; that's what separates the staff here at Jeff McClusky & Associates from the rest, and that's how we help the labels translate their passion for the music to the radio. And I think that feeling of excitement that we bring contributes to the major labels feeling that they're in a comfort zone with us. I know that Rick and I both still get excited when we hear something that flips us out. Again, that goes back to our passion about music—and it doesn't have to necessarily be on a major label. That's not going to stop us. Great music will find its way onto the radio, and it will stay on the radio." —D.W.

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

Your friends at BG Management

Arnie Pustilnik
Mick Brigden
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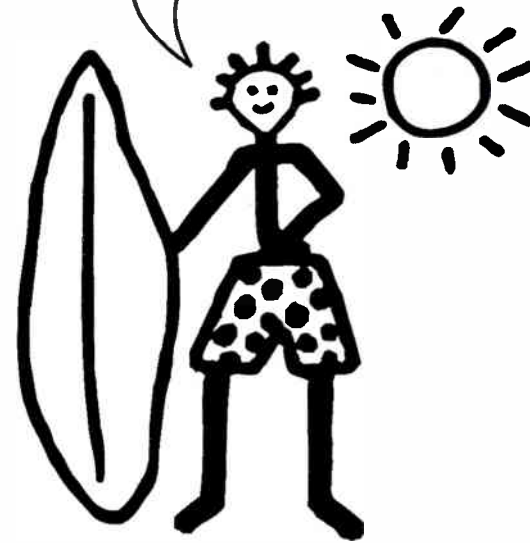
Aaron Neville
Funky Meters
Joe Satriani
Neville Brothers
Pat McGee Band
Stir
Taj Mahal

and
Train



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



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

—Clive Davis, chairman and CEO, J Records

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

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

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

—Rick Cummings, VP of programming, Emmis Communications

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

—Alan Burns, Alan Burns & Associates

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

—Gregg Latterman, founder/president, Aware Records

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

—Joe Shanahan, owner, Metro/Double Door

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

—Jack Rovner, president, RCA Records

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

—Jim Guerinet, manager, Rebel Waltz, Inc.

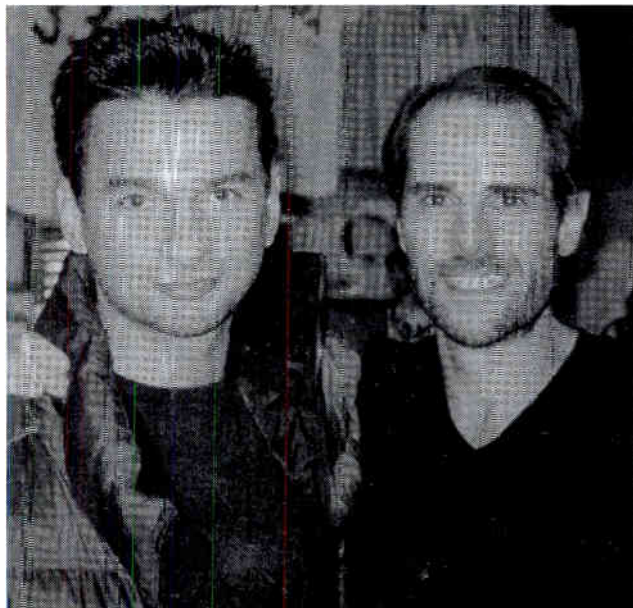
Looking forward to the next 20 years.

—Artist Direct Records

THE JMA Q & A

Continued from page JM-18

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



McClusky with Depeche Mode's Dave Gahan

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

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

Only because we've sponsored speakers at conven-

Continued on page JM-27

Congratulations Jeff!



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JMA TODAY

Continued from page JM-10

'Elevation' on the Elektra soundtrack to Paramount Pictures' *Tomb Raider*. We're moving forward with plans to provide music consulting for advertising agencies, as well as to develop tour sponsorships and product-endorsement opportunities for our clients."

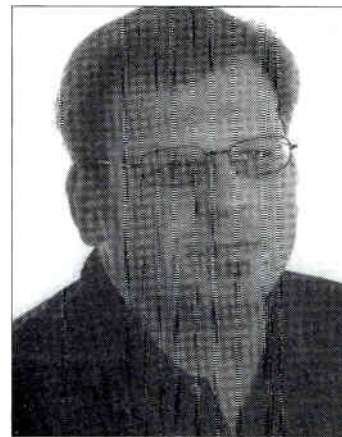
"We're music guys," Stone continues. "So our focus is on breaking new artists. My favorite recent success story is Nelly Furtado. We started to work on breaking her first single in September, 2000. This required strategy,

patience, longterm credibility and commitment from radio programming and MTV/VH1—and it took nearly nine months to make it top 5. That showcased what we're capable of doing: hanging in for the long term and winning. We were there!"

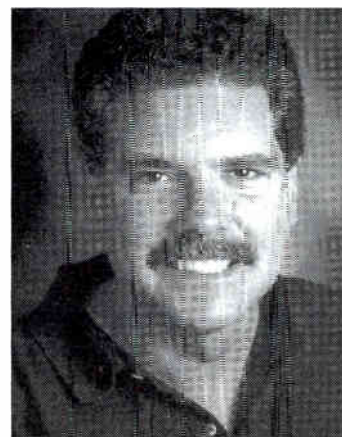
EVENT PLANNING

Rob Busell—whose 16 years in the concert-promotion business included stints at Avalon Attractions, Universal/Fey Concerts and Jacor Broadcasting—came to JMA in early 1999. "I'm responsible for assisting stations with the execution of their festivals, concerts and events across all radio formats, although mainly alternative, CHR, rhythm-crossover and hot AC," says Busell.

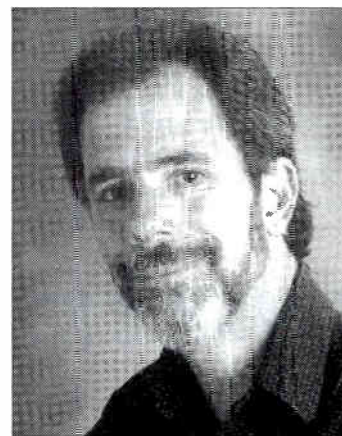
"My primary responsibility is the booking and coordination of talent, but I'm often involved in event budgeting and planning, production coordination, ticketing, sponsorships, venue coordination and whatever else arises," says Busell. "The planning and execution of radio events is very time-consuming and requires a great deal of specific expertise. Our department's role is to take a great deal of the



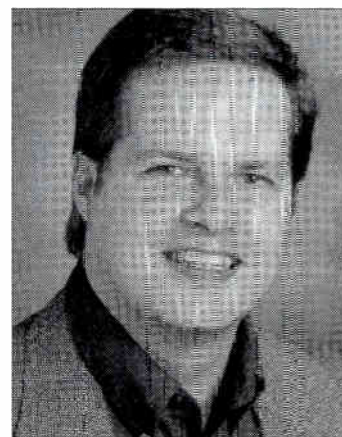
James Schureck



Jon Scott



Rick Stone



Rob Busell

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

—James Schureck, director of new media & business development

burden off the shoulders of our record-promotion executives and allow them to focus on their core responsibilities.

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

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

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

ONLINE ACTIVITY

James Schureck joined JMA in 1997. He'd been an artist manager/talent agent prior to joining the Kevin Berg & Associates ad agency, where he began experimenting with



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Gary Alan Claudia David

online activities to expand the company's marketing goals. "I work with all our stations—terrestrial and online radio—and all our departments, advising them in the areas of content development and online marketing strategies," says Schureck. "I also act in an advisory role for several technology and Internet radio companies."

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

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

SPINNING ROSENBERGS

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

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

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

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

—Chris Blackwell, president, Palm Pictures

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

—Bobby Shriver, president, RSS, Inc.

THE JMA Q & A

Continued from page JM-25

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

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

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

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

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

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



McClusky with L.A. Reid and Jerry Blair

Happy 20th Anniversary from John Dickey and your friends at Cumulus



INTO THE FUTURE

Continued from page JM-14

San Diego-based Fairwest Direct, a company that sets up valuable marketing programs for radio—and is on the cusp of making an even larger commitment because it may bring in substantial revenue to stations.

DiBiasi explains Fairwest's potential with a fictional example of what the company might do for Los Angeles' KYSR-FM (Star 98.7), a popular top-40 station. "If you listen to Star, they probably have a song of the day or a word of the day," he says. "If you're a listener, you get that information, you go the Star Website and you key in the information at

the prompt, and you get points—just like you get points at American Express for flying American. You accumulate these points, and those points can be redeemed for prizes.

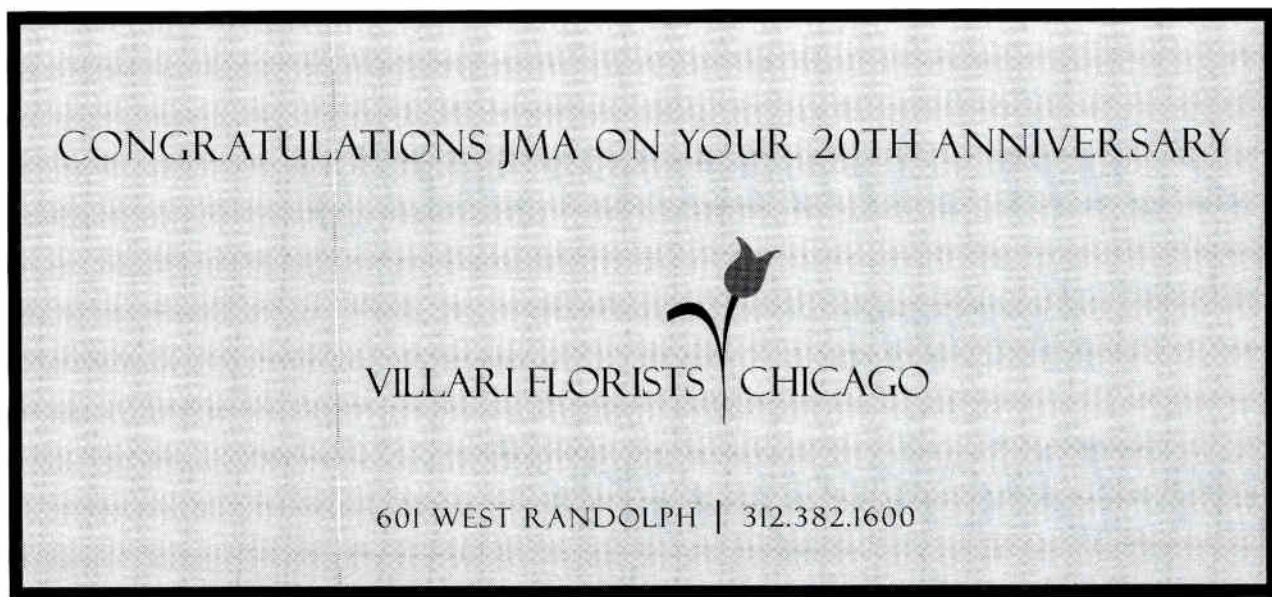
"Star 98.7 might have the local Ford Motors dealership advertising on that Website," DiBiasi continues. "When you click on Ford, you'll get 500 points for clicking on it, and, if you take a test drive, you'll get another 500 points. They might offer a \$1,000 discount on the purchase of a Ford with 10,000 points." He explains that these types of programs create a symbiotic relationship between the stations, record labels and advertisers. This would drive more listeners to the station and would therefore increase ratings, which would mean the labels are having their songs listened to more. Stations would also be earning revenue for selling advertising space, and the advertisers benefit because more people would come to their stores.

These kinds of relationships additionally benefit JMA, and, more specifically, its consulting arm. Tanner says that the goal for the consulting sector is to "constantly search for new ways to help labels expose their artists," which these programs would do.

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GOING LATIN

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

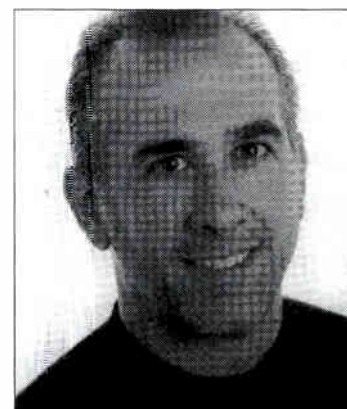


Top: McClusky and Jill with the Stones.
Bottom: With Melissa Etheridge.



Geary Tanner

Director of operations Geary Tanner predicts that rhythm crossover, in particular, in addition to the top-40 and hot AC formats, will be areas of the greatest growth in the upcoming months.



Jim DiBiasi

In addition, the JMA division called The Bridge, which mainly shops independent artists to alternative specialty shows, is becoming a crucial sector of the company.

With more and more soundtracks flooding the market, JMA has also been called in as consultants to several movie projects of late. The firm was instrumental in placing U2's "Elevation" on the *Tomb Raider* soundtrack and has offered song suggestions to studios when called upon. Tanner says that feedback has been strong so far, and JMA will seek to expand in this arena.

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

RADIO CONCERT REALM

Another way that JMA is serving as an advice-giver is in

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

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



McClusky with Garth Brooks

New media and Internet radio are additional ways to draw money into stations and labels. JMA will aim to develop a model that will allow the company to tie

together the on-air and the Website component of artist exposure and is striving to set up a financial model for developing Internet radio relationships. McClusky also wants to continue to invest in technology and music companies, such as CDNow and MP3.com.

GIVING BACK

In addition to JMA's expected growth in various areas of the music industry, the company is focusing strongly on increasing its relationships with the community. Contributions to VHI's Save the Music, the T.J. Martell Foundation and City of Hope will continue, and JMA will expand on programs involving groups such as the Special Olympics.

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

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on your 20 Years
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more success with
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*Jeff and the JMA team,
congrats on 20 great years!*

*We are proud to have worked with you over the years and
wish you much success in the future.*
Kristine "Kramer" and Carissa

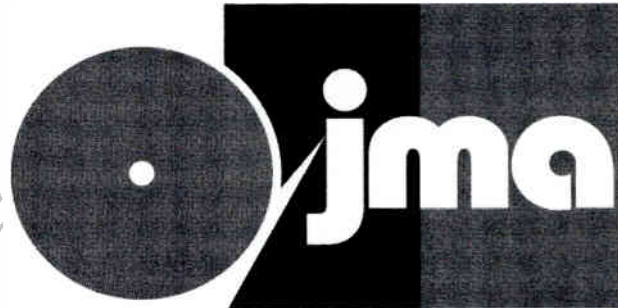
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Most Home Runs Season...
McClusky, Chicago - 71

Scoop MARKETING

Consecutive Hit Games...
Salutes
McClusky, Chicago - 57

Home Runs
McClusky, Chicago - 756



Jeff McClusky & Associates
Marketing & Promotion

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

Breaking Records

Most Strikeouts for
Twenty Years
McClusky, Chicago - 384

Most Stolen Bases Season...
McClusky, Chicago - 131

Pitching Wins Career...
McClusky, Chicago - 512

Larry Solters

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

Runs Batted in Season...
McClusky, Chicago - 192

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



Jeff McClusky | President/CEO | Jeff McClusky & Associates



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

Jeff McClusky & Associates

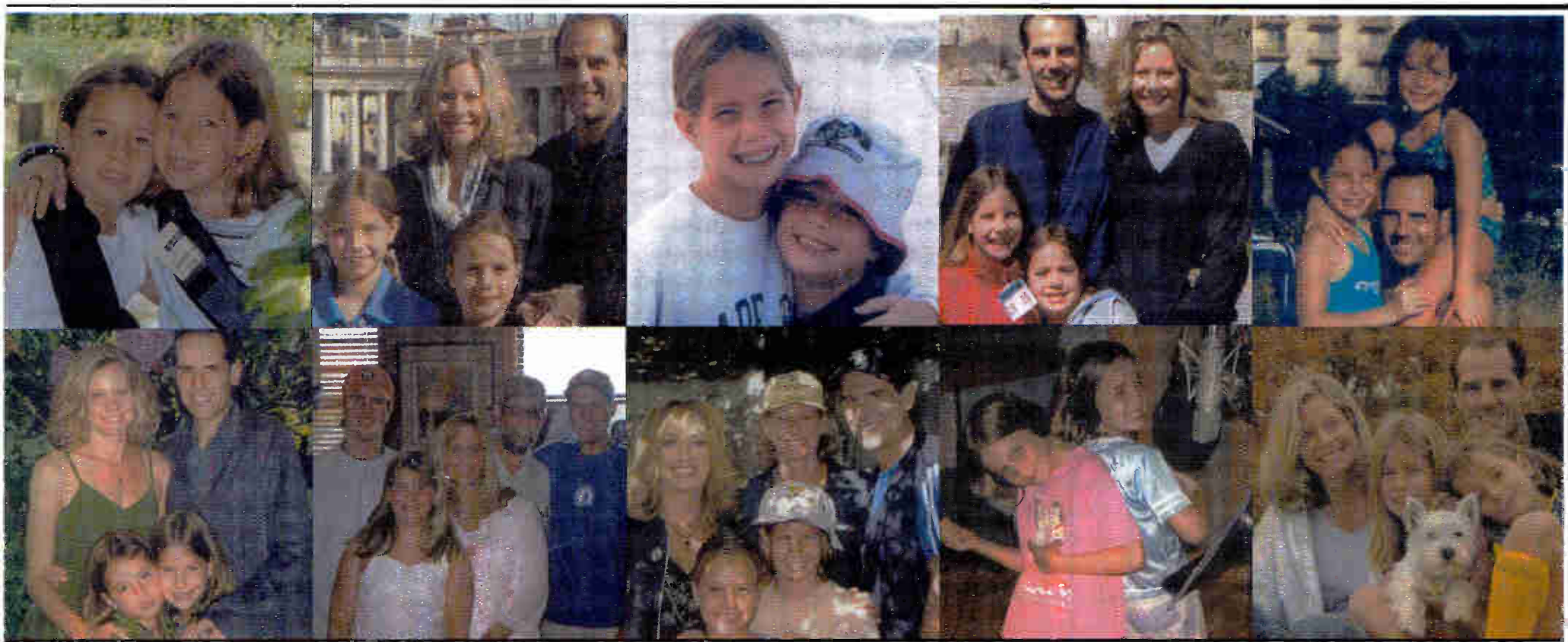


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atlanta@jmapromo.com

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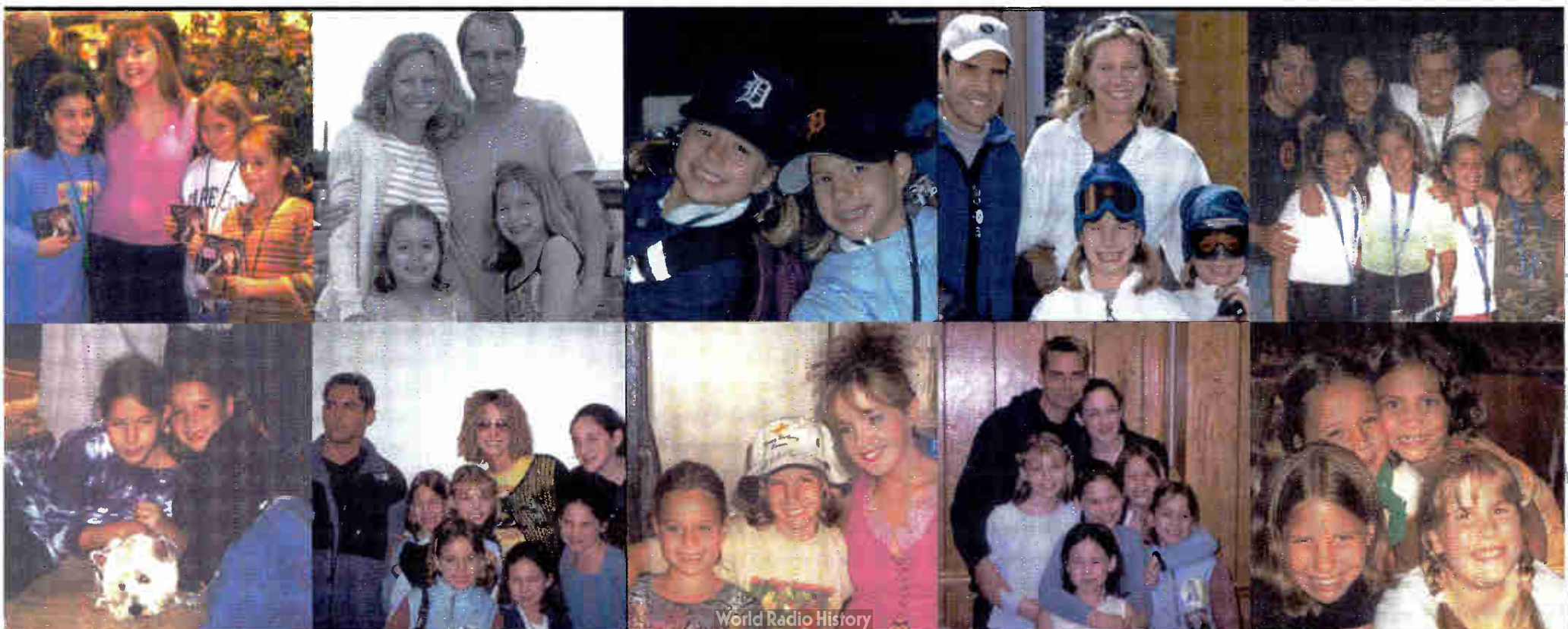
20 Year Retrospective

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

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

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

Jeff McClusky & Associates



BY ANNE SHERBER

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

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

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

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

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

FIRST STEPS

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

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

DVD Makes Strides In Home Fitness



gaining a retail foothold.

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

Like most DVDs, some exercise product will include bonus features. On Austin's *Power Yoga Plus*, a feature called "pick a pose"

allows users to get a closeup view of the various positions. A list of healthy recipes from Austin's kitchen is also included.

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

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

EXERCISING NEW OPTIONS

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

Anchor Bay senior brand manager Michelle Rygiel stresses that the company isn't skimping on quality: "In most cases, you are getting two workouts on each disc, and we've included an 'instructor cuing only' feature," which allows viewers to mute the music on the disc and still hear the instructor speaking. "We've tried to keep fitness DVDs affordable by concentrating on the features that add real function."

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

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

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

Smith, who has been a leader in the category for more than 20 years, will release her second DVD title, *Moving Through Menopause*, Dec. 4 through Sony Music Video. A price point hasn't been determined, but it will not exceed \$20, according to a Sony representative. The program combines a full workout and interviews with doctors and a nutritionist. Bonus features include a list of questions for women to ask their doctors, recipes, and articles about nutrition. Four of Smith's catalog titles will also be available on DVD in October.

Picture This™



by Eileen Fitzpatrick

GET 'EM WHILE THEY'RE HOT: Amazon.com director of merchandising for music and video **Bill Carr** has an idea for selling more DVD-Videos: Allow consumers to pre-order a movie while it's still in theaters.

The Web retailer pre-sells nearly every DVD title when its street date is announced, which usually happens about eight to 12 weeks ahead of time. When the title is released, consumers receive an e-mail from Amazon letting them know their purchase is on the way.



"Pre-ordering titles is a huge part of our business," Carr says, "and when we're able to start it closer to the theatrical release date, we get more orders."

Carr's theory is that an immediate pre-order ability will make DVDs more of an impulse buy. After seeing a movie, many consumers often decide right then and there that they will purchase it on DVD. If they could go to Amazon and pre-order it, he adds, the sale is guaranteed.

Carr has a point. Consumers are more likely to act on something they like right away rather than three or four months later, when the DVD street date is announced. By then, they might have forgotten how much they liked the movie, jeopardizing the sale.

But the theory isn't catching on with studios, Carr says. They fear such a sales strategy would harm theatrical box office.

That thinking is shortsighted. First of all, most fans have already seen the movie in theaters before buying it on DVD. For a consumer who likes a film, the DVD is an instant collectible, and its bonus features are the icing on the cake.

Furthermore, it's no secret that the video will probably be out in three or four months after it first appears in theaters. The idea that consumers won't go to the theater and instead will wait for the disc doesn't hold water. If the movie is good, they'll do both.

If studios think pre-selling the DVD while the movie's still in theaters will hurt box office, they should take a look at the numbers on *Traf-fic*. The USA Films title, which is still playing in theaters, has grossed \$124 million at the box office.

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

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

Running throughout October, consumers (21 and older, of course) who purchase a 12-pack, 24-pack, or 30-pack of Miller Lite, Miller Genuine Draft, or Miller Genuine Draft Light will receive a coupon good for \$2 off the purchase of an MGM DVD. The coupon is located on the beer packs and can be redeemed instantly at video stores. Consumers can choose from more than 66 titles, including *The Silence of the Lambs*, *Stigmata*, and *Carrie*.

Miller expects to place the promotion in some 40,000 retail locations, ranging from supermarkets, convenience stores, and mass merchants to drugstores and liquor stores.

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

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

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

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

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

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



We Are the Champions. Los Angeles Lakers past and present gathered July 18 at Moomba in Los Angeles to get a look at the team's *Official 2001 NBA Championship Video* (distributed by USA Home Entertainment), which tells the story of the Lakers' powerful victory over the Philadelphia 76ers. Pictured standing, from left, are Laker guard Derek Fisher, USA Films chairman Scott Greenstein, USA Home Entertainment president Joe Amodei, Laker guard Bryan Shaw, and NBA director and group manager of entertainment and player marketing Charlie Rosenzweig. Seated, from left, are former Lakers Devean George and Robert Horry.

AUGUST 18 2001

Billboard[®] Top VHS Sales[™]

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS. ON CHIT	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 2 Weeks At Number 1				
1	2		THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
2	3	7	COYOTE UGLY Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
3	2	5	BRING IT ON Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
4	4	14	THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment 21538	Animated	2000	G	26.99
5	6	29	DR. DOLITTLE FoxVideo 2762	Eddie Murphy	1998	PG-13	9.98
6	10	5	CHARLIE'S ANGELS Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore	2000	PG-13	19.96
7	11	13	MISS CONGENIALITY Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
8	13	8	ME, MYSELF & IRENE FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98
9	17	10	GONE IN 60 SECONDS Touchstone Home Video/Buena Vista Home Entertainment 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
10	RE-ENTRY		THE WEDDING SINGER New Line Home Video/Warner Home Video 4702	Adam Sandler Drew Barrymore	1997	PG-13	9.94
11	RE-ENTRY		AUSTIN POWERS: THE SPY WHO SHAGGED ME New Line Home Video/Warner Home Video 4754	Michael Meyers Heather Graham	1999	PG-13	9.94
12	RE-ENTRY		THE MASK New Line Home Video/Turner Home Entertainment 4011	Jim Carrey	1994	PG-13	9.94
13	15	8	THE ORIGINAL KINGS OF COMEDY Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95
14	12	23	THE LOST WORLD: JURASSIC PARK Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
15	16	10	STEPMOM Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95
16	NEW		THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY Anchor Bay Entertainment 1253	Animated	2001	NR	14.98
17	NEW		LETHAL WEAPON (DIRECTOR'S CUT) Warner Home Video 16289	Mel Gibson Danny Glover	1987	R	9.94
18	NEW		LETHAL WEAPON 3 (DIRECTOR'S CUT) Warner Home Video 16291	Mel Gibson Danny Glover	1992	R	9.94
19	NEW		LETHAL WEAPON 2 (DIRECTOR'S CUT) Warner Home Video 16290	Mel Gibson Danny Glover	1989	R	9.94
20	7	2	DRAGONBALL Z: WORLD TOURNAMENT-BLACKOUT (EDITED) FUNimation 292	Animated	2001	NR	14.95
21	NEW		MONEY TALKS New Line Home Video/Warner Home Video 4608	Chris Tucker Charlie Sheen	1997	R	9.94
22	18	6	DISNEY'S THE KID Walt Disney Home Video/Buena Vista Home Entertainment 23057	Bruce Willis	2000	PG	19.99
23	19	8	THE QUEENS OF COMEDY Paramount Home Video 860483	Miss Laura Hayes Adele Givens	2000	R	14.95
24	27	22	LOVE & BASKETBALL New Line Home Video/Warner Home Video 5063	Omar Epps Sanaa Lathan	2000	PG-13	14.95
25	26	42	BIG DADDY Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95
26	21	44	ERIN BROCKOVICH Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
27	28	31	INDEPENDENCE DAY FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	9.98
28	9	2	DRAGONBALL Z: WORLD TOURNAMENT-DRAW (EDITED) FUNimation 290	Animated	2001	NR	14.95
29	20	9	STEPHEN KING'S IT Warner Home Video 3293	Richard Thomas John Ritter	1990	NR	24.95
30	NEW		8 SECONDS New Line Home Video/Columbia TriStar Home Video 4275	Luke Perry Stephen Baldwin	1994	PG-13	9.94
31	14	4	SHIRLEY TEMPLE GIFT SET FoxVideo 2000342	Shirley Temple	2001	NR	39.98
32	22	73	JURASSIC PARK ◊ Universal Studios Home Video 86499	Sam Neill Laura Dern	1993	PG-13	9.98
33	24	17	BIG MOMMA'S HOUSE FoxVideo 2001291	Martin Lawrence	2000	PG-13	14.98
34	RE-ENTRY		AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY New Line Home Video/Warner Home Video 4577	Michael Meyers Elizabeth Hurley	1997	PG-13	9.94
35	23	18	102 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
36	NEW		KISS THE GIRLS Paramount Home Video 331883	Morgan Freeman Ashley Judd	1997	R	9.95
37	30	25	THE GREEN MILE: THE COLLECTORS EDITION Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
38	RE-ENTRY		MAVERICK Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	9.94
39	31	8	THE CELL New Line Home Video/Warner Home Video 5185	Jennifer Lopez	2000	R	14.95
40	RE-ENTRY		RUSH HOUR New Line Home Video/Warner Home Video 4687	Jackie Chan Chris Tucker	1998	R	14.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

AUGUST 18 2001 Billboard[®] Top DVD Sales[™]

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS. ON CHIT	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1 2 Weeks At Number 1			
1	1	2	The Family Man Universal Studios Home Video 20941	Nicolas Cage	PG-13	26.98
2	NEW		Valentine Warner Home Video 21187	David Boreanaz Denise Richards	R	19.98
3	NEW		Akira (Special Edition) Pioneer Entertainment 11537	Animated	NR	39.98
4	7	4	Snatch Columbia TriStar Home Video 6253	Benicio Del Toro Brad Pitt	R	27.96
5	3	5	Unbreakable Touchstone Home Video/Buena Vista Home Entertainment 21656	Bruce Willis Samuel L. Jackson	PG-13	29.99
6	2	2	Double Take Touchstone Home Video/Buena Vista Home Entertainment 22928	Eddie Griffin Orlando Jones	PG-13	29.99
7	4	3	Thirteen Days New Line Home Video/Warner Home Video 5202	Kevin Costner	PG-13	26.98
8	NEW		Sweet November Warner Home Video 18997	Keanu Reeves Charlize Theron	PG-13	24.98
9	8	8	Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 05900	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
10	5	4	The Wedding Planner Columbia TriStar Home Video 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95
11	6	7	Cast Away FoxVideo 2001790	Tom Hanks Helen Hunt	PG	29.98
12	9	3	Down To Earth Paramount Home Video 337784	Chris Rock	PG-13	29.99
13	11	6	Save The Last Dance Paramount Home Video 334554	Julia Stiles	PG-13	29.99
14	12	7	O Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13	29.99
15	14	9	Traffic USA Home Entertainment 60181	Michael Douglas Benicio Del Toro	R	26.98
16	10	2	The Book Of Pooh: Stories From The Heart Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	G	29.99
17	21	25	Rush Hour New Line Home Video/Warner Home Video 4717	Jackie Chan Chris Tucker	PG-13	19.98
18	NEW		Akira Pioneer Entertainment 11538	Animated	NR	24.98
19	17	5	Dude, Where's My Car? FoxVideo 2001735	Ashton Kutcher Seann William Scott	PG-13	26.98
20	13	2	Sugar & Spice New Line Home Video/Warner Home Video 5298	James Marsden Marley Shelton	PG-13	24.98
21	19	4	Dracula 2000 Dimension Home Video/Buena Vista Home Entertainment 21678	Jonny Lee Miller Omar Epps	R	29.99
22	16	5	Jurassic Park/The Lost World (Pan & Scan) Universal Studios Home Video 21113	Sam Neill Laura Dern	PG-13	53.98
23	23	95	The Matrix Warner Home Video 17737	Keanu Reeves Laurence Fishburne	R	24.98
24	22	36	Gladiator DreamWorks Home Entertainment 86386	Russell Crowe	R	29.98
25	15	2	Saving Silverman Columbia TriStar Home Video 07066	Jason Biggs Steve Zahn	R	24.95

AUGUST 18 2001 Billboard[®] Top Video Rentals[™]

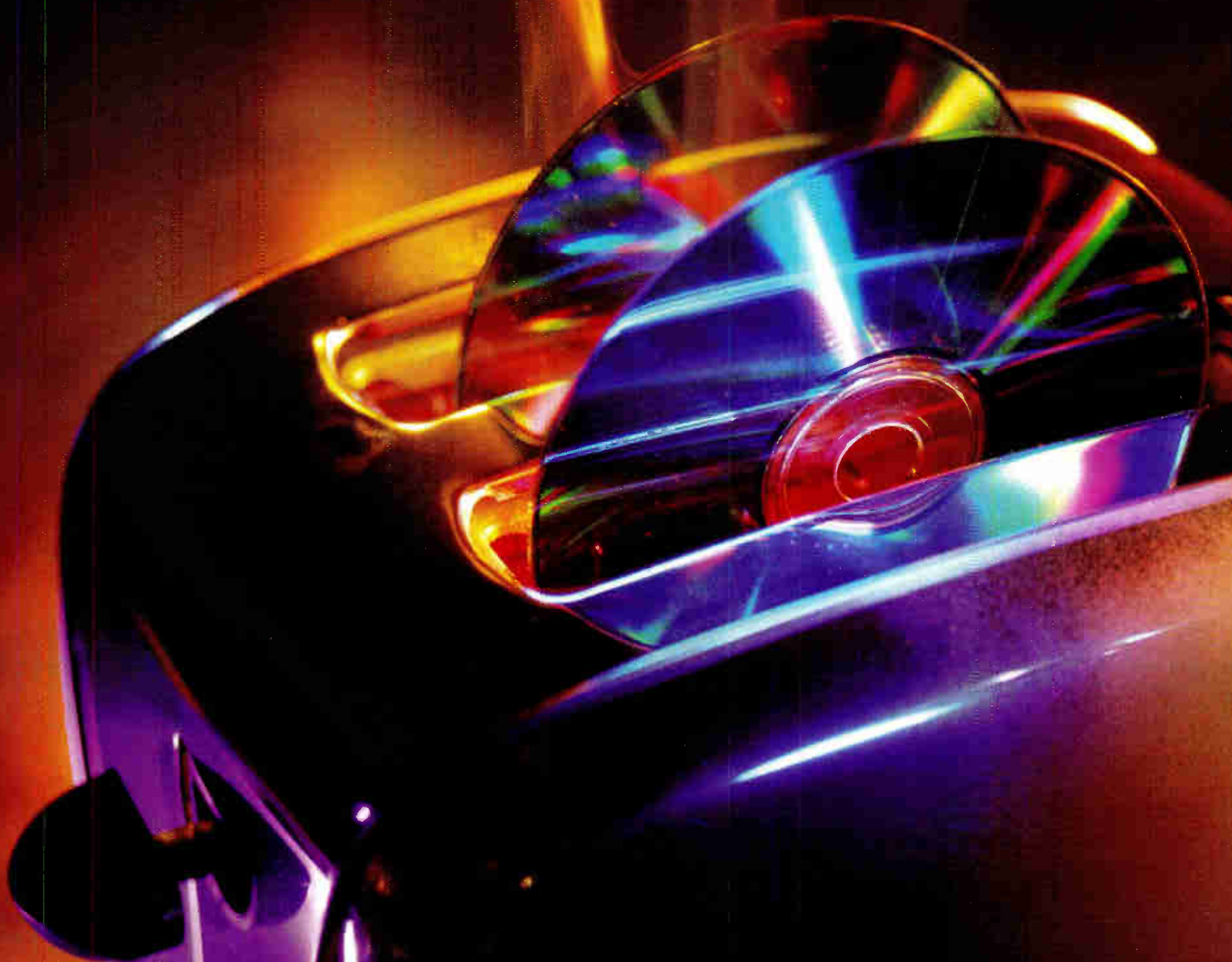
Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WKS. ON CHIT	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1 2 Weeks At Number 1		
1	1	2	The Family Man Universal Studios Home Video 86035	Nicolas Cage	PG-13
2	NEW		Sweet November Warner Home Video 18997	Keanu Reeves Charlize Theron	PG-13
3	2	3	Down To Earth Paramount Home Video 337783	Chris Rock	PG
4	3	4	The Wedding Planner Columbia TriStar Home Video 05718	Jennifer Lopez Matthew McConaughey	PG-13
5	4	2	Double Take Touchstone Home Video/Buena Vista Home Entertainment 61568	Eddie Griffin Orlando Jones	PG-13
6	6	5	Unbreakable Touchstone Home Video/Buena Vista Home Entertainment 42930	Bruce Willis Samuel L. Jackson	PG-13
7	5	2	Saving Silverman Columbia TriStar Home Video 06790	Jason Biggs Steve Zahn	PG-13
8	8	7	Cast Away FoxVideo 2001751	Tom Hanks Helen Hunt	PG
9	9	5	Save The Last Dance Paramount Home Video 334553	Julia Stiles	PG-13
10	NEW		Valentine Warner Home Video 21187	David Boreanaz Denise Richards	R
11	10	2	The Gift Paramount Home Video 328953	Cate Blanchett	R
12	7	3	Thirteen Days New Line Home Video/Warner Home Video 5200	Kevin Costner	PG-13
13	11	9	Traffic USA Home Entertainment 601813	Michael Douglas Benicio Del Toro	R
14	12	2	Sugar & Spice New Line Home Video/Warner Home Video 35298	James Marsden Marley Shelton	PG-13
15	14	7	O Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13
16	15	12	What Women Want Paramount Home Video 338393	Mel Gibson Helen Hunt	PG-13
17	16	6	Proof Of Life Warner Home Video 19045	Meg Ryan Russell Crowe	R
18	13	4	Snatch Columbia TriStar Home Video 06366	Benicio Del Toro Brad Pitt	R
19	17	5	Dude, Where's My Car? FoxVideo 2001758	Ashton Kutcher Seann William Scott	PG-13
20	18	6	The Pledge Warner Home Video 19053	Jack Nicholson	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

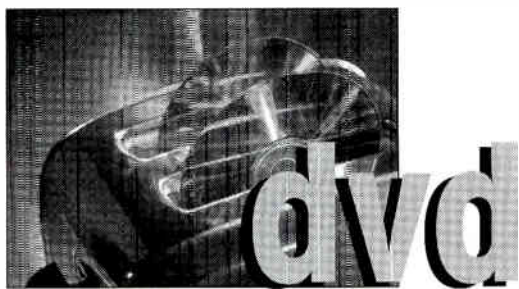
DVDP

THE BILLBOARD SPOTLIGHT



HEATING UP!

World Radio History



Building A Better DVD

Special Features And Surprise Extras Add Excitement To The Format

By **BRYAN REESMAN**

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

One could easily dive into a chicken-or-the-egg debate about which came first, special features or the demand for them. But by now, the DVD-buying public simply expects them.

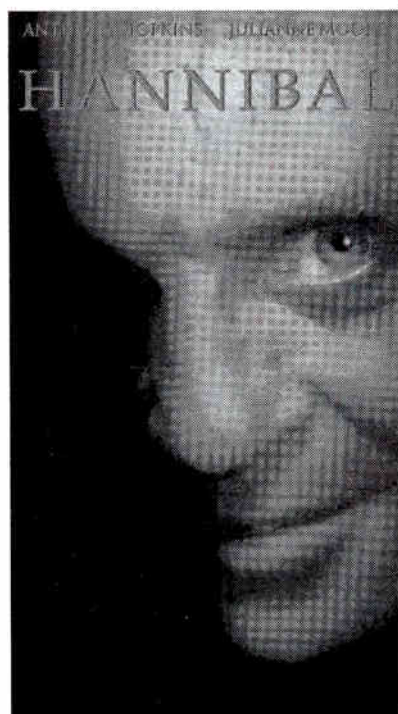
"I'll tell you what we have found from research and experience," remarks Lewis La Grone, executive director, marketing, sell-through for MGM Home Entertainment. "The consumer wants special features that complement rather than com-

pete with their experience of the film. So what we put on DVDs, we try to make within the tone of the film. We want the special features to shed insight into the film itself."

VALUABLE INSIGHT

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

"*Fight Club* was a film that polarized opinions across the board," remarks Peter Staddon, senior VP of marketing for Fox Home Entertainment. "People loved it, people hated it, people didn't understand it. I think it was [Roger] Ebert who said that he hated the film but he loved the DVD. We used the special features on the DVD as a way of getting deeper into the story and



showing people what the film was trying to do and how it was trying to do it." Staddon credits the participation of director David Fincher

as a key to the success of that title.

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

"When we do production now, we're actually talking, at a script stage, about what else we can do—whether it's a deleted scene

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

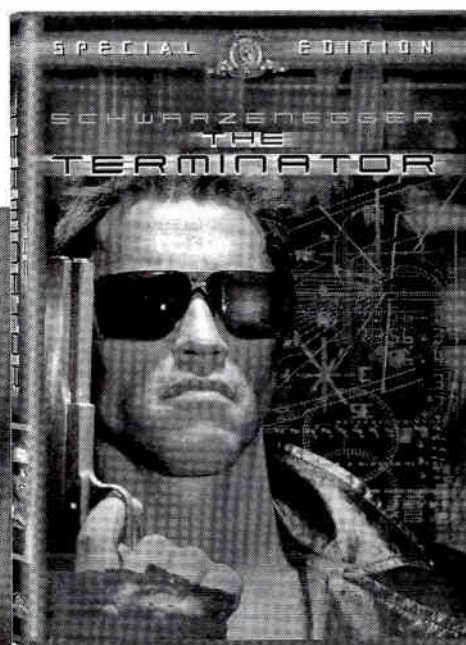
Special features on DVDs vary radically from title to title and studio to studio. While documentaries, deleted scenes, trailers, commentaries and even DVD-ROMS are becoming standard extras for many companies, others are trying to push the format further.

BEYOND THE BASICS

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

New Line Home Entertainment has developed a whole new series, called Infinifilm, with pop-up features. When a consumer watches a movie in Infinifilm mode, pop-up windows offer links to sections of special features on the DVD. Thus, if someone wants to watch an excerpt of a documentary on the Cuban Missile Crisis pertaining to a

Continued on page 78



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

Given the proliferation of DVDs in

TOPS SO FAR

The chart recaps in this DVD Spotlight offer a preview of how the DVD categories are shaping up for the 2001 Year In Video issue. The recaps are year-to-date, from the Dec. 2, 2000, issue—the beginning of the chart year—through the July 21 issue, based on point-of-sale data compiled by VideoScan. Titles accumulate points based on units sold for each week they appear on the chart.

The recaps were compiled by Anthony Colombo with assistance from video chart manager Marc Zubatkin.

Top DVD Sales Titles

Pos. TITLE—Label—Distributing Label

1. GLADIATOR—DreamWorks Home Entertainment
2. X-MEN—FoxVideo
3. CROUCHING TIGER, HIDDEN DRAGON—Columbia TriStar Home Video
4. GONE IN 60 SECONDS—Touchstone Home Video/Buena Vista Home Entertainment
5. CAST AWAY—FoxVideo
6. TRAFFIC—USA Home Entertainment
7. MEET THE PARENTS—Universal Studios Home Video
8. THE PERFECT STORM—Warner Home Video
9. THE PATRIOT—Columbia TriStar Home Video
10. SCARY MOVIE—Dimension Home Video/Buena Vista Home Entertainment
11. THE MATRIX—Warner Home Video
12. MISSION: IMPOSSIBLE 2—Paramount Home Video
13. CHARLIE'S ANGELS: SPECIAL EDITION—Columbia TriStar Home Video



Gladiator

14. REMEMBER THE TITANS—Walt Disney Home Video/Buena Vista Home Entertainment
15. MISS CONGENIALITY—Warner Home Video
16. VERTICAL LIMIT—Columbia TriStar Home Video
17. DINOSAUR—Walt Disney Home Video/Buena Vista Home Entertainment
18. WHAT LIES BENEATH—DreamWorks Home Entertainment
19. WHAT WOMEN WANT—Paramount Home Video

20. THE EMPEROR'S NEW GROOVE—Walt Disney Home Video/Buena Vista Home Entertainment
21. ROAD TRIP—DreamWorks Home Entertainment
22. THE CELL—New Line Home Video/Warner Home Video
23. COYOTE UGLY—Touchstone Home Video/Buena Vista Home Entertainment
24. MEN OF HONOR—FoxVideo
25. HOLLOW MAN—Columbia TriStar Home Video



Top DVD Sales Labels

Pos. LABEL (No. of Charted Titles)

1. DREAMWORKS HOME ENTERTAINMENT (10)



Buena Vista Home Video

Top DVD Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

1. BUENA VISTA HOME ENTERTAINMENT (25)
2. WARNER HOME VIDEO (34)
3. DREAMWORKS HOME ENTERTAINMENT (10)
4. COLUMBIA TRISTAR HOME VIDEO (22)
5. FOXVIDEO (17)

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– Marcus Erico, E! Online

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– Brian Ludovico, DVDSHRINE.COM

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NAAD: October 9, 2001

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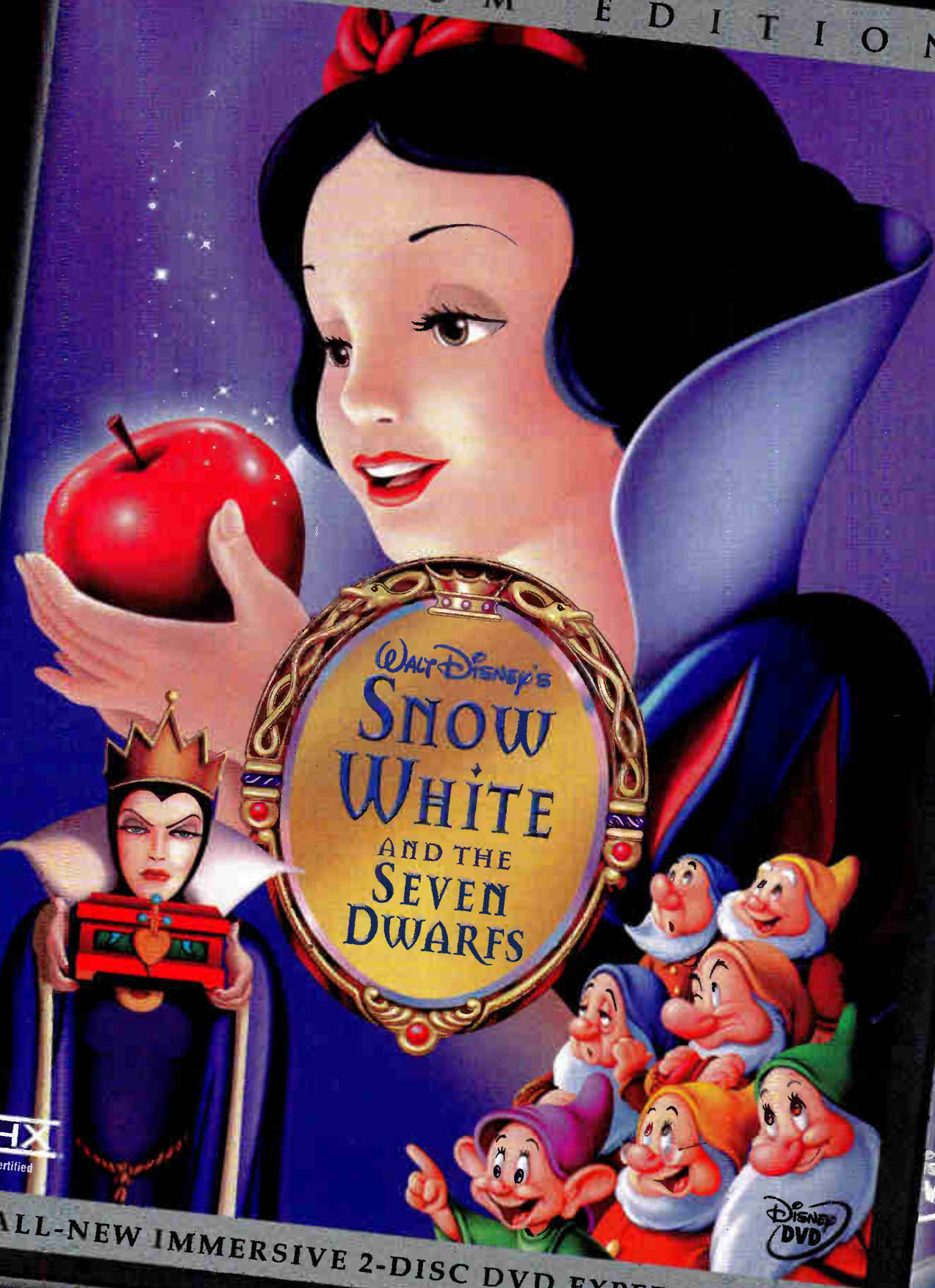
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DVD MAP



Music To DVD Viewers' Ears

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

BY DEBBIE GALANTE BLOCK

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

DVD music-video shipments rose 35.2% from 1999 to 2000, while shipments of its VHS counterparts dropped 8%, according to Recording Industry Association of Ameri-

ca statistics. DVD music-video growth from 1998 to 1999 was 405%. With the exception of the very early days of MTV, when the concept was new, reception of music video on VHS has been lukewarm. Why has DVD sparked so much interest? Better audio quality? Better picture? Random access? Special features? All of the above, according to label executives.

WHAT'S SELLING

Music videos on DVD reportedly outsold VHS in fourth quarter 2000. Classic-rock titles have been the dominant seller, with titles from Fleetwood Mac, the Eagles and James Taylor leading the pack. However, "In the last 18 months, we've seen a big difference in teen DVD sales versus classic rock. Teens are gaining. Hip-hop/rap, which had never charted, is doing so now," says Mindy Pickard, VP, music programming, BMG Entertainment. Playing a part in the gain of teenage momentum is thought

to be the new video-game platforms, which began with the introduction of the PlayStation 2 late last year. Microsoft's Xbox, expected to debut this fall, also plays DVDs. In many cases, the game consoles are a family's first experience with DVD.

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

Danny Bennett, son and manager of Tony Bennett, as well as the executive producer of the *Live by Request* series told Billboard that DVD is an open slate, which creates a lot of excitement for artists. "Artists have struggled for years in the studio to capture 'the live moment.' Now, we can offer the 5.1 mixes people have been hearing in the theaters since *Star Wars*, but were rarely able to experience

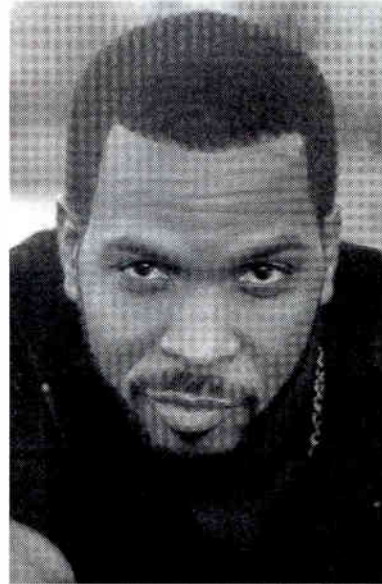
in the audio world," he says. Other artists with titles to be released in this series include Johnny Mathis and k.d. lang, as well as Earth, Wind & Fire.

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

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

to experience their music. They have sought out DVD," says Bruce Resnikoff, president, Universal Music Enterprises. Label executives also see this phenomenon as an opportunity to release catalog product in a new way.

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



Luke Campbell



Dean Martin

tom for everything that is on DVD. It's a great enhancement to music product," says Mort Viner, Martin's agent and executor of the Dean Martin family trust.

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

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

Continued on page 78



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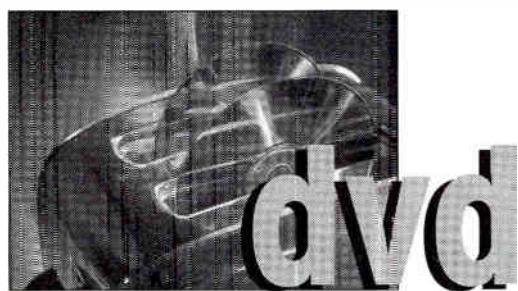
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Kids' Stuff

Will The DVD Market Replicate The Success Of VHS?

By EILEEN FITZPATRICK

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

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

GETTING A FOOHOLD

"Right now, DVD is not a very big part of our business," says Lyric Studios VP of sales and marketing Debby Ries. "We are getting shelf

space at retail, but not too much."

Since 1999, Lyric, now a subsidiary of HIT Entertainment and distributor of the evergreen Barney series, has released six DVD titles from the Barney-branded line. Next year, it will begin releasing DVD from its new *Bob the Builder* series. Ries says the company can sell about 40,000 units of new titles, and catalog titles sell in the 5,000-

and not to set impossible sales goals. "We don't have million-unit sales goals for our kids titles," she says. "Our goal is to get our foot in the door at retail and get premium placement."

Retailers such as Blockbuster Video and kids specialist Zany Brainy don't carry children's titles beyond feature films, and other dealers only give it limited shelf space. "We're not buying a lot, because the sales haven't been there," says Hastings Book, Music, and Video sell-through video buyer Jeremiah Wehler. "I think it will be one of the last categories to catch up with the rest of DVD. For kids stuff, VHS will still be the dominant format for the next couple of years."

unit range. "We've released enough product to maintain and hold retail space," she says.

Warner Home Video VP of family entertainment marketing Ewa Martinoff agrees that, at retail, the goal is to establish the category

But Warner, and others, are starting to get the ball rolling. On Aug. 28, Warner will release *Teletubbies Baby Animals* on DVD, marking the debut of the series on the format. The title is priced at \$19.98. Last March, Warner released *Our Lips*

DVD Releases for Children's Product
 1997 - 2001*

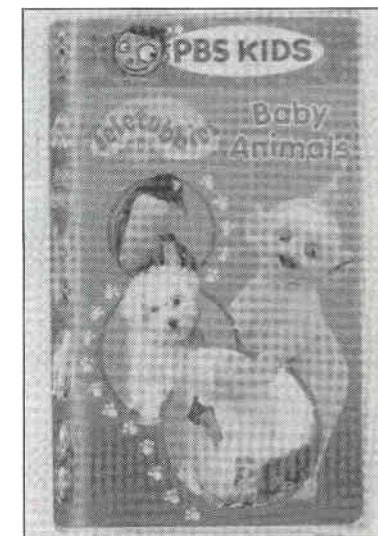
Children's Category	1997	1998	1999	2000	2001*	Total
Animated Feature Film		4	30	39	15	88
Cartoon Collections			1	6	3	10
Children	2	2	4	14	11	33
Children - Animated Story	7	2	30	31	10	80
Children - TV Show		1	2	5	4	12
Family - Television					6	6
Feature Film	11	6	20	23	11	60
Short Subjects				4	9	13
Combined	20	15	87	122	69	302

Are Sealed from the Mary-Kate and Ashley Olsen franchise library. The title wasn't released day-and-date with the VHS release, but Martinoff says the company was "happy with its DVD's sales performance" and expects the next Olsen twins video release to have a DVD version, as well.

Buena Vista Home Video, which greatly drove the children's non-theatrical market for VHS, is also cautious about the kids market. The category should get a big boost with the company's release of a collector's edition *Snow White and the Seven Dwarfs* Oct. 9.

THE MORE THE MERRIER

The anticipated player penetration to 30 million households by the end of the year will also expand the market for kids DVD, says Buena Vista president Robert Chapek. "As the proliferation of players grows, the widespread release of titles in multiple formats is one way to gain shelf space," he



says. "We're definitely juicing up our non-theatrical releases." On July 17, the company released *The Book of Pooh: Stories From the Heart*, which was the subject of a happy-meal promotion at McDonald's.

Warner's Martinoff agrees that increased player penetration will push the format's appeal beyond its primarily male audience. "With 28 million to 30 million households expected to have DVD players this year, there will be broader awareness and a lot more female interest," she says.

Lyric's Ries agrees. "The bottom line is the adoption rate, and it's so much faster than from audiocassette to CD," she says. "Once someone gets a player, they don't want to see a VHS tape again."

With an onslaught of new players expected in the market, many industry observers say the kids market will begin catching up, in terms of title releases.

DIC Entertainment will do its part with the first-time DVD of the animated *Madeline's Manners* on Sept. 25, priced at \$14.99. Other fourth-quarter animated titles include *Mummies Alive!* from director Ivan Reitman and *Sabrina the Teenage Witch*.

Continued on page 77

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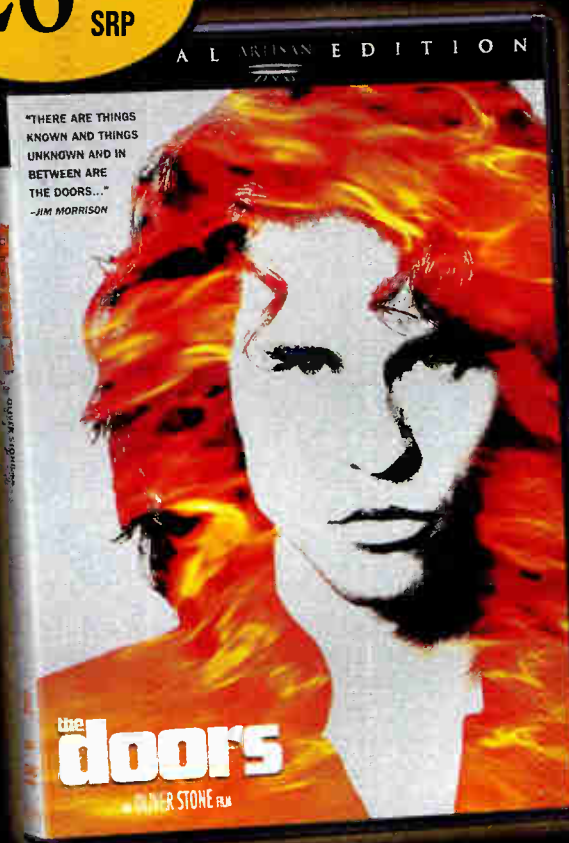
DVD Catalog No. 11581

141 Min./Rated R

\$26.98 SRP



\$26.98
SRP



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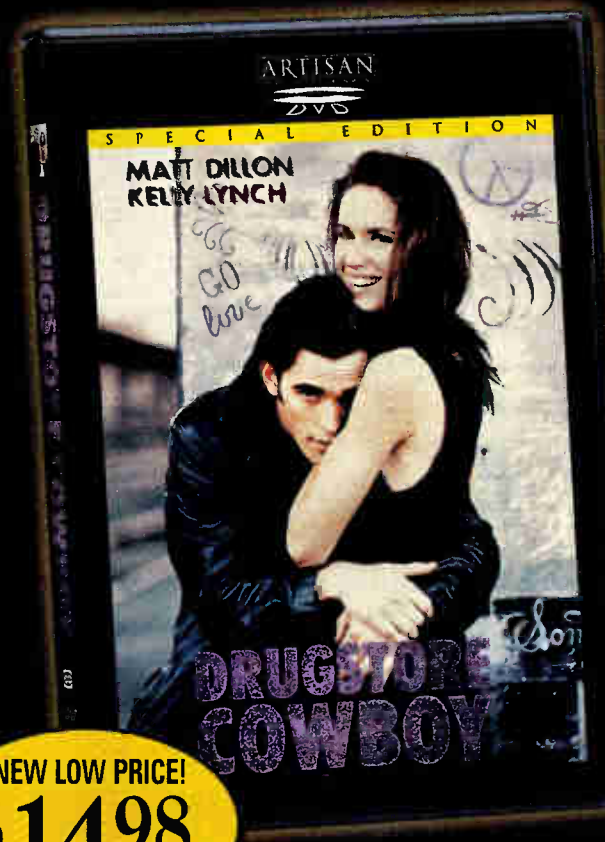
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104 Min./Rated R

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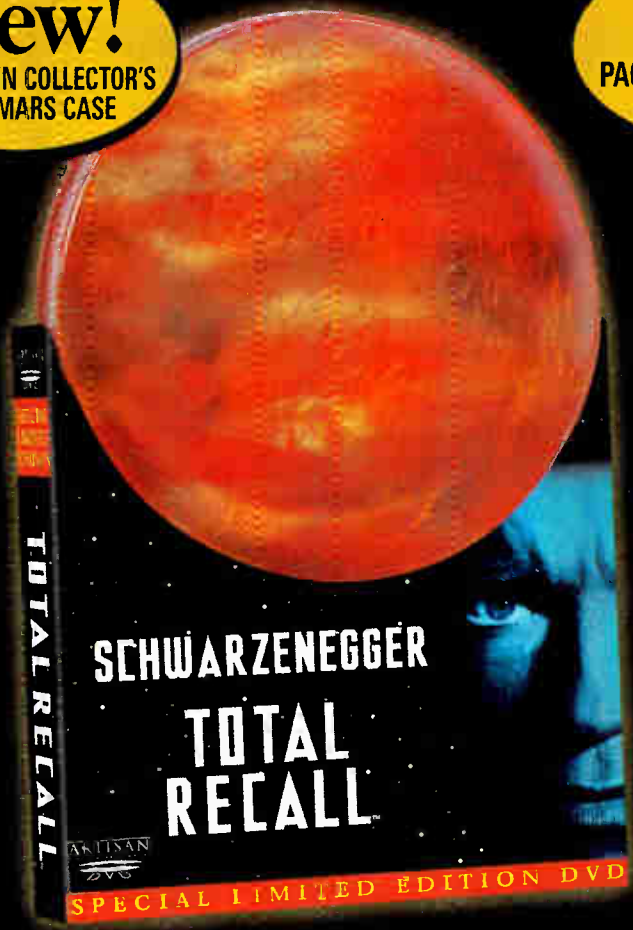
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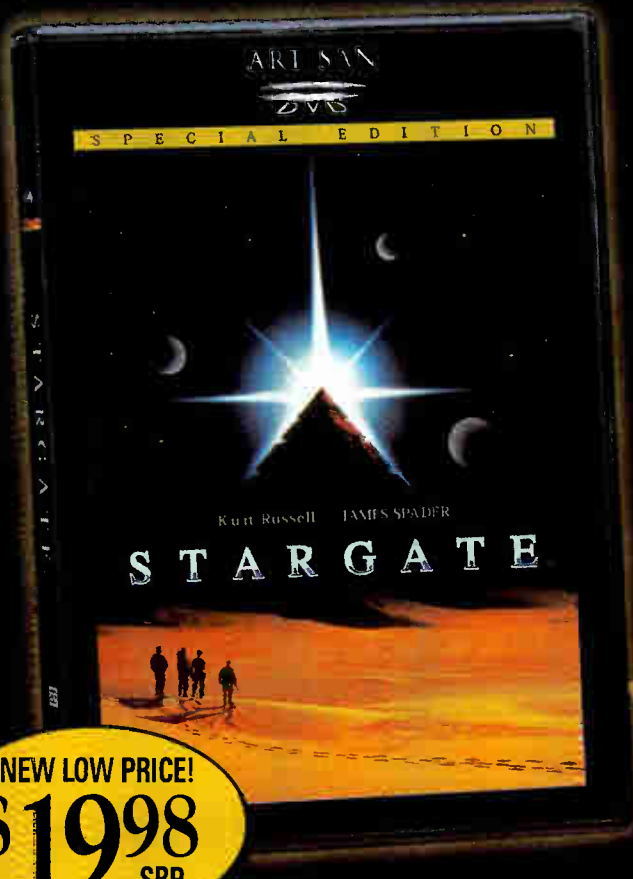
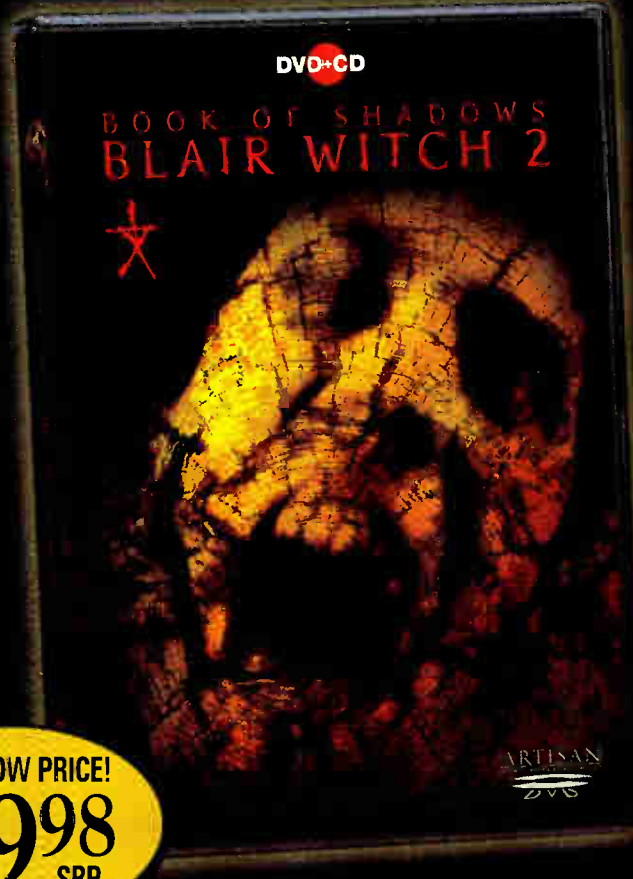
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The Euro DVD

Hardware Base Grows Apace, So Number Of Titles Should Follow

By SAM ANDREWS

LONDON—Booming sales figures for DVD have provided Britain's video industry with a large measure of good cheer at a time when VHS sales figures have fallen and the video-rental side of the business has remained flat.

To date, DVD hardware and software sales in Britain and Europe have been tracking the growth experienced in the U.S. By the end of May, Britain had the second-largest installed base of DVD play-

ers in Europe, at 1.59 million machines, a penetration of 6.6% of the country's 24 million television households. France was Europe's biggest DVD nation, with 1.69 million players installed in its 22.5 million TV households, a penetration rate of 7.5%.

While the business may be growing, one of the major concerns of the home-entertainment corporations operating in the region is that player manufacturers will underes-

timate demand in the all-important upcoming fourth quarter.

SUPPLY AND DEMAND

"The biggest hardware issue we have at the moment in Europe is convincing the Japanese manufacturers that the demand is there; otherwise, we will be out of stock, as we were at Christmas 2000. While the market achieved sales of 3.8 million units, we think that we could have hit over 4 million had the stocks been there," says Ron Sanders, VP Europe for Warner Home Video Europe.

A further complaint voiced by software retailers is that DVD players are something of "a best-kept secret" in the major electronics stores.

"Usually, the players are at the back of the store with no real effort given toward sales," says Garry Blackman, senior product manager for video at Virgin Retail. "Also, the confusion regarding 'recordability' still has not been resolved. This will increase when DVD Audio gains a higher profile."

Warners' research predicts that demand for DVD players will reach around 10 million units in Europe this year, with around 2 million of those in Britain, where the installed base will leap from just over 1 million in 2000 to more than 3 million. The growth will make the U.K. Europe's No. 1 territory, in terms of player ownership.

The jump in hardware ownership



Pearl Harbor

in the U.K. should also see a huge rise in sales in the fourth quarter 2001 and first quarter 2002 from the 16.6 million discs sold in 2000. Latest figures from the British Video Association show that, by the end of May, around 10 million discs had been sold. According to industry estimates, the 2001 total will reach more than 35 million discs, worth around £560 million (\$784 million) at the consumer level. The big releases slated for later this year include *Hannibal*, *Pearl Harbor* and

Bridget Jones's Diary.

How far that value is maintained is an issue that could be affected by a European Commission probe into DVD pricing announced in June. EC Competition Commissioner Mario Monti not only invited submissions on a perceived difference in EU DVD prices compared to those in the U.S. but also said he would investigate the whole system of regional coding. The system, he said, "could be used as a smoke

Continued on page 68

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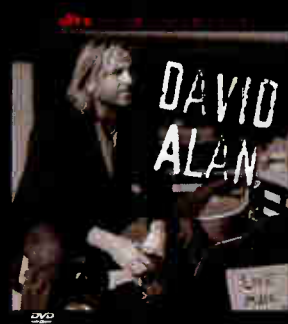
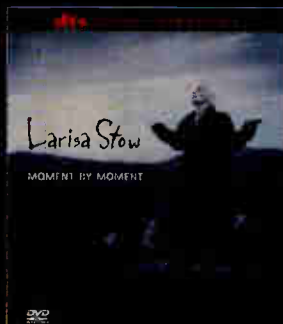
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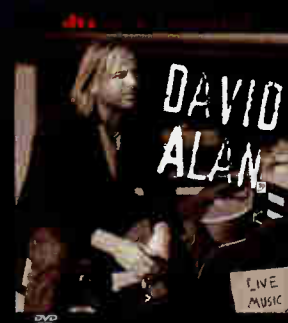
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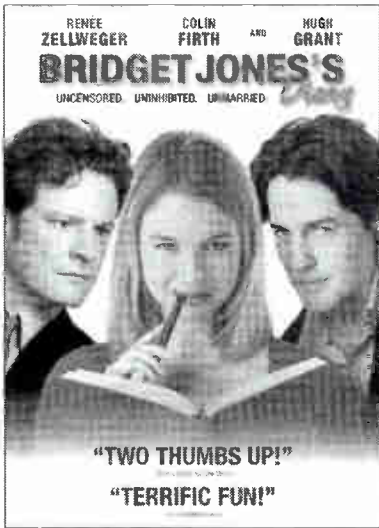
dvd

EURO DVD

Continued from page 66

screen to allow firms to maintain artificially high prices or to deny choice to consumers."

The British Video Association, the trade group that represents U.K. video distributors, was quick to rebut the EU's charges. "DVD Videos are more expensive in the U.K. than in the U.S., but then so is everything; it is a larger market, and there are economies of scale," says director general Lavinia Carey. "U.K.



VAT is higher, the minimum wage is higher, retail space and fuel is more expensive, stores are smaller on average. Look at anything from [athletic shoes] to cars, and they will be cheaper in the U.S."

Blackman adds that the issue of regional coding had "all gone very quiet until the EU investigation," implying that the issue is no longer a burning one now that the range of Region 2 movie discs is much greater than a year ago.

FEATURE PRESENTATIONS

The price-comparison issue may be because film is the predominant DVD genre; it takes around 83% of the market compared to just over 50% on VHS. Blackman is waiting for DVD to signal its full development into a mass-market product by offering the complete range of titles seen on VHS—a format he describes as "not dead yet, but the patient is ailing fast."

"Action films are the big sellers," he says. "Music should perform better than it currently does, because of the sound, track access and the potential for extras. As for special-interest titles, these will come as the format becomes more mass market."

DVD has, however, breathed fresh life into the genre of international cinema. Indie labels Artificial Eye and Metro Tartan have banded

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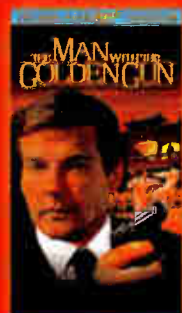
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together to form a new distribution entity called World Cinema, following a decision to close their previous distribution arrangement under the Fox World Cinema label. Headed by Mike Flello, former head of Fox World Cinema, the label will also handle sales for another indie distributor, Optimum Releasing.

On the rental side, DVD has, according to BVA figures, captured just under 10% of the market. The figures are encouraging, given the fact that the rental business is pretty much flat year on year and that many independent retailers have still to support the format fully.

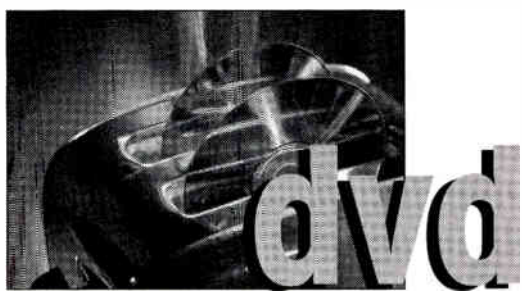
Virgin Retail's Garry Blackman is waiting for DVD to signal its full development into a mass-market product by offering the complete range of titles seen on VHS—a format he describes as “not dead yet, but the patient is ailing fast.”

“Those independents left have been so slow to react to things like DVD, where Blockbuster has embraced it,” says Phil Crace, managing director of U.K. independent video distributor New Millennium. Crace has even begun offering rental dealers a free DVD with every VHS film bought at £29.95 (\$45) to boost sales.

Part of the problem has been the lack of an industry-wide window for DVD rental. Distributors, such as Momentum Pictures, which is owned by Canada's Alliance Atlantis, Fox Pathe and Buena Vista, have introduced rental windows to the applause of retailers. Others argue that it is too soon in the format's life cycle to introduce a window.

Wherever they stand on the rental-window issue, distributors' minds are focused on one key issue in the DVD-rental market: Just how good are the movies?

Distributors rarely put second-string titles onto DVD, a tacit admission that there isn't the level of business out there to justify the extra production costs involved. The effect of this has been to make retailers further hone their overall buying decisions. As Michael Senker of independent chain Vid-Biz comments, “If it is not good enough to put out on DVD, why should my customers rent it on VHS?” ■



The Audio Angle

DVD Audio Gives Quality Sound Its Overdue Respect

By CHRISTOPHER WALSH

The introduction of DVD Video was great news for audio. Prior to DVD, audio was an afterthought, at best, in the world of all things video, from the tiny, cheap mono speaker in early television sets, forward. Frustrating to audio engineers, the near-total lack of attention afforded sound in favor of picture was an unfortunate fact of life.

No more! In the age of DVD, which offers the first true convergence of high-resolution audio and video in a consumer format, audio has finally been given the respect it had long been denied.

This respect is written into the DVD Video specification, which provides 96kHz/24-bit stereo capability—a tremendous leap forward from the 44.1kHz/16-bit compact

disc—and 5.1-channel audio that, despite the necessary “lossy” encoding scheme, is nonetheless a marvelous feature.

Consumers, it has been well-established, have taken to DVD. Estimates of installed DVD players approach 30 million, and ample numbers of DVD titles continue to grow.

IS IT LIVE OR IS IT DVD?

Now, however, DVD Audio has been introduced, allowing consumers, for the first time, a kind of access to the recording studio itself. The format, which makes use of Meridien Lossless Packing (MLP), a “lossless” algorithm developed by equipment manufacturer Meridien, makes sampling rates from 44.1 up to 192kHz available. While the highest sampling rates, 176.4 and 192kHz, limit a DVD Audio to two channels, 96kHz/24-bit audio can be delivered in 5.1 surround, granting an experience greatly surpassing the compromise of the 2-channel, 16-bit/44.1kHz CD.

“In the past, we’ve always made a master tape, if you will,” explains producer John Kellogg of Dolby Laboratories. “The mastering engineer completes the pristine, gorgeous master tape, and from that we’ve always sold music to con-

sumers on some ‘dumbed down’ version, whether it was a cassette, LP or even the compact disc. Everybody understands this is really good and it’s digital, but it’s not the same



as listening to the master. With DVD Audio, whether it’s stereo or 5.1, what we’re doing now is giving the consumer the opportunity to have the master tape. You can literally listen to the master tape at home. That is one of the paramount things that DVD Audio was built on: giving the highest pristine quality.”

After being plagued by delays related to concern over copy protection, DVD Audio was finally launched last autumn, when the

Warner Music Group, along with boutique labels Silverline and Immergent (of the 5.1 Entertainment Group) and SurroundedBy Entertainment began to introduce software. Titles, trickling out at first, are growing monthly, covering various genres and a mix of new and catalog recordings, though the latter is currently in greater evidence.

It is that rich catalog that may ignite the consumers’ appetite for DVD Audio and the sonic superiority contained within. For the millions who bought Fleetwood Mac’s *Rumours* on vinyl, replacing that scratched LP with a compact disc was common. But who wouldn’t appreciate the experience of listening to that classic set from six discrete sources, at 24-bit, 96kHz resolution?

Warner has released it on DVD Audio, remixed by original mix engineer Ken Caillat (now of the 5.1 Entertainment Group). And there is plenty more where that came from. Elliot Scheiner, who recorded Van Morrison’s *Moodance* in 1969, remixed that classic in April of this year.

Another title, Jackson Browne’s *Running on Empty*, revisited for DVD Audio by original engineer Greg Ladanyi, opens an abundance of possibilities enabled by DVD.

Continued on page 72

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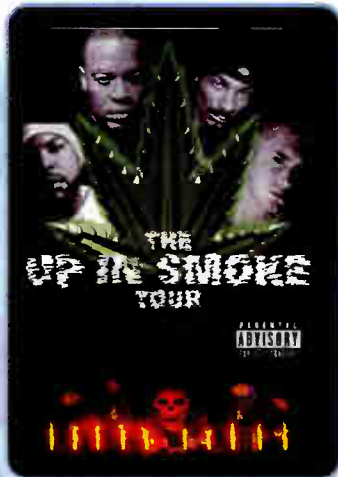
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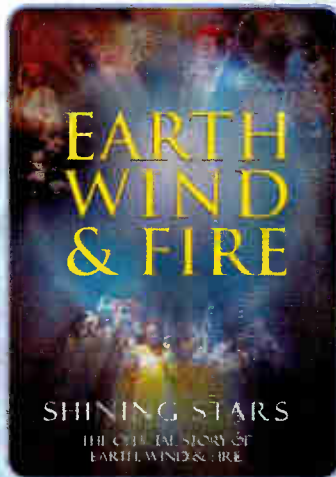
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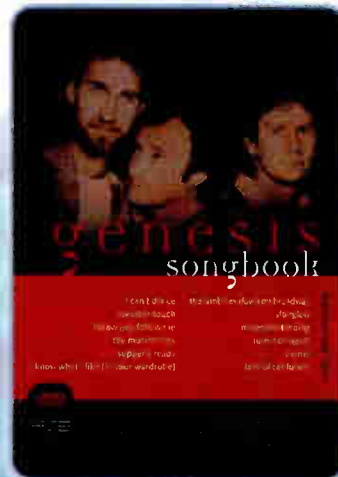
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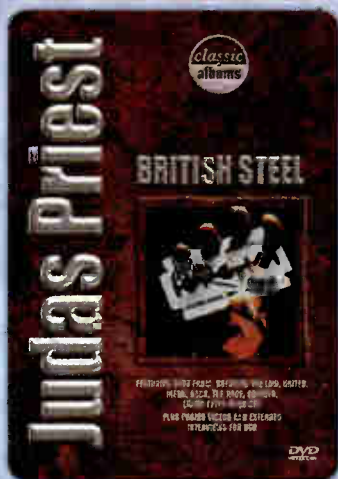
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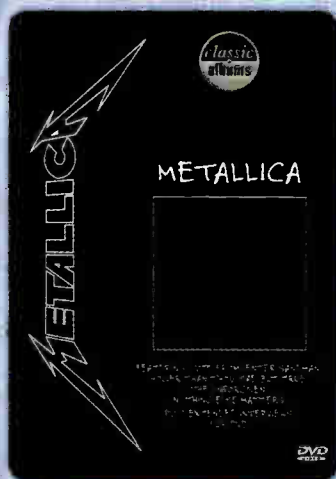
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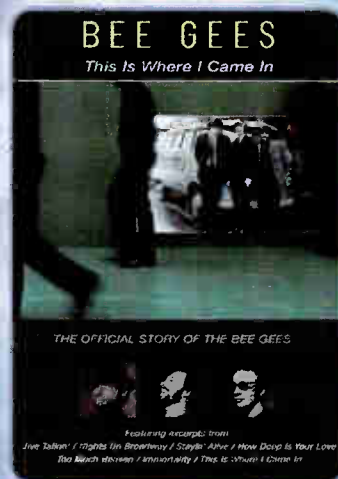
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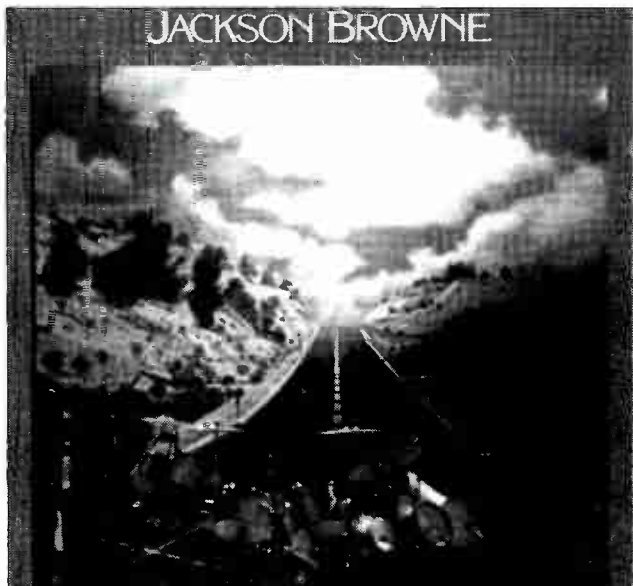
AUDIO ANGLE

Continued from page 70

Recorded in hotel rooms, in a bus and in lounges, as well as on concert stages, the *Running on Empty* DVD Audio promises to bring the listener fully into each diverse setting. "You've never heard anything more stunning in your life," says Rory Kaplan of DTS, a pioneering group in multichannel music with their 5.1 music CDs, and, now, DVD Audio titles. "You're right there in the hotel with these guys. You're right on stage."

The production community is not alone in its enthusiasm. Most artists immediately grasp the potential to more

completely convey their vision to audiences. "When I sat down and heard our first album, it was very emotional," says Mick Jones of Foreigner, whose eponymous debut is now on a DVD Audio packed with

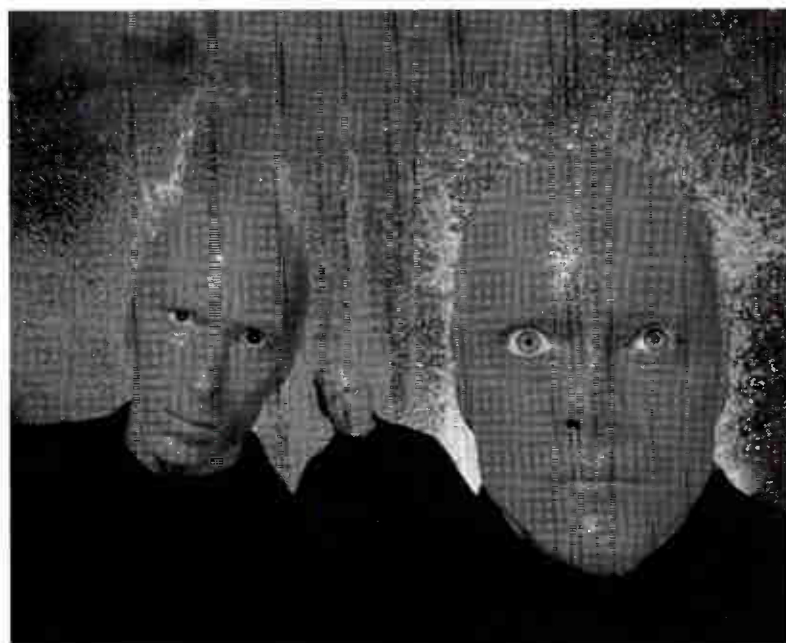


extra features (Foreigner's 4 has also been remixed for the format). "That's when I started to get an idea of what this was all about. Because it does take it to another level. It opens everything up, and it does give you the feeling that you're in the middle of it, like standing in the studio."

The founders of Blue Man Group, the wildly popular theatrical performance that has spread from New York to Boston, Chicago and Las Vegas, were thrilled at the opportunity to mix their unique, percussion-laden music in Surround Sound, bringing an enthusiasm for DVD refreshing in its technical innocence. "It's the standard thing that everyone says, to the point that it gets boring," says Blue Man Group's Chris Wink. "We had just gone through a mix experience [for the CD version of *Audio*] where we were happy with what we had done, but there were definitely some songs where we had made compromises. We did this, and, suddenly, it was 'Just put it over there.' For us, we have too many instruments to fit into a stereo spectrum."

EXPERT EARS

Attention to sonic



Blue Man Group

integrity is critical in the preparation of a DVD. At Capitol Studios in Hollywood, Michael Frondelli says Capitol's popularity for DVD projects is due to ample experience in perfecting the listening environments, as well as storage formats, for which he prefers 2-inch, 8-track analog.

"I did some tests in various formats," says Frondelli. "I simultaneously mixed to 2-inch 8-track and to the Mackie HDR24/96 hard-disk recorder with Apogee PSX-100 converters. The results were staggering. I like what analog does to

audio. It is warm, it is broad, it is clear and open. The audio on the digital was comparable, and we had a backup."

Additionally, Capitol has an alliance with Henniger Media Services, which provides DVD authoring for the recording and mastering facility. "We're able to deliver something that we feel has a stamp of quality on it," says Frondelli. "We're very careful about how we treat audio."

As Kaplan of DTS notes, the installed base of DVD Video players is immense and growing, while

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DVD Audio players, which read the MLP audio stream on a DVD Audio disc, are far fewer in number. "So if you don't have backward compatibility, you're limited in number." To that end, most DVD Audios include Dolby and/or DTS encoding for playback on DVD Video players.

"We've got a lot of people out there who haven't gotten up to the players with the ability to play the master portion," adds Kellogg, "so all we're doing is ensuring that they can hear the mix, and then, as they do their upgrade path, they'll be able to enjoy the master tape."

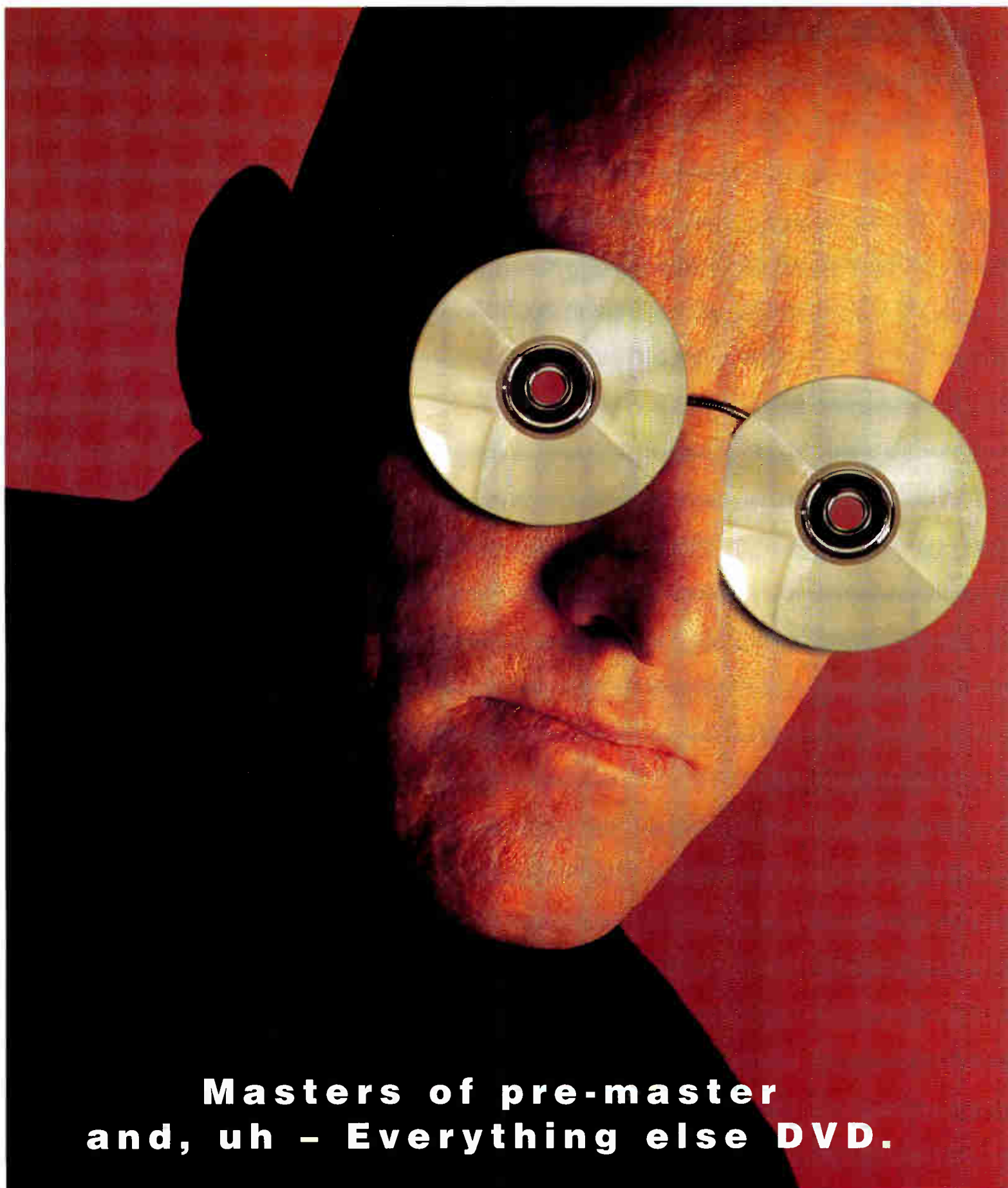
But in terms of fidelity, how high is too high? In other words, at what point does sonic superiority become impractical in the current

"The mastering engineer completes the pristine, gorgeous master tape, and from that we've always sold music to consumers on some 'dumbed down' version, whether it was a cassette, LP or even the compact disc. Everybody understands this is really good and it's digital, but it's not the same as listening to the master. With DVD Audio, whether it's stereo or 5.1, what we're doing now is giving the consumer the opportunity to have the master tape."

**—John Kellogg,
Dolby Laboratories**

marketplace? SurroundedBy Entertainment, a one-year-old company, promises "DVD Audio software of exceptional artistic and technical merit," according to president Jim Mageras. SurroundedBy creates and licenses content specifically and exclusively for the format, with titles including *Bobby Short's Piano* and *Debussy Preludes Book I & II*, featuring Joan Rowland. But, says Mageras, his decision not to include lossy compression schemes on his DVD Audio titles—thus preventing backward compatibility—has hurt sales.

"As soon as retailers realized our discs weren't backward compatible, they totally did a reversal on us," says Mageras. "There's a feeling amongst retail that, for reasons of marketability, these discs have to be made compatible with the existing base of hardware. We're so committed to DVD Audio, and we put so much into our work. Ultimately, we would have to sacrifice or degrade something to make our products backward compatible, and we're not willing to do that. If we're trying to launch what is the most exciting format ever for music, I don't see how that serves us well." ■



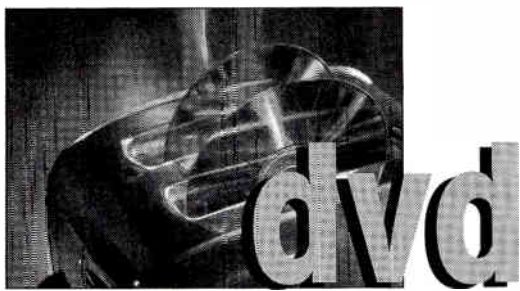
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Coming Attractions

By STEVE TRAIMAN

DVD viewers have another varied assortment of DVD releases and boxed sets to look forward to with this highlight list of titles due in stores from mid-August through October. This brings the total number of titles this year to more than 3,000, for about 11,000 since the March 1997 launch of the format. Additional releases for November and December will appear in the upcoming "Retailers' Holiday Buying Guide" in the Sept. 15 issue.

Major DVD releases already announced for this period include *The Mummy Returns*, *The Godfather Trilogy*, *Snow White and the Seven Dwarfs*, *Star Wars: Episode I The Phantom Menace* and *Dr. Seuss' How the Grinch Stole Christmas*. Expected by year-end are *Shrek*, *Jurassic Park III*, *Tomb Raider* and *Pearl Harbor*.

All information comes from labels/distributors and The DVD Release Report, with dates subject to change (LE: limited edition; SE: special edition; AE: anniversary edition; BX: boxed set).

Acorn

Lexx S2 Vol. 4, The Pallisers Set 3.

A.D.V.

Arc the Lad Vol. 4, Farscape Vol. 6, Nadia: The Secret of the Blue Water, Orphen: Supernatural Powers, Parasite Eve, Sorcerer Hunters Vol. 3.

A&E

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

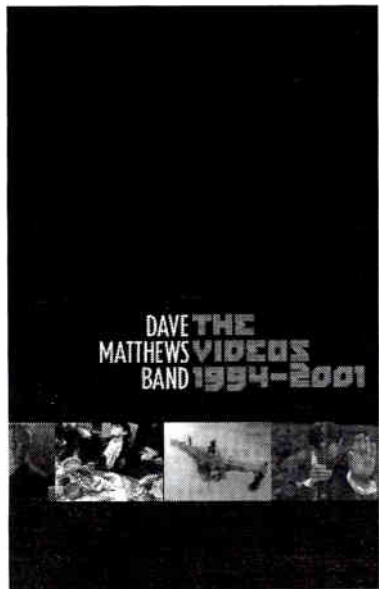
Anchor

Bad Boys; The Beastmaster (LE); Business is Business; Dario Argento: Opera & Suspiria; Dr. Jekyll and Sister Hyde; From the Hip; Heathers (LE); Elvira, Mistress of the Dark; A Girl Named

Katie Tipple; Halloween 4 (LE); Hiding Out; Link; Lust for a Vampire; Maniac (LE); Paul Verhoeven Gift Set; Schlock; Space Camp; Thomas & Friends: Best of Thomas; Vamp; The Watcher in the Woods (LE); The Wicker Man (SE).

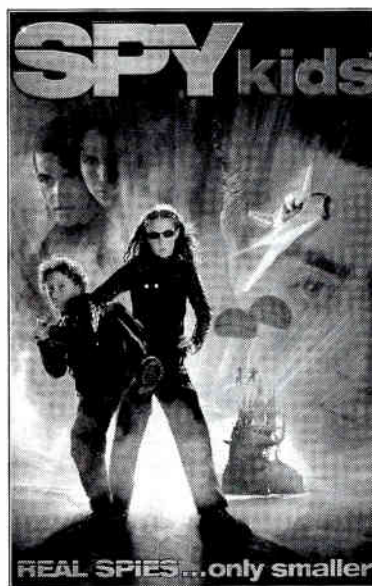
Artisan

Basic Instinct (SE), Blair Witch Promo, Center of the World, Deadly Invasion, Dead Simple, Deep in the Woods, Ginger Snaps, Halloween Promo, Hostage High, Last Warrior, Luck of the Draw, Poison, Replicant, Road Dogz, Shark Promo, Start-up.com, Total Recall (SE), Urban Promo, Wishmaster 3.



BMG (Arista, Jive, RCA, Special Products)

Alabama, Backstreet Boys: Around the World, Brooks & Dunn, Dave Matthews Band: DMB, Iggy Pop, Joe: The Joe Video Collection, Kenny Chesney Greatest Hits, Maggie's Music: A Scottish Christmas, Martina McBride Greatest Hits, My So-Called Life (BX), R. Kelly: TP-2.com, Rounder Records: True Believers, Stephen Sondheim: A Celebration at Carnegie Hall, TLC Greatest Hits, Vertical Horizon.



Buena Vista

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

Columbia TriStar

The Blob (1988), The Bride, Circuitry Man Vol. 1 & 2, Cirque du Soleil: Journey of Man, Crimson Rivers, Dead Sexy, Druids, The Forsaken, From Here to Eternity, Funny Girl, Gandhi (SE), The Greatest, In Cold Blood, Jabberwocky, Jackie Chan Adventures Vol. 1, Joe Dirt, A Knight's Tale, Kramer vs. Kramer, Living it Up, Luzhin Defense, Memento, Monty Python and the Holy Grail, My Best Friend's Wedding (SE), The Next Karate Kid, On the Waterfront, Peep Show, Places in the Heart, Reptilian, Roughnecks II, Safe, Sarah Brightman, Shadow Magic, Tailor of Panama, 13 Ghosts (1960), 3 Ninjas, Three Stooges Vol. 6 & 7, Tomcats, When a Stranger Calls, White River, Wicked, Wish Upon a Star.

Central Park

Demon Beast Invasion Vol. 2, Detonator Orgun, Fencer of Minerva, Garaga, Masquerade, Night of the Galactic Railroad, Patlabor: The Mobile Police Vol. 1, Pink Pong Club, RG Veda, Sunny Gets Blue/Blowback, Teacher's Pet.

DVD International/Naxos

The Australian Outback; Beethoven: Symphony No. 6.; The Complete Aquaria Collection (5); Elgar: Cello Concerto; The Fireplace; Grieg: Peer Gynt; Morning Star Trilogy: The Call, Caught Between Worlds, Dimensional Connections; French Festival; Mahler: Symphony No. 1; Night Music Vol. 2; Oceana; Kennedy; Stacy Keach as Hemingway.

Elite

Drive-In Discs Vol. 3: The Hand/I Bury the Living; That Little Monster.

First Run

Forgive and Forget, Surrender Dorothy.

Fox

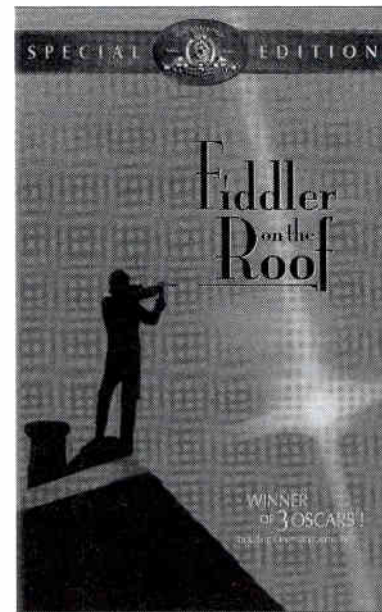
Batman the Movie (AE), Buffy the Vampire Slayer: The Movie, Extreme Limits, The French Connection (BX), The Fury, Kingdom Come, The Legend of Hell House, Momma's Outta Sight, Ping, Planet of the Apes (1968) (BX), Say It Isn't So, Simpson's: Season 1 (3), Someone Like You, Star Wars: Episode I The Phantom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

Golden Books

Frosty the Snowman/Frosty Returns, Holiday Classics Collection (3), Rudolph the Red-Nosed Reindeer, Santa Claus Is Comin' To Town/The Little Drummer Boy, Home Vision/Criterion.

Dreyer BX

Closely Watched Trains, Notorious, Rashomon, The Ruling Class, Shanghai Express, Shop on Main Street, The Vanishing.



Image

Adventures in Wild California; Amphibian Man; Ape; Attack of 50 Ft. Monster Mania; Axe (SE); Careful He Might Hear You; A Cat in the Brain; Charlie Byrd Trio/Live In New Orleans; The Child (SE); Cologne Music: Messiaen, Profokiev/Rautavarr; Coppelia; The Corpse Grinders; Culp Collection 1 and 2; The Doll Squad; Dukes of Dixieland & Friends; Fritz Lang;

Circle of Destiny; The Gambler; Girl in Gold Boots; Hamlet: Broadway; Hansel & Gretel; Helter Skelter Murders; I Spy: Tag You're It; King Lear: Broadway; Kirov Ballet; Kool & the Gang: Live from the House of Blues; Michael McDonald: A Gathering of Friends; Monster Mania; Mood Swingers; Mourning Becomes Electra: Broadway; Music in High Places: Boyz II Men, Collective Soul, Brian McKnight, Judy Berlin, Paul McCartney & Friends: The Peta Concert; Pinwheel; The Princess



and the Pea; Public Enemy: Live from the House of Blues; Randy Travis Live; Revenge in the House Of Usher; Rocco and his Brothers; Schizo; Sir Georg Solti/Maestro; Slapstick Encyclopedia (BX), The Sleeping Beauty; Suzanne Ciani: Natura Poetica; The Tiger of Eschnapur; Torpedo Bombers; The Veil; The Wedding Party; The Who: Live at the Royal Albert Hall.

Kino

Carnegie Hall, Last of the Blue Devils.

Lions Gate (Avalanche, Trimark)

Christy: A Change of Seasons; Killer Instinct; King's Guard; A New Beginning; Return of the Living Dead 3; Return to Cutter Gap; Sabrina's World; Seven Days to Live; Smiling Fish and Goat on Fire; South of Heaven, West of Hell.

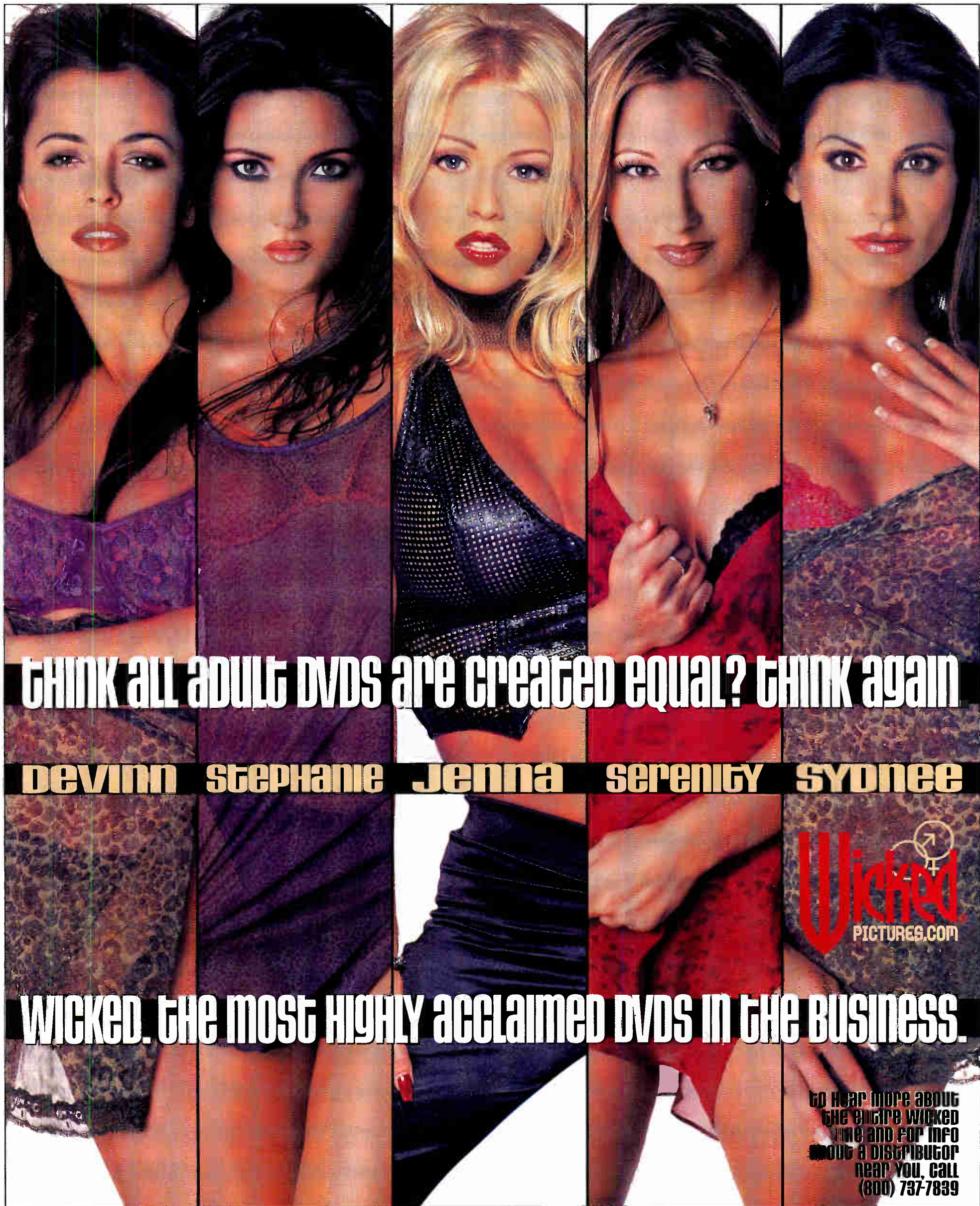
Media Blasters

Apocalypse Zero Vol. 1 & 2, Captain Jack, Magic Knight Rayearth (5), Magic Users Club Vol. 3 & 4, Marriage, Moon Over Tao, Puppet Princess, Reborn From Hell, Space Travelers, Voo-gie's Angel, Women in Fury.

MGM

Audrey Rose; The Beast Within; Blow Out (SE); Breeders; Candyman 2; Carrie (SE); Count Yorga; Dressed to Kill (SE); The Dunwich Horror; Eddie and the Cruisers; Fiddler on the Roof; The First Power; The French Lieutenant's Woman; Hannibal (SE); Haunted Honeymoon; Home for the Holidays; The Howling; Invaders From Mars; Irma La Douce; The Island of Dr. Moreau; It! The Terror From

Continued on page 76



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COMING ATTRACTIONS
Continued from page 74

Beyond Space; It's A Mad, Mad, Mad, Mad World; Killer Klowns From Outer Space; King Solomon's Mines; Little Man Tate; Mars Needs Women; The Monster That Challenged the World; Planet of Vampires; The Princess Bride (SE); Reptilicus; Sayonara; Scanners; The Terminator; Theater of Blood; Twice Told Tales; Under Fire; Vampire; The Woman in Red.

Music Video Dist.

Blank Generation/Dancin' Barefoot, Kurt Cobain: Teen Spirit.

New Concorde

Arena, Avalanche, Black Scorpion Returns, I Never Promised You a Rose Garden, The Nest, Rock 'n' Roll High School, The Terror Within, The Unborn.

New Line/Warner

15 Minutes, House Party 4.

Paramount

Along Came a Spider, Company Man, Crocodile Dundee, Crocodile Dundee 2, Crocodile Dundee in Los Angeles, Daybreak, Enemy at the Gates, Forrest Gump, Friday the 13th 5 & 6, Funeral in Berlin, The Godfather (BX), The Hunter, Let It Ride, Marathon

Man, Ordinary People, Pet Semetary 2, A Place in the Sun, Star Trek TV Series Vol. 29-34, Survivor 2 TV, Tales From the Darkside, When Worlds Collide.

Pioneer/Anime

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

Rhino

The Crawling Hand, Destination Nightmare, Doo Wop 51 Vol. 1 & 2, Get a Life Vol. 3 & 4, Guitar Gods, Hard Rockin', Inhumanoids, Jack the Ripper, Monster From the Ocean Floor, Pink Lady and Jeff Vol. 1 & 2, Psychedelic High, Quadrophenia, Say It Loud! Black Music in America, Slime People, Tammy Wynette, Terror in the Haunted House.

Ryko/Manga

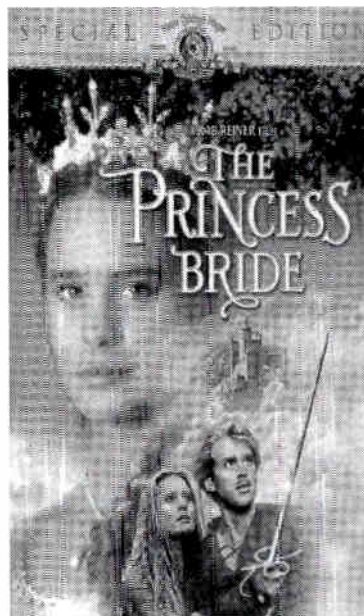
Blood: The Last Vampire.

Showtime

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

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

Alice in Chains: Music



Bank-The Videos; Marc Anthony: HBO Special; Babyface: Unplugged; Bela Fleck & The Flecktones: The Best of Silverchair Vol. 1; Live From the Quick; Shawn Colvin: Austin City Limits; Miles Davis: The Miles Davis Story; Herbert von Karajan & Vienna Philharmonic: Verdi Requiem; Incubus: When Incubus Attacks Vol. 2; In the Flesh, Live by Request: Tony Bennett, Earth, Wind & Fire, Johnny Mathis; Jagged Edge: Video Compilation; Journey: Live; Lil' Bow Wow: Beware of Video; Nas: Stillmatic; Original Broadway Cast: The Making of the Producers; Santa Claus Is Comin' to Town/Frosty the Snowman/Rudolph the Red-Nosed Reindeer; Joe Satriani: Live in San Francisco; Jessica Simpson: Video Collection; Bruce Springsteen: Live @ MSG; Vangelis: Mythodea-Music for the NASA Mission: 2001 Mars Odyssey; Roger Waters.

Triton/Slingshot

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

Troma

Real Time: Siege at Lucas Street Market.

Universal

Abbott & Costello Meet the Mummy, American Werewolf in London (20 AE), Andrew Lloyd Webber's Royal Albert Hall Celebration, Andrew Lloyd Webber's Spotlight Performance (BX), Beautiful Creatures, Bride of Chucky/Child's Play 2, Cape Fear (10 AE), Cats, DarkMan/DarkMan 2, DarkMan 3/Shocker, Dracula's Daughter/Son of Dracula, Frankenstein Meets the Wolfman/House of Frankenstein, Josie and the Pussycats, MacArthur, Midway, Michael Flatley Gold, The Mummy's Ghost/The Mummy's Curse, The Mummy's Hand/The Mummy's Tomb, The Mummy Returns, The Rat, Son of Frankenstein/Ghost of Frankenstein, Stardom, Tremors 3, Tremors/Tremors 2, The Werewolf in London/The She Wolf in London.

VCI

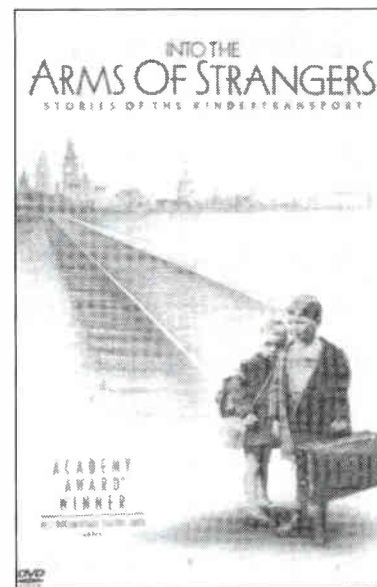
Beyond Barbed Wire/Go For Broke, Blood Cult, Blood Cult II, Dick Tracy (15 Serial).

Ventura

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

Warner (BBC, Imax, National Geographic, PBS, TNT, Turner)

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



Frank Lloyd Wright, New York. National Geographic: Africa.

WinStar

Fairy Faith, Flowers of Shanghai, Tavern.

World Artists

Strange Case of Senior Computer.

Xenon

Poor White Trash, Welcome to Death Row.

York

Black and Blue, Creepin', Perfect Nanny.

Zeitgeist

Acid House, Water Drips on Burning Rocks. ■

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DVD VIDEO

KIDS' STUFF

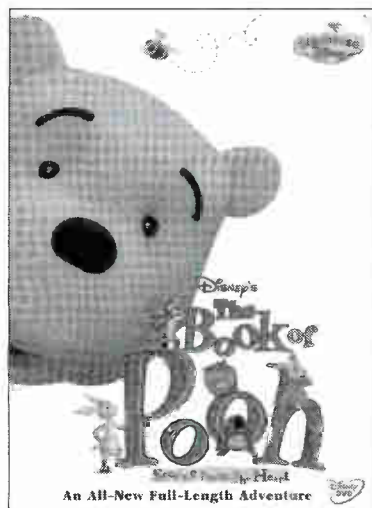
Continued from page 62

"If you look at the VHS market, family and children's is 39%," says DIC executive VP of home entertainment Don Gold. "DVD is 10%, but it's grown from 5% last year. We think it's the last big genre for collecting."

Preschool players such as The Baby Einstein Company are also getting into the DVD game. *Baby Dolittle World Animals* was released through Artisan Entertainment. Last year, the companies began releasing several titles from the Baby Einstein library on DVD. Big Idea Productions has begun releasing the popular *Veggie Tales* series to DVD. The latest will be *Veggie Tales Ultimate Silly Song Collection*, Sept. 18, priced at \$14.99.

ADDED FEATURES

Like theatrical titles, some companies are including extras and bonus features that can range from a game or activity to behind-the-scenes footage.



On *Teletubbies Baby Animals*, for example, Warner is including a special parent and caregiver section that includes an interview with Teletubbies creators Anne Wood and Andrew Davenport about how they created the series. In addition, the DVD has a section that enables viewers to interact with barnyard animals, including piglets, calves, chicks and rabbits. In total, there are 39 minutes of extras on the disc. "We saw that there was a lot of interest from parents about what the series is about, and we've provided them with that insight," says Martinoff.

Lyric's Ries says that the company has received positive feedback from the games and coloring sheets included on some of its DVD-ROM releases, but it is still evaluating whether or not to include extras on a title-by-title basis.

"With DVD-ROM, there's a big debate because [not everyone has] a computer," she says. "Then the DVD-ROM features would mean nothing to you."

DIC is leaning toward providing a few extras, but doesn't want to go overboard. "It comes down to bells and whistles or simplicity," says Gold. "Most kids just want to watch the movie and don't need all the extras." ■

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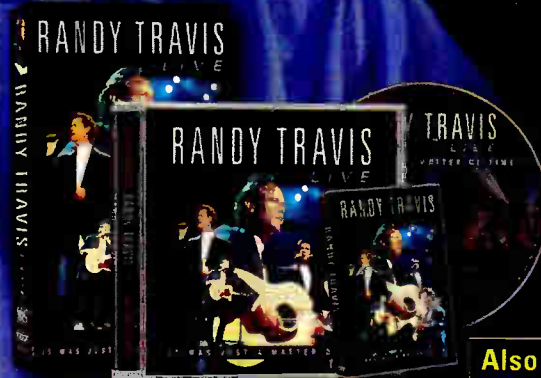
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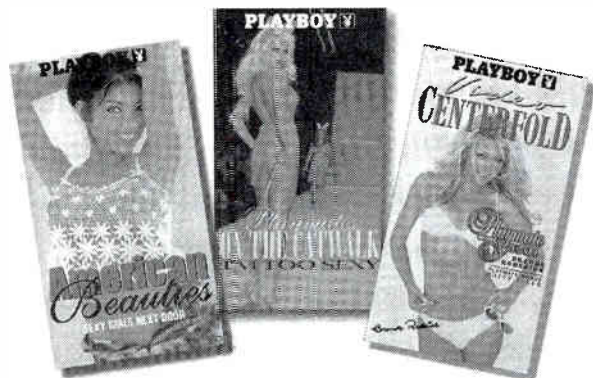
dvd

BUILDING A BETTER DVD

Continued from page 56

particular scene in *Thirteen Days*, they may access it at the click of a button.

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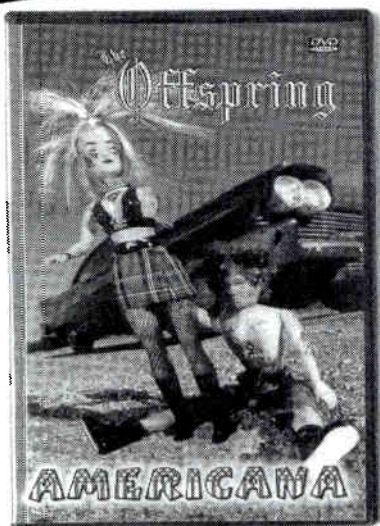
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"It's designed for the people who have already seen the movie, who won't feel that the pop-ups are interruptions, jumping from the movie to a different area," says Matt Lasorsa, senior VP of marketing for New Line Home Entertainment. "Here's a more unique way to explore some of the themes while still giving them the choice of when they want to jump out of the movie. People who choose to view in the Infinifilm mode are really seeing the added-value features in a non-linear way."

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

"We try to aim every movie at the ultimate fan," proclaims Jay Douglas, senior VP of acquisitions and product development for Anchor Bay Entertainment. "We've got a version of *The Wicker Man* in a wooden container. There will be two discs inside, one of which will be

the restored U.S. theatrical cut with a 5.1 soundtrack and all the goodies [including a new documentary]. We also went back and attempted to piece together the film the way the director originally intended for it to be seen. It takes the running time from 88 to 99 minutes. That was a labor of love."

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

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

They go for the higher-priced bells and whistles."

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

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

MUSIC DVDS

Continued from page 60

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

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

Similarly, British pop star Robbie Williams was closely involved in the development by Abbey Road Interactive and IE Music in the U.K. of the 170-minute DVD title *Where Egos Dare*, which combines music videos, interviews, concert footage and more. The release "utilized the DVD capabilities in a groundbreaking capacity," says Sam Harvey, Abbey Road Interactive creative director.

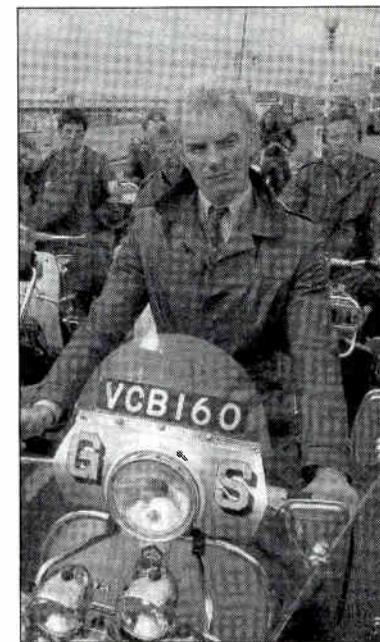
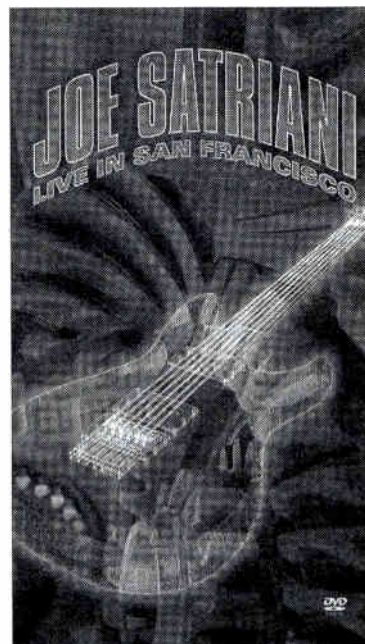
TITLES PREVIEW

This fall promises hot releases in every genre, including TLC's *Great*

Hits (Arista), *The Backstreet Boys' Around the World* (Jive), *Dave Matthews Band* (RCA), *Brooks & Dunn* (Special Products) and *Maggie's Music's A Scottish Christmas* (Special Products).

Rhino Home Video will release three volumes in its Rock Icons series: *Guitar Gods*, *Hard Rockin'* and *Psychedelic High*, with performances by Carlos Santana, Jimi Hendrix, the Moody Blues and

Lil' Bow Wow, Marc Anthony and Train. A new Bruce Springsteen title, *Live at MSG*, will also hit by end of October, and, although company sources would not reveal its contents at press time, it is said to offer "everything a fan would want."



Quadrophenia

Jethro Tull, to name a few. Also from Rhino will come *Quadrophenia*, a *Tammy Wynette Collection*, and *Say It Loud: Black Music in America*.

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

Sony artists releasing DVD-Video titles include Alice in Chains, Jes-

Fall titles from Universal Music include *Oingo Boingo*, *Farewell: Live at the Universal Amphitheatre-Halloween 1995*; Rush, *Chronicles: The Videos*; the Moody Blues, *A Night at Red Rocks With the Colorado Symphony Orchestra*; Joe Jackson, *Steppin' Out*; and Bryan Adams, *Unplugged*.

DVD International offers *A Naxos Musical Journey*.

All in all, DVD-Video has just begun to make its mark on the music industry. Expect to see more product marketed alongside CDs, and maybe soon DVD-Audio. ■

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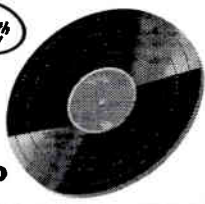
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PROGRAMMING

The 35-Plus Schism: Upper Demos Warm To Heavier Rock

BY MARC SCHIFFMAN
Airplay Monitor

NEW YORK—As young and aggressive as they are, such bands as Tool, Tantric, Disturbed, Godsmack, and Saliva are finding a comfort level with rock radio's upper demos—at least sometimes.

A survey of various researchers finds an overall trend of greater acceptance by men in their 30s of some harder rock, though it's still on a song-by-song basis.

Edison Media Research's Jayne Charneski drew a lot of attention lately with her study of how hip-hop has made inroads with young rock listeners but not with listeners older than 25. But, she notes, with recent hard rock, the line is closer to age 35 and is blurrier; the music, it turns out, may be less polarizing.

"Formats like to draw those dividing lines," Kelly Music Research's Tom Kelly says, "and as recently as a couple of years ago, we did see those dividing

lines go up, but my observation is some of those walls are coming down. It's OK to play some of this rap/rock on radio stations we never would have heard it played on before."

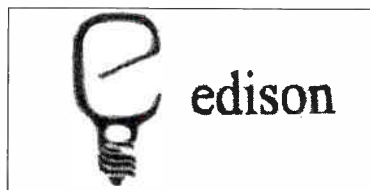
Kelly has found that "looking over the info for 35- to 44-year-olds, there is an increase from April to August of the average mean score from 3.13 to a 3.27 among active rock partisans. It may not look like a lot, but statistically it's significant"—especially when cast against other demos he looked at for this story. Among the 25-44 set, the average mean score was flat. On the 18-24 front, it was slightly down.

AN INCREASE IN ACTIVE LISTENERS

Looking at a song like Godsmack's "Greed" among active listeners, "the scores are higher on that track today," Kelly says. "And they're significantly higher in 35-44, from 3.45 to 4.05." Linkin Park's "Crawling" has also seen a general increase with overall active listeners and a significant increase in

the upper demo. "This music is not just appealing to 18- to 24-year-olds," Kelly says. "We're seeing growth in 35-44 without heavy negatives."

The biggest gap in acceptance on the Edison table was with Disturbed's "Down With the Sickness," where 62% of 18- to 26-year-olds gave it a four or five, while only 44% of the 27-34 set did. But on Godsmack's "Awake," the margin is much narrower, and more than half of the 27-34s are giving it a strong positive score. Staind, not surprisingly,



has both demos giving its song a more than 60% positive reaction. The Cult's "Rise" is the only song in this data set where 27-34s are outscoring 18-26s, which likely reflects the act's longevity and familiarity with the upper demo.

Consultant Liz Janik says that with adults who grew up listening to Stone Temple Pilots and Pearl Jam, "their ears are tuned to today's harder rock. As they grow older, the opportunities for the format will grow older."

If the early results pan out, programmers see that as a positive for both heritage and active rockers. The former can start bringing in some younger listeners attracted to the hipness factor of a Godsmack or Limp Bizkit, and the latter can give an upper-demo rocker in the market a run for its money by holding on to some cross-cuming older listeners who will sit through Staind, Godsmack, Incubus, and Tantric on an active rocker before punching back to their heritage home of rock'n'roll.

A STRANGE DICHOTOMY

WEBN Cincinnati is currently experiencing a strange dichotomy. Its 25- to 34-year-old segment of the audience is the least receptive to new music, while its 18- to 24-year-olds and 35- to 49-year-olds mirror each other in their acceptance of it.

PD Michael Walter says, "Our younger end of the audience and older end of the audience seem to be a little more like-minded, both on their classic rock and their acceptance of the new rock. It may have a lot to do with the fact that some of them are the children of the folks in the other demo. With the station being around for 34 years, we have an interesting mix in the audience."

That said, Janik cautions, "It's a very big mistake to assume the age range is all-embracing of that sound. What we're talking about is the fringe sound

of the format. Every format has its fringe. This is the cutting edge or heavy metal of today's rock."

No one is ready to declare an overall victory for a Disturbed or Godsmack among the over-30 set. Jones Radio Networks (JRN) director of rock and pop programming Steve Young says, "It's band by band and song by song."

Core Call Out's Jodie Renk still sees firm lines of acceptance along age lines. But that changes with the hits. "If a song is No. 1, it is No. 1 with the same kind of passion, young or old equally." That's a change from early 2000, Renk says, when "two-thirds of harder music's support was coming from the younger end, even with hits."

Renk notes that the song itself has a lot to do with how it reacts among the different age groups. "What's different is their tolerance for the middle of the pack and lower-end stuff. The younger people respond more favorably. They don't dislike the mediocre. The older end is more discriminating."

EASE IN CAREFULLY

While today's harder-edged new music can make it even in the heritage rock world, it must be eased in carefully. Janik points out that a good example from the active side of the fence is the way WLZR (Lazer 103) Milwaukee builds its broad demographic coalition. "If you study the active stations like Lazer, look at their currents and they seem like an active or extreme station, but if you listen to the gold, they're playing the right '80s rock to keep 25-39 solid."

Clear Channel/Houston director of FM programming Jim Trapp has developed a handy system in that market. He starts the unfamiliar songs on modern KTBZ, watches the research,

and then tests the songs on KLOL or adult top 40 KHMV (the Mix) "to see if the natural cume duplication will build up in one of those two directions," he says. "You use your new-music stations to filter through what will work."

But music is cyclical, and therefore the biggest balancing act of all may still be ahead. As more and more upper-demo listeners feel comfortable with Disturbed, Kelly warns, "at some point it could alienate an 18- to 24-year-old."

Just as one song might react differently than another with the 35-plus set, so, too, are there various disparities among 35-year-old listeners, especially if you consider a 35-year-old modern fan vs. an active listener of the same age.

JRN's Young says, "The active rock partisan is likely to be more mood-driven. He wants the tempo and intensity. He wants to rock. The modern partisan is more likely to be song-driven, looking for new songs, adventurous songs, and not just the hard-rock stuff."

Kelly points out another difference between the two camps: His research shows "the modern partisans by definition tend to be more open and accepting of newer stuff than the upper-demo active rock partisans."

Still, Kelly finds "compatibility between the active and modern rock partisans. Is it a homogenization of the music? Are we all driving back toward the center again? I don't know."

"It's too early to say that we're back at the center" of the musical cycle, Kelly concludes. "It's an ever-changing, ever-evolving thing measuring opinions about music. One thing we know about people's opinions is they never stay the same."

Marc Schiffman is managing editor of the rock and top 40 editions of *Airplay Monitor*.

NEWSLINE...

Clear Channel has signed a three-year license agreement for its radio stations in 130 markets, after a nine-month-long contract battle with Arbitron. The radio giant is Arbitron's largest client, representing about 22% of the company's \$206 million in annual revenue. At stake was about \$14 million in license fees. Specific terms of the contract were not disclosed. The new deal puts all 1,200 Clear Channel stations in 187 markets on the same subscription timetable, which will be up for renewal in fall 2004. Clear Channel wanted deeper discounts, as well as access to a national database to aggregate ratings across markets and regions. Arbitron told its advisory council in mid-July that it had a plan to develop a national database that would meet Clear Channel's needs. Without a successful resolution, hundreds of stations in 130 markets—such as Atlanta, San Diego, Miami, and Tampa, Fla.—would have been forced to sell ads without knowing their ratings. Arbitron began releasing results for the spring survey just two weeks ago. Clear Channel took talks with Arbitron to the breaking point in a March 30 letter informing the ratings company that it didn't intend to subscribe beginning with the spring survey. **KATY BACHMAN**

Radio stations looking to make a business out of streaming their signals on the Internet just can't seem to get a break. The U.S. District Court for Eastern Pennsylvania threw out broadcasters' challenge to the U.S. Copyright Office's December 2000 ruling that radio stations must pay performance royalties for streamed music. The National Assn. of Broadcasters (NAB), joined by Bonneville, Cox Radio, Emmis, Entercom, Infinity, and Susquehanna, contended that since the radio industry was exempt from paying fees to artists and record producers for terrestrial broadcasts, the exemption should extend to the Internet. Judge Berle Schiller thought otherwise. NAB president Eddie Fritts suggests that the ruling will disrupt the unique relationship broadcasters have with record companies and consumers that results in generating enormous revenue for record labels. "Broadcasters currently pay in excess of \$300 million annually in music licensing fees to compensate songwriters and music publishers. Any additional fee to compensate record companies would be unfair and unreasonable," Fritts says. The NAB is reviewing its options, including a possible appeal or taking the broadcasters' case to Congress. **KATY BACHMAN**



Starr-Bright. MJI Broadcasting presented a two-hour album premiere program celebrating the July release of *Ringo Starr & His All-Starr Band: The Anthology . . . So Far* (Music to My Ears, *Billboard*, May 26). The special aired on more than 100 stations. MJI director of rock programming Sal Cirincione, left, conducted the interview with Starr. This is the third consecutive year that MJI has produced a special on a Beatles-related project.

MUSIC VIDEO

The Eye



by Carla Hay

MTV'S 20TH B-DAY BASH: When it comes to throwing parties for itself, no TV network does it quite like MTV. The channel's 20th-anniversary celebration—*MTV20: Live and Almost Legal*, which took place Aug. 1 at New York City's Hammerstein Ballroom—was part concert, part reunion, part pop-culture spectacle.

The evening got off to a rousing start with a meeting of music from different generations. Young modern rock band **Sum-41** began with its current hit, "Fat Lip," which turned into a medley of **Beastie Boys'** "No Sleep Till Brooklyn," **Mötley Crüe's** "Shout at the Devil" (featuring former Crüe drummer **Tommy Lee** on drums), and **Judas Priest's** "You Got Another Thing Coming," with ex-Judas Priest singer **Rob Halford** contributing searing vocals.

The energy fell a few notches when **TLC** took the stage next. Singing (or was it lip-syncing?) the hit "Waterfalls," the trio performed satisfactorily but seemed to be going through the motions, and the performance looked somewhat forced.

Luckily, **Billy Idol** performed next, and he reminded people what a live MTV concert experience should be: raw, energetic, and full of attitude. With his trademark sneer, Idol and his band (including longtime collaborator/guitarist **Steve Stevens**) gave a spirited rendition of "Rebel Yell."

Kid Rock, without his **Twisted Brown Trucker** band, bucked the night's trend of performing only the biggest hits. Starting off with an abbreviated acoustic medley of "Cowboy" and "Only God Knows Why," Rock was then joined by guitarist **Billy Gibbons** of **ZZ Top** in a bluesy number called "If I Was President." The song probably left many people in the audience puzzled, as Rock rambled on about how if he was president, he would put a camera in the Lincoln bedroom and make his concerts free. This set was for hardcore Kid Rock fans only.

The all-star highlight of the evening was the unforgettable hip-hop medley that brought together **Run-D.M.C.** ("Walk This Way"), **Salt 'N' Pepa** ("Push It"), **Naughty by Nature** ("O.P.P."), **Busta Rhymes** ("Put Your Hands Where My Eyes Could See"), **Ja Rule** ("Holla Holla"), and **P. Diddy** ("Mo' Money, Mo' Problems"). Shout-outs to the late **Notorious B.I.G.** and **Tupac Shakur** were augmented by poignant video footage of the slain artists. If one

moment during the concert perfectly encapsulated the spirit of MTV, this was it. The audience was enthralled.

Mary J. Blige brought the most soul to the event, and her duet with **Method Man** on their hit "You're All I Need to Get By" was another well-received concert highlight. **Method Man** was then joined onstage by **Limp Bizkit's Fred Durst** for "N 2Gether Now." Durst caused momentary panic among the camera operators when he spontaneously jumped offstage to make contact with audience members. Later, the newly re-formed **Jane's Addiction** gave a powerful performance of "Been Caught Stealing" in the band's own irrepressible, slightly trippy way.

Mariah Carey—who canceled her headlining appearance at the concert because of an "emotional and physical

breakdown," according to her representatives—sent a videotaped "congratulations to MTV" message instead. The TV special also featured prerecorded concert footage from **Aerosmith**, **Janet Jackson**, **Depeche Mode**, **Bon Jovi**, **Blink-182**, **Nelly**, and **Sugar Ray**.

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

This show was, undoubtedly, better than an average concert. But as an MTV musical event—in which we've come to expect jaw-dropping shockers that people talk about the next day—it was below average because it lacked any real surprises. The concert's grand finale, featuring unannounced performers **the Red Hot Chili Peppers** singing their breakthrough hit "Give It Away," was nothing we hadn't seen before and hardly shocking, since MTV interviewed members of the band live on camera before the band went onstage. MTV essentially ruined its own hyped "mystery guest" surprise. We may have to wait for this year's MTV Video Music Awards, on Sept. 6, for real MTV-inspired lunacy.

AUGUST 18
2001

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
AUGUST 5, 2001



Continuous programming
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming
2806 Dryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

<p>DESTINY'S CHILD, Bootylicious LIL BOW WDW, Ghetto Girls P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life NELLY, Battered Up JENNIFER LOPEZ, I'm Real JUVENILE, Set It Off ALICIA KEYS, Fallin' VIOLATOR FEATURING BUSTA RHYMES, What It Is THE ISLEY BROTHERS, Contagious LUDACRIS, Area Codes D12, Purple Hills LIL' ROMEO, The Girls CRAIG DAVID, Fill Me In JAHMEIN, Just in Case JANET, Someone To Call My Lover RAY J, Wait A Minute MUSIQ SOULCHILD, Girl Next Door ERICK SERMON, Music LIL WAYNE, Shine SNOOP DOGG, Loosen' Control KURUPT, It's Over PETEY PABLO, Raise Up JIMMY COZIER, She's All I Got TANK, Slowly T12, Peaches & Cream TRICK DADDY, I'm A Thug OLIVIA, Are U Capable FOXY BROWN, Oh Yeah JAGGED EDGE, Where The Party At MISSY "MISDEMEANOR" ELLIOTT, One Minute Man USHER, U Remind Me JILL SCOTT, The Way REDMAN, Let's Get Dirty (I Can't Get In Da Club) BEANIE SIGEL, Beanie (Mack B****) K. KELLY, Fiesta LIL JON & THE EAST SIDE BOYZ, Bie Bie FAITH HILL, There You'll Be KEKE WYATT, Used To Love MYSTIC, The Life FABOLOUS, Can't Deny It BRUNEN MASTER, 50 Playaz Deep INDIA ARIE, Brown Skin MARIAH CAREY, Loverboy LIL' MO, Superwoman Pt. II MYSTIKAL, Shake Ya Ass BABYFACE, There She Goes COO COO CAL, My Projects CASE, Not Your Friend LUTHER VANROSS, Take You Out AZ, Everything's Everything</p> <p>NEW ON'S JAGGED EDGE, Where The Party At (Remix) BRIAN MCKNIGHT, Love Of My Life CITY HIGH, Casual METHOD MAN & T. R., Party... PROPHET JONES, Telethon BENZINO, Bang Ya This BUBBA SPARXXX, Ugly USA LEFT EYE LOPES, The Freak Party</p>	<p>CHRIS CABLE, Loaded FAITH HILL, There You'll Be TOBY KETH, I'm Just Talkin' About Tonight LONESTAR, I'm Already There JESSICA ANDREWS, Helplessly, Hopelessly TRISHA YEARWOOD, I Would've Loved You Anyway MARTINA MCBRIDE, When God Feels 'Woman Get Tra Buns KETH URBAN, Where The Backstop Ends JAMIE O'NEAL, When I Think About Angeli JEFFERY STEELE, Somethin' In The Water TRAVIS TRITT, Love Of A Woman CHELY WRIGHT, Never Love You Enough CAROLYN DAWN JOHNSON, Complicated TRICK PONY, On A Night Like This CYNDI THOMPSON, What I Really Meant To Say GARY ALLAN, Man Of Me DARRYL WORLEY, Second Wind BRAD PAISLEY, Two People Fell In Love BROOKS & DUNN, Only In America BLAKE SHELTON, Austin DOLLY PARTON, Shine MARK MCGUINN, That's A Plan MARK WILLIS, Loving Every Minute SARA EVANS, Bom To Fly TOBY KETH, How Do You Like Me Now? FAITH HILL, The Way You Love Me TRAVIS TRITT, It's A Great Day To Be Alive KETH URBAN, But For The Grace Of God DIAMOND RIO, One More Day LEE ANN WDMACK, Why They Call It Falling LEANN RIMES, I Need You KENNY CHESNEY, Lost It GARY ALLAN, Right Where I Need To Be THE SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow DIXIE CHICKS, Cowboy Take Me Away TAMMY COCHRAN, Angels In Waiting PATTY LOVELESS, The Boys Are Back In Town ALISON KRAUSS & UNION STATION, The Lucky One LEE ANN WDMACK, I Hope You Dance JAMIE O'NEAL, There Is No Arizona NICKEL CREEK, When You Come Back Down TIM MCGRAW, Something Like That JESSICA ANDREWS, Who I Am TRICK PONY, Pour Me BROOKS & DUNN, Ain't Nothing 'Bout You GEORGE STRAIT, Write This Down BILLY GILMAN, There's A Hero MONTGOMERY GENTRY, She Couldn't Change Me BILLY GILMAN, She's My Girl LILA MCCANN, Come A Little Closer</p> <p>NEW ON'S COWBOY JUNKIES, I'm So Open DALE WATSON, You're The Best Part Of Me MONTGOMERY GENTRY, Cold One Comin' On RADNEY FOSTER WITH PAT GREEN, Texas In 1850</p>	<p>SUM 41, Fat Lip ALIEN ANT FARM, Smooth Criminal USHER, I Remind Me ALICIA KEYS, Fallin' JAGGED EDGE WITH NELLY, Where The Party At DESTINY'S CHILD, Bootylicious JENNIFER LOPEZ, I'm Real CAKE, Short Skirt / Long Jacket P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life LINKIN PARK, Crawling LIMP BIZKIT, Boiler BLU CANTRELL, Hit 'Em Up Style (Dopst) JANET, Someone To Call My Lover GORILLAZ, Clint Eastwood VIOLATOR FEATURING BUSTA RHYMES, What It Is MARIAH CAREY, Loverboy DREAM, This Is Me LUDACRIS, Area Codes DROWNING POOL, Bodies LITTLE T & DNE TRACK MIKE, Shonique JESSICA SIMPSON, Irresistible D12, Purple Hills BLINK-182, The Rock Show SARA EVANS, Bom To Fly NELLY, Battered Up 'N SYNC, Pop D-TOWN, All Dr Nothing THE CRYSTAL METHOD, Name Of The Game RUN-DMC, Walk This Way PUDDLE OF MUDD, Control WEEZER, Island In The Sun BACKSTREET BOYS, More Than That T12, Peaches & Cream LIL BOW WDW, Ghetto Girls MANDY MOORE, Crush 3 DOORS DOWN, Be Like That SNOOP DOGG PRESENTS THA EASTSIDAZ, I Ain't 311, You Wouldn't Believe EVE 6, Here's To The Night THE BLACK CROWES, Soul Singing NO DOUBT, Single Kind Of Life MADONNA, Don't Tell Me ALICIA KEYS, Fallin' FATBOY SLIM, Weapon Of Choice MATCHBOX TWENTY, If You're Gone JEFFREY GAINES, In Your Eyes MOBY, South Side NO DOUBT, Don't Speak STING, Desert Rose NIRKKA COSTA, Like A Feather 3 DOORS DOWN, Be Like That LENNY KRAVITZ, Again INDIA ARIE, Brown Skin FUEL, Hemorrhage (In My Hands) UZ, Beautiful Day MATCHBOX TWENTY, 3AM SHANIA TWAIN, Man! I Feel Like A Woman! NIRVANA, In Bloom 3 DOORS DOWN, Kryptonite BLU CANTRELL, Hit 'Em Up Style (Dopst) JANET, All For You</p> <p>NEW ON'S STEVE NICKS, Growin' Up JOHN McLENNAN, Peaceful World MAC'PAC, Sweet Baby CAKE, Short Skirt / Long Jacket BRIAN MCKNIGHT, Love Of My Life PETE YORN, Life On A Chain</p>	<p>TRAIN, Drops Of Jupiter (Tell Me) STAINED, It's Been Awfully JANET, Someone To Call My Lover INCUBUS, Drive SUGAR RAY, When It's Over DIDO, Hunter LIFEHOUSE, Hanging By A Moment SMASH MOUTH, I'm A Believer UZ, Elevation AEROSMITH, Fly Away From Here MELISSA ETHERIDGE, I Want To Be In Love FLICKERSTICK, Smile STONE TEMPLE PILOTS, Days Of The Week FUEL, Bad Day JENNIFER LOPEZ, I'm Real DAVE MATTHEWS BAND, The Space Between DESTINY'S CHILD, Bootylicious FIVE FOR FIGHTING, Superman (It's Not Easy) ALIEN ANT FARM, Smooth Criminal MARIAH CAREY, Loverboy THE WISEGUYS, Start The Commotion NELLY FURTADO, Turn Out The Light BARENAKED LADIES, Falling For The First Time MICHELLE BRANCH, Everywhere AFRO CILT SOUND SYSTEM, When You're Falling MATCHBOX TWENTY, Bent CRAIG DAVID, Fill Me In EVE 6, Here's To The Night THE BLACK CROWES, Soul Singing NO DOUBT, Single Kind Of Life MADONNA, Don't Tell Me ALICIA KEYS, Fallin' FATBOY SLIM, Weapon Of Choice MATCHBOX TWENTY, If You're Gone JEFFREY GAINES, In Your Eyes MOBY, South Side NO DOUBT, Don't Speak STING, Desert Rose NIRKKA COSTA, Like A Feather 3 DOORS DOWN, Be Like That LENNY KRAVITZ, Again INDIA ARIE, Brown Skin FUEL, Hemorrhage (In My Hands) UZ, Beautiful Day MATCHBOX TWENTY, 3AM SHANIA TWAIN, Man! I Feel Like A Woman! NIRVANA, In Bloom 3 DOORS DOWN, Kryptonite BLU CANTRELL, Hit 'Em Up Style (Dopst) JANET, All For You</p>
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The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 18, 2001

<p>muchmusic usa Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p> <p>TIN STAR, Suspicious (NEW) LIVE, Simple Creed (NEW) ALIEN ANT FARM, Smooth Criminal JOYDROP, Sometimes Wanna Die WEEZER, Island In The Sun THE CRYSTAL METHOD, Name Of The Game 3 DOORS DOWN, Be Like That NELLY, Battered Up RUSTIC OVERTONES, C'mon CAKE, Short Skirt / Long Jacket KENNA, Hell Bent JENNIFER LOPEZ, I'm Real BADLY DRAWN BOY, Spitting In The Wind DROWNING POOL, Bodies MISSY "MISDEMEANOR" ELLIOTT, One Minute Man JANET, Someone To Call My Lover JAGGED EDGE WITH NELLY, Where The Party At D12, Purple Hills FUEL, Bad Day GORILLAZ, Clint Eastwood</p>	<p>MTV 2 Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NEW FABOLOUS, Can't Deny It MARY J. BLIGE, Family Affair R. KELLY, Feelin' On Yo Booty RES, Golden Boys WEEZER, Island In The Sun REDMAN, Smash Sumthin' JAMIROQUAI, Little L BEN FOLDS, Rockin' The Suburbs LIVE, Simple Creed</p>	<p>MTV EUROPE Continuous programming Hewley Crescent, London NW18T</p> <p>DESTINY'S CHILD, Bootylicious GORILLAZ, 19200 TRAVIS, Sing WHEATUS, A Little Respect STEREOPHONICS, Have A Nice Day JAMIROQUAI, Little L WYCLEF JEAN, Perfect Gentleman D12, Purple Hills UZ, Elevation ROBBIE WILLIAMS, Electricity EVE, Let Me Show You R.E.M., All The Way To Reno ATOMIC KITTEN, Eternal Flame IAN VAN DAHL, Castles In The Sky LINKIN PARK, Crawling ECHT, Wie Behrt Es Dir So? ADDIS BLACK WIDOW, We're In Summer TRAIN, Drops Of Jupiter (Tell Me) CRISTINA AGUILERA, I AM MVA & PINK, Lady Almost NELLY FURTADO, Turn Out The Light</p>	<p>COLLEGE TELEVISION NETWORK 24 hours daily 3350 Peachtree Road, Suite 1550, Atlanta, GA 30328</p> <p>3 DOORS DOWN, Be Like That AFRO CILT SOUND SYSTEM, When You're Falling ALIEN ANT FARM, Smooth Criminal THE BLACK CROWES, Soul Singing DESTINY'S CHILD, Bootylicious GORILLAZ, Clint Eastwood JIMMY COZIER, She's All I Got NELLY FURTADO, Turn Out The Light NINE INCH NAILS, Deep P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life PETEY PABLO, Raise Up RICKY MARTIN, Loaded SUGAR RAY, When It's Over SUNSHINE ANDERSON, Lunch Or Dinner THE CORRS, All The Love In The World UNCLE KRACKER, Yeah, Yeah, Yeah</p>
<p>muchmusic Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>ADEMA, Giving In (NEW) WEEZER, Island In The Sun (NEW) DIDD, Hunter (NEW) SECTOR SEVEN, Honest Lie (NEW) ALICIA KEYS, Fallin' WAVE, California BLINK-182, The Rock Show D12, Purple Hills DESTINY'S CHILD, Bootylicious JANET, Someone To Call My Lover OUR LADY PEACE, Life 'N SYNC, Pop SHAGGY, Freesty Girl STONE TEMPLE PILOTS, Days Of The Week SNOOW, Joke Thing USHER, U Remind Me BIG WRECK, Inhale SUM 41, Fat Lip NELLY, Battered Up CAKE, Short Skirt / Long Jacket</p>	<p>JBTv Three hours weekly 216 W Ohio, Chicago, IL 60610</p> <p>BARENAKED LADIES, Falling For The First Time PRIME 5TH, I'm Stupid (Don't Worry 'Bout Me) LIMP BIZKIT, Boiler WEEZER, Island In The Sun DUB PISTOLS, Official Quinlan SIMON SAYS, Blame NELLY FURTADO, Turn Out The Light JAMIROQUAI, Little L H2O, Role Model FENIX TX, Threesome NEW FOUND GLORY, Dressed To Kill LIVE, Simple Creed DARWIN'S WAITING ROOM, Feet So Stupid DAFT PUNK, Digital Love TRAIN, Drops Of Jupiter (Tell Me) MAD CAPSULE MARKETS, Pulse NINE INCH NAILS, Deep ENDD, Suffer</p>	<p>RAGE TV FOR U-NOT THEM 1/2 hour weekly 46 Gifford St, Brockton, MA 02401</p> <p>NINE INCH NAILS, Deep ENDD, Suffer JOYDROP, Sometimes Wanna Die STAINED, It's Been Awfully CRASH PALACE, Perfect GODD CHARLOTTE, Rock Show RUSTIC OVERTONES, C'mon GOD HEAD, Elenor Rigby FENIX TX, Threesome MUOVAYNE, Death Blooms GORILLAZ, Clint Eastwood KEDDI, Relax DAVE NAVARRO, Rexall</p>	

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

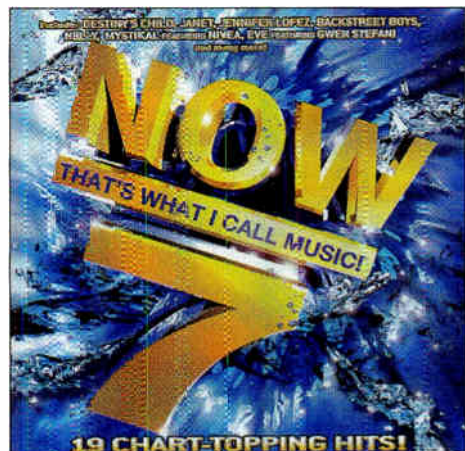
Over The Counter™



by Geoff Mayfield

'SEVEN' AT ONE: In the Brothers Grimm fairy tale "Seven at One Blow," a clever tailor successfully poses as a killer of giants. On The Billboard 200 this issue, the seventh volume of the *Now* hits compilation series manages to upend the only recording act that can claim 2 million in one week.

Early retail reports suggested that the multi-label *Now 7* could open with 700,000 units or more and face a tight battle with last issue's champ, 'N Sync, coming off its awesome 1.88 million-unit opener. Instead, the new *Now* opens with 621,500 units—still the largest start in the series' U.S. history—outselling 'N Sync's *Celebrity* (Jive/Zomba) by a wide margin. That shows how tricky the projection business can be. The contrast in early estimates and final numbers also suggests that *Now* and *Celebrity* both began the week with big numbers but had



quickly lost momentum by the time the week-end rolled around, which is not an unusual pattern for youth-skewed albums.

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

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

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

Meanwhile, with this issue's top two albums accounting for more than a million units between them, music merchants must be on the brink of vertigo after seeing a second

straight week in which album sales exceeded those of the same week in 2000 (see Market Watch, page 6), following 10 straight weeks in which last year's numbers were bigger.

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

With 2.3 million scanned in two weeks—a larger number than many recording artists sell in their entire careers—*Celebrity* has already sold through more than half of its initial shipment of 4.3 million units.

HIP-HOP HOORAY: Although Snoop Dogg's Eastsidaz (TVT) race onto The Billboard 200 at No. 4 (116,000 units), with rookie Blu Cantrell (Red Zone/Arista) entering close behind at No. 8 (89,000 units), you'll find even more new albums from the R&B/hip-hop camp in next issue's top 10. While *Now 7* and 'N Sync, respectively, appear guaranteed to retain the top two slots for next issue's chart, early sales figures suggest that no less than three new albums are in a close fight for the No. 3 position, as Usher's first album in two years (Arista) wrestles with new discs by the Isley Brothers (DreamWorks) and the solo bow by Jadakiss (Ruff Ryders/Interscope), a member of the Loxx. All three are aiming for 185,000-200,000 units.

This issue's No. 3 album, by Alicia Keys (J), should be in the thick of things, too. Her total for this issue is 189,000 units, marking only the second time in six chart weeks that she has sold less than 200,000 units.

GENRE-HOPPING: Blake Shelton's self-titled debut (Warner Bros. Nashville) arrives at No. 3 on Top Country Albums—No. 45 on the big chart—with 35,000 units. That's the fourth-largest first week by a new country artist in the SoundScan era—but there's a big gap between this mark and the earlier ones. LeAnn Rimes (Curb) opened with 124,000 copies in 1996, Wynonna's solo bow (Curb/MCA) had 121,000 in 1992, and Billy Ray Cyrus (Mercury/IDJMG) rallied 90,000 copies in 1994, with each of those three starting at No. 1 on the country list... Keiko Matsui scores her first-ever No. 1 on Top Contemporary Jazz with *Deep Blue* (Countdown/ULG), which gains 17% to jump 3-1. The keyboardist—who first charted in 1987 and has hit the list with 13 albums on six labels—previously peaked at No. 2 in 1998 with *Full Moon and the Shrine* (Countdown/ULG).

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

KEYS TO SUCCESS: Alicia Keys climbs to the top of both The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks with her debut single, "Fallin'," giving J Records its first No. 1 on both charts after less than one year in business.

Double-digit percentage losses in both sales and airplay by "Bootylicious" from Destiny's Child (Columbia) and Mariah Carey's "Loverboy" (Virgin) sent both titles tumbling—1-5



and 2-9, respectively, on the Hot 100—and opened the way for Keys to make her move. And quite a move she did make, leaping 7-1.

Usually such big jumps to No. 1 are due to retail releases of CD and cassette singles. Keys' jump was fostered mostly by huge gains at top 40 radio (up 8.5 million listeners). Overall, "Fallin'" raised its audience by 10 million listeners to 102.5 million, good enough for the No. 1 spot on Hot 100 Airplay. But "Fallin'" would have fallen short of the top if not for the newly released 12-inch vinyl remix version of the track, featuring Busta Rhymes and Rammage, which joined the previously available 12-inch vinyl in the retail bins. Combined sales of both versions scanned 2,000 units, nearly doubling last issue's sales total and pushing "Fallin'" 61-34 on Hot 100 Singles Sales. That increase means 100 additional Hot 100 points, which proves to be crucial, since "Fallin'" outdistances the No. 2 "Let Me Blow Ya Mind" by Eve Featuring Gwen Stefani (Ruff Ryders/Interscope) on the Hot 100 by a mere 70 points.

While sales points made the difference for Keys on the Hot 100 chart, they were simply a bonus on R&B/Hip-Hop Singles & Tracks, as airplay alone is enough to earn "Fallin'" its No. 1 spot. "Fallin'" has an R&B audience of 63 million and maintains the top slot on R&B/Hip-Hop Airplay with detections at 112 stations, more than any other title. "Fallin'" is No. 1 on both the Mainstream R&B and Adult R&B airplay charts in sister publication *R&B Airplay Monitor*. Audience reach for the *Billboard* R&B/Hip-Hop Airplay chart, the radio component of Singles & Tracks, is made up of a com-

bin of mainstream and adult R&B stations.

The last debut artist to simultaneously attain No. 1 on both *R&B Airplay Monitor* charts was Carl Thomas, with "I Wish" (Bad Boy/Arista), in May 2000. That same month, Thomas' song made history when it went to No. 1 on R&B/Hip-Hop Singles & Tracks with a 12-inch vinyl single as the only sales component. "Fallin'" becomes the fifth such song to reach No. 1 on the R&B chart. Like "Fallin'" and Thomas' "I Wish," R. Kelly's own "I Wish" (Jive) and Jay-Z's "I Just Wanna Love U (Give It to Me)" (Roc-a-Fella/Def Jam/IDJMG) went to No. 1 in November and December of 2000, respectively, with only 12-inch singles available. The other track, OutKast's "Ms. Jackson" (Lafayette/Arista), went to No. 1 for a week this past December, and for another week in February, with only DVD-single sales contributing to its overall point total.

SITTIN' PRETTY: Blake Shelton's "Austin" (Giant/WRN) claims a second week atop Hot Country Singles & Tracks and Top Country Singles Sales, as his self-titled debut slides in at No. 3 on Top Country Albums (see Over the Counter, this page). Up 378 detections to 6,160 on Hot Country Singles & Tracks, Shelton's song inches closer to the Broadcast Data Systems-era record for most detections in a single week on that chart. Lonestar's "I'm Already There" (BNA) updated that benchmark during a six-week stay at the top, with 6,306 plays in the July 21 issue. On Top Country Singles Sales, "Austin" gains 3,000 to finish with 12,000 scans.

That total propels "Austin" 15-8 on Hot 100 Singles Sales, the first single by a male country artist to reach that high since Billy Gilman's "One Voice" (Epic) hit the same rank in July 2000. On the Hot 100, "Austin" slides 21-20.

Meanwhile, Tim McGraw's "Angry All the Time" (Curb) leaps 27-16 in just four weeks on Hot Country Singles & Tracks, making it a contender for the fastest-rising single of the current chart year. The quickest ascent so far is McGraw's "Grown Men Don't Cry," which rose to the top 10 in four weeks, then made top five in eight weeks. Tied for first place are Brooks & Dunn's "Ain't Nothing 'Bout You" (Arista Nashville) and Lonestar's "I'm Already There," with 11 weeks each.

LIP SERVICE: Sum 41 scores its first Modern Rock Tracks No. 1, as "Fat Lip" (Island/IDJMG) moves to the top with a 192-detection increase, ending Staind's record-tying 16-week run with "It's Been Awhile" (Flip/Elektra/EEG). "Lip" is the first title to top the Modern chart without appearing at all on Mainstream Rock Tracks since Blink-182's "All the Small Things" (MCA), which went to No. 1 on Modern in January 2000. In an average week, 60% of the titles on the rock charts are shared by each format.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
NUMBER 1 1 Week At Number 1													
1			1	VARIOUS ARTISTS EMI/Universal/Sony/Zomba 10745*/Virgin (12.98/18.98)	Now 7	1	50	50	53	46	FUEL ▲ 550 Music 69436/Epic (12.98 EQ/17.98)	Something Like Human	17
2	1	—	2	'N SYNC Jive 41758/Zomba (12.98/18.98)	Celebrity	1	51	48	46	12	WEEZER ● Geffen 493045*/Interscope (12.98/18.98)	Weezer	4
3	2	1	6	ALICIA KEYS ▲ ² J 20002 (11.98/17.98)	Songs In A Minor	1	52	59	52	32	SOUNDTRACK ▲ Hollywood 162288 (18.98 CD)	Save The Last Dance	3
4	NEW	—	1	SNOOP DOGG PRESENTS THA EASTSIDAZ Duces 'N Trayz—The Old Fashioned Way TVT 2230*/(10.98/17.98)		4	53	47	36	12	TOOL ▲ Tool Dissection/Volcano 31160/Zomba (12.98/18.98)	Lateralus	1
5	4	4	11	STAINED ▲ ³ Flip/Elektra 62626/EEG (12.98/18.98)	Break The Cycle	1	54	46	44	31	UNCLE KRACKER ▲ Top Dog/Lava/Atlantic 83278*/AG (12.98/18.98) *	Double Wide	7
6	3	3	7	D12 Shady 49087*/Interscope (12.98/18.98)	Devil's Night	1	55	43	43	22	EVE ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	4
7	8	9	41	LINKIN PARK ▲ ² Warner Bros. 47735 (11.98/17.98)	[Hybrid Theory]	7	56	42	39	40	LIFEHOUSE ▲ ² DreamWorks 450231/Interscope (11.98/17.98) *	No Name Face	6
8	NEW	—	1	BLU CANTRELL RedZone 14703*/Arista (11.98/17.98)	So Blu	8	57	38	34	6	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9
9	6	7	14	DESTINY'S CHILD ▲ ² Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1	58	41	35	8	SOUNDTRACK Republic 014494/Universal (12.98/18.98)	American Pie 2	58
10	7	6	4	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2	59	49	37	52	SUGAR RAY ● Lava/Atlantic 83114*/AG (12.98/18.98)	Sugar Ray	6
11	NEW	—	1	SOUNDTRACK Def Jam 586216*/DJMG (12.98/19.98)	Rush Hour 2	11	60	60	60	15	SHAGGY ▲ ⁵ MCA 112096* (11.98/17.98)	Hotshot	1
12	17	66	28	JENNIFER LOPEZ ▲ ² Epic 85965 (12.98 EQ/18.98)	J.Lo	1	61	53	49	12	SOUNDTRACK ● DreamWorks 450335/Interscope (12.98/18.98)	Shrek	28
13	14	17	32	SOUNDTRACK ▲ ² Mercury (Nashville) 170069 (11.98/18.98)	O Brother, Where Art Thou?	13	62	45	45	28	O-TOWN ▲ J 20000 (11.98/17.98)	O-Town	5
14	9	8	6	JAGGED EDGE ▲ So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3	63	55	48	21	JAHEIM ● Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	9
15	11	12	8	BLINK-182 MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	64	60	60	15	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	2
16	15	—	2	NEIL DIAMOND Columbia 85500/CRG (12.98 EQ/18.98)	Three Chord Opera	15	65	61	54	55	JILL SCOTT ▲ Hidden Beach 62137*/Epic (11.98 EQ/17.98) *	Who Is Jill Scott? Words And Sounds Vol. 1	17
17	5	2	3	AALIYAH Blackground 10062* (12.98/18.98)	Aaliyah	2	66	37	55	4	PRINCE Warner Bros. 74272 (18.98 CD)	The Very Best Of Prince	66
GREATEST GAINER													
18	27	30	22	ALIEN ANT FARM ● New Noize/DreamWorks 450283/Interscope (11.98/17.98) *	ANThology	18	67	71	76	32	DREAM STREET UEG 18304/Edel (11.98/17.98)	Dream Street	37
19	16	13	13	SUM 41 ● Island 548662/DJMG (12.98/18.98)	All Killer No Filler	13	68	51	41	6	NELLY FURTADO ▲ DreamWorks 450217/Interscope (11.98/17.98) *	Whoa, Nelly!	26
20	20	23	9	DROWNING POOL ● Wind-up 13055 (17.98 CD)	Sinner	20	69	58	58	45	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista (12.98/18.98)	Totally Dance	34
21	18	15	19	TRAIN ▲ Aware/Columbia 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6	70	52	32	4	AARON CARTER ▲ ² Jive 41708/Zomba (11.98/17.98)	Aaron's Party (Come Get It)	4
22	19	18	9	ST. LUNATICS ▲ Fo Reel 014119/Universal (12.98/18.98)	Free City	3	71	65	61	19	MELISSA ETHERIDGE Island 548661/DJMG (12.98/18.98)	Skin	9
23	26	27	7	GORILLAZ ● Parlophone 33748/Virgin (17.98 CD)	Gorillaz	23	72	72	61	19	INDIA.ARIE ● Motown 01370/Universal (12.98/18.98)	Acoustic Soul	10
24	22	19	15	JANET ▲ ² Virgin 10144* (12.98/18.98)	All For You	1	73	56	31	6	BEANIE SIGEL Roc-A-Fella/Def Jam 548936*/DJMG (12.98/18.98)	The Reason	5
25	12	5	3	FOXY BROWN Def Jam 548634*/DJMG (12.98/18.98)	Broken Silence	5	74	84	—	2	SOUNDTRACK Walt Disney 860731 (18.98 CD)	The Princess Diaries	74
26	35	33	37	ENYA ▲ ² Reprise 47426/Warner Bros. (12.98/18.98)	A Day Without Rain	17	75	62	63	43	JA RULE ▲ ² Murder, Inc./Def Jam 542934*/DJMG (12.98/18.98)	Rule 3:36	1
27	10	—	2	VARIOUS ARTISTS Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	10	76	68	65	88	INCUBUS ▲ ² Immortal 63652/Epic (12.98 EQ/18.98)	Make Yourself	47
28	21	11	3	CRAIG DAVID Wildstar/Atlantic 88081*/AG (11.98/17.98)	Born To Do It	11	77	69	64	24	VARIOUS ARTISTS ▲ Integrity 61001/Time Life (19.98 CD)	Songs 4 Worship — Shout To The Lord	58
29	NEW	—	1	GANGSTA BOO Hypnotize Mtns/Loud 1925/CRG (12.98 EQ/17.98)	Both Worlds, *69	29	78	72	73	45	KENNY CHESNEY ▲ BNA 67376/RLG (11.98/17.98)	Greatest Hits	13
30	24	14	5	LIL' ROMEO Soulja 50198/Priority (11.98/17.98)	Lil' Romeo	6	79	67	62	64	DIDO ▲ ² Arista 19025 (11.98/17.98) *	No Angel	4
31	NEW	—	1	BILAL Moye 493009/Interscope (12.98/18.98)	1st Born Second	31	80	83	90	18	GINUWINE ● Epic 69622* (12.98 EQ/18.98)	The Life	3
32	NEW	—	1	THE CRYSTAL METHOD Outpost/Getten 493063*/Interscope (12.98/18.98)	Tweekend	32	81	78	71	11	CYNDI THOMSON Capitol (Nashville) 26010 (10.98/17.98)	My World	81
33	23	16	9	SOUNDTRACK ● Murder, Inc./Def Jam 548832*/DJMG (12.98/18.98)	The Fast And The Furious	7	82	74	68	63	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/18.98)	Put Yo Hood Up	43
34	28	20	7	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	6	83	63	—	2	LEE ANN WOMACK ▲ ² MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	16
35	34	29	58	NELLY ▲ ² Fo Reel 15742*/Universal (12.98/18.98)	Country Grammar	1	84	77	70	42	JIMMY COZIER J 20004 (11.98/17.98)	Jimmy Cozier	63
36	NEW	—	1	THA DOGG POUND Death Row 33353/03 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	36	85	66	47	7	LUDACRIS ▲ ² Distributing The Peace/Def Jam South 548138*/DJMG (12.98/18.98)	Back For The First Time	4
37	29	25	53	SOUNDTRACK ▲ ² Curb 78703 (11.98/17.98)	Coyote Ugly	10	86	66	47	7	SISQO ▲ Dragon/Def Soul 548836*/DJMG (12.98/18.98)	Return Of Dragon	7
38	13	—	2	CAKE Columbia 62132/CRG (11.98 EQ/17.98)	Comfort Eagle	13	87	54	—	2	JIMMY EAT WORLD DreamWorks 450334*/Interscope (12.98 CD)	Bleed American	54
39	32	24	12	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2	88	70	77	23	EVE 6 ● RCA 67713 (11.98/17.98)	Horrorscope	34
40	25	22	18	VARIOUS ARTISTS ▲ Sony/Zomba/Universal/EMI 85663/Epic (12.98 EQ/18.98)	Now 6	1	89	64	51	9	JESSICA SIMPSON ● Columbia 62135/CRG (12.98 EQ/18.98)	Irresistible	6
41	33	26	20	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	2	90	82	84	37	TIM MCGRAW ▲ ² Curb 77978 (12.98/18.98)	Greatest Hits	4
42	30	21	13	SOUNDTRACK ▲ Interscope 493035 (12.98/18.98)	Moulin Rouge	3	91	91	85	86	THE BEATLES ▲ ² Apple 25325/Capitol (11.98/18.98)	1	1
43	36	28	23	DAVE MATTHEWS BAND ▲ ² RCA 67988 (11.98/18.98)	Everyday	1	92	81	74	9	RADIOHEAD ● Capitol 32764 (11.98/17.98)	Amnesiac	2
44	40	38	20	TRICK DADDY ▲ Sip-N-Slide/Aidance 83432*/AG (11.98/17.98)	Thugs Are Us	4	93	118	127	11	PACESETTER		
45	NEW	—	1	BLAKE SHELTON Warner Bros. (Nashville) 24731/WARN (11.98/17.98)	Blake Shelton	45	94	79	80	43	BON JOVI Island 54868*/DJMG (10.98/14.98)	One Wild Night: Live 1985—2001	20
46	31	10	3	KURUPT Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	10	95	73	50	6	SARA EVANS ▲ RCA (Nashville) 67964/RLG (11.98/17.98)	Born To Fly	55
47	39	42	11	CITY HIGH Booga Basement 490890/Interscope (11.98/17.98)	City High	34	96	90	97	63	LIL' MO Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	14
48	44	40	42	LIMP BIZKIT ▲ ² Flip 490759*/Interscope (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1	97	97	94	97	MATCHBOX TWENTY ▲ ² Lava/Atlantic 83339/AG (12.98/18.98)	Mad Season	3
49	57	57	67	DISTURBED ▲ Giant 24738/Warner Bros (11.98/17.98) *	The Sickness	29	98	89	79	51	CREED ◆ Wind-up 13053* (11.98/18.98)	Human Clay	1
							99	88	89	40	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) *	White Ladder	35
											U2 ▲ ² Interscope 524853 (12.98/18.98)	All That You Can't Leave Behind	3

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART				
100	112	106	78	3 DOORS DOWN ▲ ⁵ Republic 153920/Universal (12.98/18.98) *	The Better Life	7	131	143	142	28	VARIOUS ARTISTS ● Razor & Tie 89033 (12.98/18.98)	Goin' South	28
101	76	56	3	WILLA FORD Lava/Atlantic 83437/AG (11.98/17.98)	Willa Was Here	56	152	178	164	5	GRUPO BRYNDIS Disa 727012 (8.98/13.98) *	Historia Musical Romantica	152
102	110	—	2	SOUNDTRACK Lost Highway 170221/Mercury (Nashville) (12.98/18.98)	Down From The Mountain	102	153	152	147	19	BILLY IDOL Chrysalis 28812/Capitol (16.98 CD)	Greatest Hits	74
103	106	99	101	DIXIE CHICKS ▲ ² Monument 69678/Sony (Nashville) (12.98 EQ/18.98)	Fly	1	154	140	122	13	PAUL MCCARTNEY ▲ ² MPL 32946*/Capitol (15.98/19.98)	Wingspan: Hits And History	2
104	75	95	6	LFO J 20306 (12.98/18.98)	Life Is Good	75	155	138	136	23	A*TEENS Stockholm 013666/MCA (12.98/18.98)	Teen Spirit	50
105	87	69	11	REDMAN ● Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	4	156	144	144	83	TOBY KEITH ▲ DreamWorks (Nashville) 450208/Interscope (10.98/16.98)	How Do You Like Me Now?!	56
106	116	113	40	GODSMACK ▲ Republic 159688/Universal (12.98/18.98)	Awake	5	157	NEW	1	GILLIAN WELCH Acory 0103 (16.98 CD) *	Time (The Revelator)	157	
107	114	105	39	R. KELLY ▲ ² Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1	158	170	—	2	SOUNDTRACK Sony Classical 89666 (18.98 EQ CD)	Planet Of The Apes	158
108	91	72	7	RAY J Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	21	159	141	131	33	SNOOP DOGG ▲ No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	4
109	86	75	11	SOUNDTRACK ● Hollywood 48113/Warner Bros. (12.98/18.98)	Pearl Harbor	14	160	150	140	9	LUCINDA WILLIAMS IDJMG 170197/Lost Highway (18.98 CD)	Essence	28
110	103	100	19	SALIVA ● Island 542958/IDJMG (12.98/18.98)	Every Six Seconds	56	161	151	145	4	KRYSTAL KBNHA/Geffen 483046/Interscope (12.98 CD)	Me & My Piano	86
111	97	83	7	STONE TEMPLE PILOTS ● Atlantic 83449/AG (12.98/18.98)	Shangri-La Dee Da	9	162	166	161	6	PETE YORN Columbia 62216/CRG (12.98 EQ CD) *	Music For The Morning After	161
112	99	87	19	2PAC ▲ ² A&M/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1	163	139	135	32	SOUNDTRACK ● Walt Disney 86097 (17.98 CD)	Remember The Titans	49
113	92	82	7	311 Volcano 32184/Zomba (11.98/17.98)	From Chaos	10	164	145	132	11	STATIC-X Warner Bros. 47948 (11.98/17.98)	Machine	11
114	120	101	44	DONNIE MCCLURKIN ● Verity 43150/Zomba (10.98/16.98) *	Live In London And More...	69	165	NEW	1	JUDAS PRIEST Atlantic 83480/AG (11.98/17.98)	Demolition	165	
115	100	88	11	TYRESE RCA 67884* (11.98/17.98)	2000 Watts	10	166	164	182	3	THE WISEGUYS Ideal/Mammoth 810015*/Hollywood (14.98 CD) *	The Antidote	164
116	111	—	2	CORMEGA Legal Hustle 9203*/Landspeed (11.98/18.98) *	The Realness	111	167	NEW	1	VARIOUS ARTISTS Worship Together 20314/Sparrow (19.98 CD)	I Could Sing Of Your Love Forever 2	167	
117	94	85	22	AEROSMITH ▲ Columbia 62088*/CRG (12.98 EQ/18.98)	Just Push Play	2	168	148	139	23	AMERICAN HI-FI Island 542871/IDJMG (18.98 CD) *	American Hi-Fi	81
118	93	109	7	MANDY MOORE ● Epic 61430 (12.98 EQ/18.98)	Mandy Moore	35	169	177	167	7	SOUNDTRACK Hollywood 162285 (18.98 CD)	More Music From Save The Last Dance	129
119	96	67	8	SILK Elektra 62642/EEG (12.98/18.98)	Love Sessions	20	170	174	163	16	NICKEL CREEK Sugar Hill 3909 (16.98 CD) *	Nickel Creek	142
120	115	104	16	BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	4	171	142	133	12	DEPECHE MODE Mute/Reprise 47390/Warner Bros. (12.98/18.98)	Exciter	8
121	104	107	11	BOB MARLEY AND THE WAILERS Tuff Gong/Island 54285/UTV (19.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	60	172	153	151	7	VARIOUS ARTISTS Razor & Tie 89037 (12.98/18.98)	Non Stop Hip Hop	122
122	105	112	14	STEVIE NICKS ● Reprise 47372/Warner Bros. (12.98/18.98)	Trouble In Shangri-La	5	173	147	138	7	CECE WINANS Wellspring Gospel 51928/Sparrow (12.98/17.98)	CeCe Winans	116
123	80	81	28	DREAM ▲ Bad Boy 73037/Arista (11.98/17.98)	It Was All A Dream	6	174	159	149	34	COLDPLAY ● Netwerk 30162/Capitol (16.98 CD) *	Parachutes	51
124	107	98	45	LIL BOW WOW ▲ ² So So Def/Columbia 69881*/CRG (11.98 EQ/17.98)	Beware Of Dog	8	175	146	134	24	COLD Fip/Geffen 490726/Interscope (8.98/12.98) *	13 Ways To Bleed On Stage	98
125	113	108	38	SADE ▲ ² Epic 85185 (12.98 EQ/18.98)	Lovers Rock	3	176	172	169	90	DR. DRE ▲ ⁵ Aftermath 490486*/Interscope (12.98/18.98)	Dr. Dre — 2001	2
126	102	78	7	SOUNDTRACK Universal 014276 (12.98/18.98)	Baby Boy	41	177	NEW	1	PERRY FARRELL Virgin 50090 (17.98 CD) *	Song Yet To Be Sung	177	
127	95	110	72	'N SYNC ◆ ¹¹ Jive 41702/Zomba (11.98/18.98)	No Strings Attached	1	178	156	155	14	MONTGOMERY GENTRY Columbia (Nashville) 62167/Sony (Nashville) (11.98 EQ/17.98)	Carrying On	49
128	124	116	25	TANTRIC Maverick 47978/Warner Bros. (17.98 CD) *	Tantric	71	179	130	93	4	THA LIKS Loud/Columbia 95782*/CRG (11.98 EQ/17.98)	X.O. Experience	47
129	123	137	46	MADONNA ▲ ² Maverick 47598/Warner Bros. (12.98/18.98)	Music	1	180	185	191	10	TRICK PONY Warner Bros. (Nashville) 47927/WRN (11.98/17.98)	Trick Pony	91
130	122	102	91	FAITH HILL ▲ ² Warner Bros. (Nashville) 47373/WRN (12.98/18.98)	Breathe	1	181	190	—	25	ALAN JACKSON ● Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	15
131	133	120	38	MUSIQ SOULCHILD ▲ Def Soul 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	24	182	149	119	9	TURK Cash Money 860926/Universal (12.98/18.98)	Young & Thuggin'	9
132	109	96	35	3LW ▲ Nine Lives 63961*/Epic (11.98 EQ/17.98)	3LW	29	183	197	197	43	VARIOUS ARTISTS ▲ ² EMI/Sony/Zomba 52477/UME (12.98/18.98)	Now 4	1
133	101	91	21	TANK ● Blackground 56404* (12.98/16.98)	Force Of Nature	7	184	61	157	9	VARIOUS ARTISTS Epitaph 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6	80
134	128	124	64	BRITNEY SPEARS ▲ ⁸ Jive 41704/Zomba (11.98/18.98)	Oops!...I Did It Again	1	185	158	153	14	POINT OF GRACE Word 85414*/Epic (11.98 EQ/17.98)	Free To Fly	20
135	125	103	7	DAVE NAVARRO Capitol 33280 (16.98/17.98)	Trust No One	61	186	162	152	16	SUNSHINE ANDERSON ● Soulife/Atlantic 93011*/AG (11.98/17.98)	Your Woman	5
136	129	154	23	JESSICA ANDREWS ● DreamWorks (Nashville) 450248/Interscope (10.98/16.98)	Who I Am	22	187	155	141	10	SOUNDTRACK NOLA 493069*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	38
137	108	59	3	BAD AZZ Doggy Style 50076/Priority (11.98/17.98)	Personal Business	59	188	187	187	36	RASCAL FLATTS Lyric Street 165011/Hollywood (11.98/17.98) *	Rascal Flatts	122
138	131	114	23	PROJECT PAT ● Hyprntre Minds/Loud 1959/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	4	189	182	181	21	JAMIE O'NEAL Mercury (Nashville) 170132 (11.98/17.98) *	Shiver	125
139	21	115	37	BACKSTREET BOYS ▲ ¹ Jive 41743/Zomba (12.98/18.98)	Black & Blue	1	190	191	—	4	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin (17.98 CD) *	Volume 3: Further In Time	176
140	135	146	43	TRAVIS TRITT ● Columbia (Nashville) 62185/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51	191	184	156	11	PASTOR TROY *ADD Society 014173/Universal (12.98/18.98)	Face Off	83
141	117	92	9	SOUNDTRACK ● Elektra 62665/EEG (18.98 CD)	Lara Croft: Tomb Raider	32	192	119	—	2	TRACY BYRD RCA (Nashville) 67009/RLG (11.98/17.98)	Ten Rounds	119
142	127	117	9	TRISHA YEARWOOD MCA Nashville 170210 (11.98/17.98)	Inside Out	29	193	175	148	11	AVALON Seawind 51799 (16.98 CD)	Oxygen	37
143	NEW	—	1	DA BEATMINERZ Rawkus 26168*/Priority (10.98/16.98) *	Brace 4 Impak	143	94	186	162	7	PENNYWISE Epitaph 86600* (16.98 CD)	Land Of The Free?	67
144	126	125	38	VARIOUS ARTISTS ▲ ¹ Sony/Zomba/Universal/EMI 85706/CRG (12.98 EQ/18.98)	Now 5	2	195	RE-ENTRY	51	BON JOVI ▲ ¹ Island 542474/IDJMG (11.98/17.98)	Crush	9	
145	132	123	15	CASE ● Def Soul 548626/IDJMG (12.98/18.98)	Open Letter	5	196	181	170	7	CHRIS CAGLE Capitol (Nashville) 34170 (10.98/17.98) *	Play It Loud	166
146	169	159	63	EMINEM ▲ ¹ Web/Aftermath 49629*/Interscope (12.98/18.98)	The Marshall Mathers LP	1	197	RE-ENTRY	8	SOUNDTRACK Warner Sunset 47944/Warner Bros. (12.98/18.98)	Sweet November	66	
147	137	126	41	LENNY KRAVITZ ▲ ² Virgin 50316 (12.98/18.98)	Greatest Hits	2	198	198	178	6	PATTY LOVELESS Epic (Nashville) 85651/Sony (Nashville) (11.98 EQ/17.98)	Mountain Soul	159
148	134	128	40	OUTKAST ▲ ² LaFace 20972*/Arista (12.98/18.98)	Stankonia	2	199	188	173	29	MUDVAYNE No Name 62821/Epic (17.98 EQ CD) *	L.D. 50	85
149	NEW	—	1	NANCI GRIFFITH Elektra 62660/EEG (18.98 CD)	Clock Without Hands	149	200	167	179	3	MARVIN GAYE Motown 014367/UTV (21.98 CD)	The Very Best Of Marvin Gaye	167
150	179	—	2	FIVE FOR FIGHTING Aavare/Columbia 63759/CRG (13.98 EQ CD) *	America Town	150	—	—	—	—	—	—	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ◆ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

AUGUST 18 2001 **Billboard** **Top Jazz Albums**™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	11	JANE MONHEIT N-Code/4219/Warlock #	Come Dream With Me
NUMBER 1 10 Weeks At Number 1				
2	2	7	VARIOUS ARTISTS NARM 50005/Rykco	BET On Jazz Presents: Jazz Now
3	4	8	THE PHILADELPHIA EXPERIMENT ropeadope 93042/AG	The Philadelphia Experiment
4	3	30	VARIOUS ARTISTS UTV/Verve 520191/VG	Pure Jazz
5	5	2	JOHN COLTRANE Impulse! 549913/VG	The Very Best of John Coltrane
6	13	39	LOUIS ARMSTRONG Legacy/Columbia 61444/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
7	7	39	VARIOUS ARTISTS Legacy/Columbia/Verve 81439/CRG	The Best Of Ken Burns Jazz
8	8	12	MILES DAVIS Legacy/Columbia 85475/CRG	The Essential Miles Davis
9	9	32	SOUNDTRACK Legacy/Columbia 85350/CRG	Finding Forrester
10	6	12	TERENCE BLANCHARD Sony Classical 89607	Let's Get Lost
11	11	53	JANE MONHEIT N-Code/4207/Warlock #	Never Never Land
12	10	7	MICHAEL BRECKER Verve 549705/VG	Nearness Of You - The Ballad Book
13	15	39	BILLIE HOLIDAY Verve 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
14	24	31	DAVE BRUBECK Legacy/Columbia 61444/CRG	Ken Burns Jazz - The Definitive Dave Brubeck
15	12	10	KARRIN ALLYSON Concord Jazz 43950/Concord	Ballads: Remembering John Coltrane
16	17	7	PAT MARTINO Blue Note 59749/Capitol	Live At Yoshi's
17	22	26	JOHN COLTRANE Impulse! 549061/VG	Coltrane For Lovers
18	14	78	STEVE TYRELL Atlantic 83209/AG	A New Standard
19	RE-ENTRY	DUKE ELLINGTON Legacy/Columbia 61444/CRG	Ken Burns Jazz - The Definitive Duke Ellington	
20	19	39	JOHN COLTRANE Verve 549083/VG	Ken Burns Jazz - The Definitive John Coltrane
21	16	61	DIANA KRALL Justin Time 40050	Stepping Out
22	20	37	TONY BENNETT Columbia 63570/CRG	Ultimate Tony Bennett
23	18	13	CHARLIE HADEN Verve 013611/VG	Nocturne
24	RE-ENTRY	THEOLONIUS MONK Legacy/Columbia 61449/CRG	Ken Burns Jazz - The Definitive Thelonious Monk	
25	NEW	WYNTON MARSALIS Columbia 85395/CRG	Popular Songs: The Best Of Wynton Marsalis	

Top Contemporary Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	3	3	KEIKO MATSUI Narada Jazz 10264/Virgin	Deep Blue
NUMBER 1 1 Week At Number 1				
2	2	9	BRIAN CULBERTSON Atlantic 83444/AG #	Nice & Slow
3	1	8	VARIOUS ARTISTS GRP 549787/VG	A Twist Of Marley - A Tribute
4	6	11	MARCUS MILLER 3 Deuces 63534/Telarc #	M Squared
5	5	11	SPYRO GYRA Heads Up 3061	In Modern Times
6	4	20	WAYMAN TISDALE Atlantic 83336/AG #	Face To Face
7	13	23	RICK BRAUN Warner Bros. 47954	Kisses In The Rain
8	8	43	THE RIPPINGTONS FEATURING RUSS FREEMAN Peak 8500/Concord	Life In The Tropics
9	7	46	ST. GERMAIN Blue Note 251147/Capitol #	Tourist
10	10	16	VARIOUS ARTISTS Q 92945/AG	To Grover, With Love
11	16	4	ERIC MARIENTHAL Peak 8503/Concord	Turn Up The Heat
12	11	7	MARC ANTOINE GRP 54975/VG	Cruisin'
13	9	6	GERALD ALBRIGHT Atlantic 83460/AG	The Very Best Of Gerald Albright
14	12	7	JIMMY SOMMERS Higher Octave Jazz 10317/Virgin	360 Urban Groove
15	NEW	JAZZ IS DEAD Zebra 44023	Great Sky River	
16	14	97	DAVE KOZ Capitol 99458 #	The Dance
17	17	62	BONEY JAMES/RICK BRAUN Warner Bros. 47557	Shake It Up
18	15	19	HERB ALPERT A&M 450886/Interscope	Definitive Hits
19	18	19	PIECES OF A DREAM Heads Up 3059	Acquainted With The Night
20	22	42	KIRK WHALUM Warner Bros. 47897 #	Unconditional
21	19	3	TOWER OF POWER Rhino 74345/AG	The Very Best of Tower Of Power - The Warner Years
22	25	3	ACTION FIGURE PARTY Blue Thumb 543417/VG	Action Figure Party
23	NEW	KEVIN TONEY Shanachie 9077	Strut	
24	21	17	KIM WATERS Shanachie 5080	From The Heart
25	20	13	KARL DENSON Blue Note 31166/Capitol	Dance Lesson #2

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical follows Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

AUGUST 18 2001 **Billboard** **Top Classical Albums**™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	47	ANDREA BOCELLI ● Philips 464800/Universal Classics Group	Verdi
NUMBER 1 42 Weeks At Number 1				
2	2	91	ANDREA BOCELLI ▲ Philips 462600/Universal Classics Group	Sacred Arias
3	3	72	YO-YO MA/EDGAR MEYER/MARK O'CONNOR Sony Classical 68782	Appalachian Journey
4	6	3	SERGIO & ODAIR ASSAD Nonesuch 79632/AG	Play Piazzolla
5	7	4	VARIOUS ARTISTS Decca 470021/Universal Classics Group	The #1 Tenor Album
6	5	4	VARIOUS ARTISTS Decca 470037/Universal Classics Group	Ultimate Relaxation Album
7	4	4	SUMI JO Eroto 85772/AG	Prayers
8	NEW	EUROPA GALANTE (BIONDI) Virgin Classics 45465/Angel	Vivaldi: Il Cimento Dell'armonia E Dell'invenzione, Op. 8	
9	10	22	VARIOUS ARTISTS Tim Janis Ensemble 1901	Music Of Hope
10	RE-ENTRY	RENEE FLEMING Decca 467049/Universal Classics Group #	Renee Fleming	
11	8	3	VLADIMIR HOROWITZ Sony Classical 89689	A Reminiscence
12	11	34	MARIA CALLAS EMI Classics 57057/Angel	Legend
13	RE-ENTRY	LUCIANO PAVAROTTI Decca 469308/Universal Classics Group	Live 40th Anniversary Recital	
14	RE-ENTRY	MURRAY PERAHIA Sony Classical 89245	Plays Bach-Three Concertos	
15	14	86	CHICAGO SYMPHONY ORCHESTRA (LEVINE) Walt Disney 860966/Universal Classics Group	Fantasia 2000

August 18 2001 **Billboard** **Top Classical Crossover**™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	16	RUSSELL WATSON Decca 469895/Universal Classics Group #	The Voice
NUMBER 1 11 Weeks At Number 1				
2	2	20	BOND MBO/Decca 467091/Universal Classics Group #	Born
3	3	35	TAN DUN FEATURING YO-YO MA Sony Classical 89347	Crouching Tiger, Hidden Dragon
4	6	5	VARIOUS ARTISTS Sony Classical 89683	Heartland: An Appalachian Anthology
5	5	49	SARAH BRIGHTMAN ● Nemo Studio 58962/Angel	La Luna
6	4	7	JOSHUA BELL Sony Classical 89358 #	Bernstein: West Side Story Suite
7	9	2	THREE MO' TENORS RCA Victor 63627	Three Mo' Tenors
8	7	90	CHARLOTTE CHURCH ▲ Sony Classical 64356	Charlotte Church
9	8	17	ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469530/Universal Classics Group	For The Stars
10	10	7	ANDRE RIEU Philips 543069/Universal Classics Group	Fiesta
11	11	88	JOHN WILLIAMS Sony Classical 51333	Greatest Hits: 1969-1999
12	13	5	JUBILANT SYKES Sony Classical 89107	Wait For Me
13	12	86	SARAH BRIGHTMAN Really Useful/Decca 639116/Universal Classics Group	The Songs That Got Away
14	RE-ENTRY	JAMES GALWAY RCA Victor 63749/RCA	Love Song	
15	14	26	SOUNDTRACK Decca 467666/Universal Classics Group	Hannibal

AUGUST 18 2001 **Billboard** **Top New Age Albums**™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	37	ENYA ▲ Reprise 47426/Warner Bros	A Day Without Rain
NUMBER 1 37 Weeks At Number 1				
2	2	26	VARIOUS ARTISTS Virgin 50836	Pure Moods III
3	3	44	YANNI ● Virgin 79893	If I Could Tell You
4	4	11	SECRET GARDEN Philips 548869	Dreamcatcher
5	5	36	DELERIUM Network 30165 #	Poem
6	7	43	YANNI Windham Hill 11568/RCA	Very Best Of Yanni
7	8	12	OTTMAR LIEBERT + LUNA NEGRA Epic 81597	Little Wing
8	10	9	VARIOUS ARTISTS Windham Hill 11591/RCA	Windows-25 Years Of Piano On Windham Hill
9	6	66	YANNI RCA Special Products 45680	Snowfall
10	11	50	JIM BRICKMAN Windham Hill 11557/RCA	My Romance: An Evening With Jim Brickman
11	RE-ENTRY	HRIS SPHEERIS Higher Octave 50546/Virgin	Best Of 1990-2000	
12	12	9	VARIOUS ARTISTS Windham Hill 11592/RCA	Touch-25 Years Of Windham Hill
13	13	6	VARIOUS ARTISTS Narada 10353/Virgin	Narada Decade 2
14	14	3	BRIAN SCOTT BENNETT The Relaxation Company 3137	AM/PM Yoga Melodies
15	RE-ENTRY	OTTMAR LIEBERT Higher Octave 90724/Virgin	Best Of Barcelona Nights: Vol. 1	

AUGUST 18 2001 **Billboard** **Top Classical Budget**

1	BABY'S FIRST CLASSICS	VARIOUS ARTISTS
2	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
3	RELAXING CLASSICS	VARIOUS ARTISTS
4	GUITAR CLASSICS	VARIOUS ARTISTS
5	TRANQUIL CLASSICS	VARIOUS ARTISTS
6	PIANO CLASSICS	VARIOUS ARTISTS
7	ROMANTIC CLASSICS	VARIOUS ARTISTS
8	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
9	POWER CLASSICS	VARIOUS ARTISTS
10	GENTLE CLASSICS	VARIOUS ARTISTS
11	MIDNIGHT CLASSICS	VARIOUS ARTISTS
12	MOZART: SYMPHONY NO.40	VARIOUS ARTISTS
13	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
14	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
15	BEST OF BEETHOVEN: VOL. 1	VARIOUS ARTISTS

AUGUST 18 2001 **Billboard** **Top Classical Midline**

1	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC (BERNSTEIN)
2	BEST OF THE MILLENNIUM	VARIOUS ARTISTS
3	THE #1 OPERA ALBUM	VARIOUS ARTISTS
4	ESSENTIAL MOZART	VARIOUS ARTISTS
5	GERSHWIN: Rhapsody In Blue	NEW YORK PHILHARMONIC (BERNSTEIN)
6	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS
7	CELLO FOR RELAXATION	VARIOUS ARTISTS
8	VIOLIN ADAGIOS	VARIOUS ARTISTS
9	TENORS ON TOUR	CARRERAS-DOMINGO-PAVAROTTI
10	PACHELBEL CANON	VARIOUS ARTISTS
11	THERE IS LOVE	VARIOUS ARTISTS
12	MICHAEL AMANTE	MICHAEL AMANTE
13	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
14	MOZART FOR YOUR MIND	VARIOUS ARTISTS
15	ESSENTIAL BEETHOVEN	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.97. CDs with wholesale price lower than 8.98 appear on classical Budget.

AUGUST 18 2001 **Billboard** **Top Kid Audio**

1	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
2	VARIOUS ARTISTS	TODDLER FAVORITES
3	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
4	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 3
5	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
6	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
7	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
8	FRED MOLLIN	DISNEY'S LULLABY ALBUM
9	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 2
10	KEB' MO'	BIG WIDE GRIN
11	VEGGIE TUNES	VEGGIE TUNES 2
12	BEAR	BEAR IN THE BIG BLUE HOUSE
13	CEDARMOON KIDS CLASSICS	ACTION BIBLE SONGS
14	VARIOUS ARTISTS	KID'S DANCE PARTY
15	CEDARMOON KIDS CLASSICS	SILLY SONGS
16	VEGGIE TUNES	VEGGIE TUNES
17	CEDARMOON KIDS CLASSICS	SUNDAY SCHOOL SONGS
18	DRAGON TALES	DRAGON TUNES
19	VARIOUS ARTISTS	THE BEST OF POOH & TIGGER TOO
20	READ-ALONG	ATLANTIS-THE LOST EMPIRE
21	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOLUME
22	VARIOUS ARTISTS	HAPPY SONGS
23	WONDER KIDS	KID'S SILLY SONGS SING-A-LONGS
24	THE COUNTDOWN KIDS	MOMMY AND ME-TWINKLE TWINKLE LITTLE STAR
25	THOMAS & FRIENDS	THOMAS SONGS & ROUGHHOUSE RHYTHMS

Children's recordings: original motion picture soundtracks excluded

Top selling albums compiled from SoundScan® a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

AUGUST 18
2001

Billboard®

Heatseekers®

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
	WKS. ON	2 WKS. AGO				WKS. ON	2 WKS. AGO		
1	1	2	CORMEGA Legal Hustle 9203/Landspeed (11.98/18.98)	NUMBER 1 2 Weeks At Number 1 THE REALNESS	25	21	25	DARUDE Groovicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
				HOT SHOT DEBUT	26	20	16	SYLEENA JOHNSON Jive 41700/Zomba (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
2	NEW	1	DA BEATMINERZ Rawkus 26188/Priority (10.98/16.98)	BRACE 4 IMPAK	27	13	1	DARK LOTUS Psychopathic 2700 (16.98 CD)	TALES FROM THE LOTUS POD
3	6	21	FIVE FOR FIGHTING A&R/Columbia 63759/CRG (13.98 EQ CD)	AMERICA TOWN	28	33	33	RES MCA 112310 (8.98/12.98)	HOW I DO
4	5	4	GRUPO BRYNDIS Disa 727012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA	29	38	—	VICENTE FERNANDEZ Sony Discos 84445 (10.98 EQ/15.98)	MAS CON EL NUMERO UNO
5	NEW	1	GILLIAN WELCH Acony 0103 (16.98 CD)	TIME (THE REVELATOR)	30	37	36	THE CALLING RCA 87585 (13.98 CD)	CAMINO PALMERO
6	3	2	PETE YORN Columbia 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER	31	26	27	NONPOINT MCA 112384 (8.98/12.98)	STATEMENT
7	2	8	THE WISEGUYS Idea/Mammoth 810015/Hollywood (14.98 CD)	THE ANTIDOTE	32	23	22	PAULINA RUBIO Universal Latino 543319 (9.98/16.98)	PAULINA
8	4	3	NICKEL CREEK Sugar Hill 3909 (16.98 CD)	NICKEL CREEK	33	27	34	THE LOVE DOCTOR Mardi Gras 1055 (10.98/16.98)	DOCTOR OF LOVE
9	NEW	1	PERRY FARRELL Virgin 50030 (17.98 CD)	SONG YET TO BE SUNG	34	42	44	TAMMY COCHRAN Epic (Nashville) 69736/Sony (Nashville) (7.98 EQ/11.98)	TAMMY COCHRAN
10	9	9	RASCAL FLATTS Lyric Street 165011/Hollywood (11.98/17.98)	RASCAL FLATTS	35	30	23	OLGA TANON WEA Latino 69180 (10.98/16.98)	YO POR TI
11	8	7	JAMIE O'NEAL Mercury (Nashville) 170132 (11.98/17.98)	SHIVER	36	24	14	THE BETA BAND Astralwerks 10446 (16.98 CD)	HOT SHOTS II
12	11	17	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin (17.98 CD)	VOLUME 3: FURTHER IN TIME	37	NEW	1	KEAK DA SNEAK Moe Doe 3001 (10.98/14.98)	HI-TEK
13	7	5	CHRIS CAGLE Capitol (Nashville) 34170 (10.98/17.98)	PLAY IT LOUD	38	29	24	SONICFLOOD Gate 7287 (15.98 CD)	SONICPRAISE
14	10	12	NEW FOUND GLORY Drive-thru 112338/MCA (8.98/12.98)	NEW FOUND GLORY	39	40	31	VICENTE FERNANDEZ Sony Discos 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
15	12	6	STEREOMUD Loud/Columbia 85483/CRG (12.98 EQ CD)	PERFECT SELF	40	25	19	BASEMENT JAXX XL 104237/Astralwerks (16.98 CD)	ROOTY
16	NEW	1	CAMOFLAUGE Pure Pain/Universal (12.98/18.98)	STRICTLY 4 DA STREETS	41	44	39	LUPILLO RIVERA Sony Discos 84276 (9.98 EQ/13.98)	DESPRECIADO
17	47	11	BUDDY GUY Silvertone 4175/Zomba (17.98 CD)	SWEET TEA	42	36	45	PHIL VASSAR Arista Nashville 16891/RLG (10.98/16.98)	PHIL VASSAR
				GREATEST GAINER	43	NEW	1	JOY WILLIAMS Reunion 10000/Zomba (11.98/17.98)	JOY WILLIAMS
18	22	20	PAUL OAKENFOLD Warner Sunset/FFRR 31169/London-Sire (18.98 CD)	SWORDFISH: THE ALBUM (SOUNDTRACK)	44	ENTRY	4	OLD FRIENDS QUARTET Spring House 42321 (11.98/16.98)	ENCORE
19	NEW	1	MYSTIC GoodVibe/JCDR 860935/Interscope (8.98/12.98)	CUTS FOR LUCK AND SCARS FOR FREEDOM	45	31	30	JANE MONHEIT N-Coded 4219/Warlock (17.98 CD)	COME DREAM WITH ME
20	14	15	KEITH URBAN Capitol (Nashville) 97591 (10.98/16.98)	KEITH URBAN	46	ENTRY	42	NICKELBACK Roadrunner 8586 (11.98/17.98)	THE STATE
21	18	18	GOOD CHARLOTTE Daytrotter 61452/Epic (11.98 EQ/17.98)	GOOD CHARLOTTE	47	35	29	MARCO ANTONIO SOLIS Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA
22	15	10	NIKA COSTA Cheeba Sound 10096/Virgin (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING	48	32	32	TRUE VIBE Essential 10619/Zomba (11.98/17.98)	TRUE VIBE
23	16	13	LIL' O Game Face/Atlantic 83466/JAG (7.98/11.98)	DA FAT RAT WIT DA CHEEZE	49	48	—	KURT CARR & THE KURT CARR SINGERS Gospel Central 49074/Interscope (10.98/15.98)	AWESOME WONDER
24	17	—	DJ TOM/DJ MIND-X Webster Hall NYC 24 (18.98 CD)	TRANZWORLD: ALL STARS	50	NEW	1	SOLDIERZ AT WAR Military 58999 (9.98/13.98)	WHAZZUP JOE?

AUGUST 18
2001

Billboard®

Top Independent Albums™

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by **SoundScan®**

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
	WKS. ON	2 WKS. AGO				WKS. ON	2 WKS. AGO		
1	NEW	1	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230 (10.98/17.98)	DUCCES 'N TRAYZ—THE OLD FASHIONED WAY 1 Week At Number 1	25	RE-ENTRY	2	SOLDIERZ AT WAR Military 58999 (9.98/13.98)	WHAZZUP JOE?
2	NEW	1	THA DOGG POUND Death Row 33353/D3 (12.98/17.98)	DEATH ROW PRESENTS: THA DOGG POUND 2002	26	22	23	LOUIE DEVITO E-Lastik 5002 (16.98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 3
3	1	1	KURUPT Antra 751083/Artemis (12.98/18.98)	SPACE BOOGIE: SMOKE ODESSEY	27	17	18	EVA CASSIDY Blix Street 19073 (16.98 CD)	TIME AFTER TIME
4	2	2	DREAM STREET UEG 18304/Edel (11.98/17.98)	DREAM STREET	28	33	—	MR. VEGAS Greensleeves 263 (15.98 CD)	DAMN RIGHT
5	3	3	LIL' JON & THE EAST SIDE BOYZ BME 2220*TVT (10.98/16.98)	PUT YO HOOD UP	29	NEW	1	MR. SPITFLAME Spitflame 70810/Stoney Burke (11.98/17.98)	TANGLE WIT ME VOL. 1
6	4	—	CORMEGA Legal Hustle 9203/Landspeed (11.98/18.98)	THE REALNESS	30	24	24	STABBING WESTWARD Koch 8204 (11.98/17.98)	STABBING WESTWARD
7	NEW	1	GILLIAN WELCH Acony 0103 (16.98 CD)	TIME (THE REVELATOR)	31	28	15	MOOCHIE MACK Casino/In The Paint 8186/Koch (11.98/17.98)	BROKE PIMPIN'
8	6	8	NICKEL CREEK Sugar Hill 3909 (16.98 CD)	NICKEL CREEK	32	21	21	SCREWBALL Hydra 52017/Landspeed (17.98 CD)	LOYALTY
9	5	5	VARIOUS ARTISTS Epitaph 89615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6	33	32	31	PEPE AGUILAR Musart 2503/Belboa (8.98/12.98)	LO MEJOR DE NOSOTROS
10	7	7	PENNYWISE Epitaph 86500* (16.98 CD)	LAND OF THE FREE?	34	39	35	LIL' FLIP Suckafree 5080 (11.98/16.98)	THE LEPRECHANN
11	—	2	DJ TOM/DJ MIND-X Webster Hall NYC 24 (18.98 CD)	TRANZWORLD: ALL STARS	35	30	38	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
12	11	14	DARUDE Groovicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM	36	37	33	SOUNDTRACK TVT Soundtrax 6950/TVT (17.98 CD)	SNATCH
13	8	6	DARK LOTUS Psychopathic 2700 (16.98 CD)	TALES FROM THE LOTUS POD	37	31	47	SOUNDTRACK Vanguard 79686 (16.98 CD)	SONGCATCHER
14	10	9	BOOTLEG Overcore 2330/TVT (10.98/16.98)	HATED BY MANY LOVED BY FEW	38	23	—	JOE STRUMMER & THE MESCALEROS Helicat 80440/Epitaph (17.98 CD)	GLOBAL A GO-GO
15	14	20	THE LOVE DOCTOR Mardi Gras 1055 (10.98/16.98)	DOCTOR OF LOVE	39	34	27	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
16	12	11	THE BETA BAND Astralwerks 10446 (16.98 CD)	HOT SHOTS II	40	36	40	JIM JOHNSTON Smack Down! 8830/Koch (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
17	16	17	BAHA MEN S-Curve 751052/Artemis (11.98/17.98)	WHO LET THE DOGS OUT	41	29	28	SOUNDTRACK TVT Soundtrax 6940/TVT (17.98 CD)	MISS CONGENIALITY
18	NEW	1	KEAK DA SNEAK Moe Doe 3001 (10.98/14.98)	HI-TEK	42	26	41	DEZ Destiny 7702 (10.98/16.98)	SING FOR ME
19	3	13	BASEMENT JAXX XL 104237/Astralwerks (16.98 CD)	ROOTY	43	40	36	DJ SKRIBBLE Big Beat 35065/London-Sire (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
20	20	12	VARIOUS ARTISTS Side One Dummy 71227 (9.98 CD)	WARPED: 2001 TOUR COMPILATION	44	35	29	FEAR FACTORY Roadrunner 8561 (17.98 CD)	DIGIMORTAL
21	15	19	JANE MONHEIT N-Coded 4219/Warlock (17.98 CD)	COME DREAM WITH ME	45	41	32	VARIOUS ARTISTS NARM 50005/Ryko (1.98 CD)	BET ON JAZZ PRESENTS: JAZZ NOW
22	42	—	NICKELBACK Roadrunner 8586 (11.98/17.98)	THE STATE	46	NEW	1	PSYCHOPATHIC RYDAS Psychopathic 1003 (15.98 CD)	RYDEN DIRTY
23	18	16	MARCO ANTONIO SOLIS Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA	47	38	43	JEFFREY GAINES Artemis 751071 (17.98 CD)	ALWAYS BE
24	19	22	VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001	48	25	48	DELBERT MCCLINTON New West 6024 (17.98 CD)	NOTHING PERSONAL
					49	46	30	G'FELLAS Hir A Lick 51282/Triple XXX (18.98 CD)	GANGSTER 4 LIFE
					50	43	39	RICHARD "HUMPTY" VISSION Tommy Boy Silver Label 1484/Tommy Boy (12.98 CD)	DAMN THAT DJ MADE MY DAY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled by major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recurring Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: > Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. † indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

AUGUST 18 2001 **Billboard** Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
			NUMBER 1 3 Weeks At Number 1		
3	31		SOUNDTRACK ▲ Mercury (Nashville) 170069	0 Brother, Where Art Thou?	13
6	2		NEIL DIAMOND Columbia 85500/CRG	Three Chord Opera	16
1	3		'N SYNC Jive 41758/Zomba	Celebrity	2
7	2		VARIOUS ARTISTS EMi/Universal/Sony/Zomba 10749/Virgin	Now 7	1
5	6		ALICIA KEYS ▲ J 20002	Songs In A Minor	3
NEW			THE CRYSTAL METHOD Outpost/Geffen 493063*/Interscope	Tweekend	32
4	22		EVA CASSIDY Blix Street 10045	Songbird	-
NEW			SOUNDTRACK Lost Highway 170221/Mercury (Nashville)	Down From The Mountain	102
2	2		CAKE Columbia 62132/CRG	Comfort Eagle	38
NEW			GILLIAN WELCH Acorny 0103 ▲	Time (The Revelator)	157
NEW			NANCI GRIFFITH Elektra 62660/EEG	Clock Without Hands	149
11	37		ENYA ▲ Reprise 47426/Warner Bros.	A Day Without Rain	26
10	20		TRAIN ▲ Aware/Columbia 69888/CRG	Drops Of Jupiter	21
12	11		STAIN D ▲ Flip/Elektra 62626/EEG	Break The Cycle	5
8	4		MELISSA ETHERIDGE Island 548661/DJMG	Skin	71
13	9		LUCINDA WILLIAMS DJMG 170197/Lost Highway	Essence	160
9	2		FLICKERSTICK Z26 22601	Welcoming Home The Astronauts	-
25	5		AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin ▲	Volume 3: Further In Time	190
NEW			JIM FLORENTINE M.I.L. Multimedia 1599/Big Daddy	Terrorizing Telemarketers	-
RE-ENTRY			NICKEL CREEK Sugar Hill 3909 ▲	Nickel Creek	170
NEW			SOUNDTRACK Varese Sarabande 066266	Mists Of Avalon	-
17	25		DAVID GRAY ▲ ATO 69351/RCA ▲	White Ladder	98
NEW			BUDDY GUY Silvertone/Zomba ▲	Sweet Tea	-
20	5		GORILLAZ Parlophone 33748/Virgin	Gorillaz	23
18	17		DAVE MATTHEWS BAND ▲ RCA 67988	Everyday	43

AUGUST 18 2001 **Billboard** Top Soundtracks™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 1 Week At Number 1	
1	NEW		RUSH HOUR 2	Def Jam 586216*/DJMG
2	1	8	O BROTHER, WHERE ART THOU? ▲	Mercury 170069
3	2	8	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/DJMG
4	3	8	COYOTE UGLY ▲	Curb 78703
5	4	8	MOULIN ROUGE ▲	Interscope 493035
6	6	8	SAVE THE LAST DANCE ▲	Hollywood 162288
NEW			AMERICAN PIE 2	Republic 014494/Universal
5	8		SHREK ●	DreamWorks 450305/Interscope
7	2		THE PRINCESS DIARIES	Walt Disney 860731
10	10	2	DOWN FROM THE MOUNTAIN	Lost Highway 170221/Mercury (Nashville)
8	8		PEARL HARBOR ●	Hollywood 48113/Warner Bros.
9	7		BABY BOY	Universal 014276
11	8		LARA CROFT: TOMB RAIDER ●	Elektra 62665/EEG
13	11		PLANET OF THE APES	Sony Classical 89666
15	2		REMEMBER THE TITANS ●	Walt Disney 860687
16	17		MORE MUSIC FROM SAVE THE LAST DANCE	Hollywood 162288
17	13		WHAT'S THE WORST THAT COULD HAPPEN?	NY.LA 493069*/Interscope
NEW			SWEET NOVEMBER	Warner Sunset 47944/Warner Bros.
14	7		DR. DOLITTLE 2	J 20005
16	8		WHAT WOMEN WANT ●	Columbia 61595/CRG
18	8		DUETS	Hollywood 162241
23	8		SWORDFISH: THE ALBUM (PAUL OAKENFOLD)	Warner Sunset/FFRR 31169/London-Sire
20	8		ALMOST FAMOUS ●	DreamWorks 450279/Interscope
19	3		LEGALLY BLONDE	A&M/Polydor 493078/Interscope
22	8		CHARLIE'S ANGELS ▲	Columbia 61064/CRG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

AUGUST 18 2001 **Billboard** Top Pop Catalog™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by **SoundScan**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1 9 Weeks At Number 1	
1	1	20		EVA CASSIDY Blix Street 10045 (11.98/16.98)	SONGBIRD
2	4	3	73	ENYA ▲ Reprise 48335/Warner Bros. (11.98/17.98)	PAINT THE SKY WITH STARS - THE BEST OF ENYA
3	2	2	243	DEF LEPPARD ▲ Mercury 526718/DJMG (10.98/17.98)	VAULT - GREATEST HITS 1980-1995
4	3	4	104	MOBY ▲ V2 27049* (10.98/18.98) #	PLAY
5	5	5	521	METALLICA ◆ Elektra 61113*/EEG (11.98/17.98)	METALLICA
				GREATEST GAINER \$	
27	30	105		BON JOVI ▲ Mercury 526013/DJMG (10.98/17.98)	CROSS ROAD
7	10	18	94	WEEZER ▲ DGC 424623/Interscope (10.98/11.98) #	WEEZER
8	7	7	196	SHANIA TWAIN ◆ Mercury (Nashville) 536003 (12.98/18.98)	COME ON OVER
9	6	9	558	JAMES TAYLOR ◆ Warner Bros. 3113 (7.98/11.98)	GREATEST HITS
10	9	15	135	GODSMACK ▲ Republic 153190/Universal (12.98/18.98) #	GODSMACK
11	13	10	632	BOB MARLEY AND THE WAILERS ◆ Tuff Gong/Island 842210/DJMG (12.98/18.98)	LEGEND
12	8	8	184	DIXIE CHICKS ◆ Monument 68195/Sony (Nashville) (10.98 EQ/17.98) #	WIDE OPEN SPACES
13	11	11	354	BOB SEGER & THE SILVER BULLET BAND ▲ Capitol 30334* (10.98/15.98)	GREATEST HITS
14	16	14	136	KID ROCK ◆ Top Dog/Lava/Atlantic 63119*/AG (12.98/18.98) #	DEVIL WITHOUT A CAUSE
15	12	6	505	JOURNEY ◆ Columbia 44433/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS
16	18	16	350	AEROSMITH ◆ Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS
17	15	13	201	CREED ▲ Wind-up 13049 (11.98/18.98) #	MY OWN PRISON
18	24	26	77	U2 ▲ Island 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990
19	17	17	111	LIMP BIZKIT ▲ Flip 490335*/Interscope (12.98/18.98)	SIGNIFICANT OTHER
20	19	20	96	BLINK-182 ▲ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE
21	21	22	1270	PINK FLOYD ◆ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON
22	26	31	336	MADONNA ▲ Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION
23	22	24	110	SANTANA ◆ Arista 15080 (11.98/18.98)	SUPERNATURAL
24	20	12	496	JIMMY BUFFETT ▲ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART
25	31	32	119	MILES DAVIS ▲ Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE
				HOT SHOT DEBUT \$	
26	25	19	364	AC/DC ◆ EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK
27	29	29	244	SUBLIME ▲ Gasoline Alley 1111413/MCA (12.98/18.98)	SUBLIME
28	38	—	220	ABBA ▲ Polydor 517007/Universal (12.98/18.98)	GOLD
29	34	33	110	RED HOT CHILI PEPPERS ▲ Warner Bros. 47388* (10.98/17.98)	CALIFORNICATION
30	36	42	417	QUEEN ▲ Hollywood 161265 (11.98/17.98)	GREATEST HITS
31	32	34	376	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 110813 (12.98/18.98)	GREATEST HITS
32	23	21	22	THE BEACH BOYS Capitol 21850 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS
33	28	25	264	DAVE MATTHEWS BAND ▲ RCA 66904 (11.98/17.98)	CRASH
34	47	—	35	NEIL DIAMOND ▲ Columbia 38068/CRG (10.98/17.98)	12 GREATEST HITS, VOL. II
3	NEW		1	NEIL DIAMOND MCA 111947 (5.98/11.98)	THE BEST OF NEIL DIAMOND: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION
35	35	40	180	SADE ▲ Epic 85287 (12.98 EQ/18.98)	THE BEST OF SADE
37	49	39	55	POISON ▲ Capitol 53375 (7.98/11.98)	GREATEST HITS 1986-1996
38	33	43	392	CREEDENCE CLEARWATER REVIVAL ▲ Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
39	42	37	107	2PAC ▲ Amaru/Death Row 490301*/Interscope (19.98/24.98)	GREATEST HITS
40	RE-ENTRY		483	GUNS N' ROSES ◆ Geffen 424148/Interscope (12.98/18.98)	APPETITE FOR DESTRUCTION
41	30	27	83	SNOOP DOGGY DOGG ▲ Death Row 63002* (11.98/17.98)	DOGGY STYLE
42	37	—	325	EAGLES ◆ Asylum/Elektra 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975
43	RE-ENTRY		159	BON JOVI ◆ Mercury 538089/DJMG (8.98/11.98)	SLIPPERY WHEN WET
44	41	50	433	FLEETWOOD MAC ▲ Warner Bros. 25801 (10.98/17.98)	GREATEST HITS
45	39	28	73	STAIN D ▲ Flip/Elektra 62350/EEG (12.98/18.98) #	DYSFUNCTION
46	45	—	223	MATCHBOX 20 ◆ Lava/Atlantic 92721*/AG (10.98/17.98) #	YOURSELF OR SOMEONE LIKE YOU
47	RE-ENTRY		98	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA
48	RE-ENTRY		48	TRAIN ▲ Aware/Columbia 38052/CRG (7.98 EQ/11.98) #	TRAIN
49	RE-ENTRY		292	NIRVANA ◆ DGC 424425*/Interscope (12.98/18.98)	NEVERMIND
50	43	—	100	BACKSTREET BOYS ◆ Jive 41672/Zomba (12.98/18.98)	MILLENNIUM

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

Chart Codes: **ALBUMS**—Billboard 200 (B200); Blues (BL); Classical (CL); Classical Crossover (CX); Contemporary Christian (CC); Country (CA); Electronic (EA); Gospel (GA); Heatseekers (HS); Independent (IND); Internet (INT); Jazz (JZ); Contemporary Jazz (CJ); Latin Albums (LA); Latin: Latin Pop (LPA); Latin: Regional Mexican (RMA); Latin: Tropical/Salsa (TSA); New Age (NA); R&B/Hip Hop (RBA); Reggae (RE); World Music (WM). **SINGLES**—The Billboard Hot 100 (H100); Hot 100 Airplay (HA); Hot 100 Singles Sales (HSS); Adult Contemporary (AC); Adult Top 40 (A40); Country (CS); Dance/Club Play (DC); Dance/Sales (DS); Hot Latin Tracks (LT); Latin: Latin Pop (LPS); Latin: Regional Mexican (RMS); Latin: Tropical/Salsa (TSS); R&B Hip-Hop (RBH); R&B Hip-Hop Airplay (RA); R&B Hip-Hop Singles Sales (RS); Rap (RP); Mainstream Rock (RO); Modern Rock (MO); Top 40 Tracks (T40).
Bi-weekly chart positioning are list in italics during unpublished weeks.

112: B200 41; RBA 32; H100 13; HA 10; RA 14, 32; RBH 16, 43; RS 41; T40 12
2Pac: B200 112; PCA 39; RBA 48; RBC 1, 5, 6, 17; RA 69; RBH 78
3 Doors Down: B200 100; A40 19; H100 65; HA 66; MO 31; RO 11
311: B200 113; MO 10; RO 38
3LW: B200 132; HSS 42
3 Of Hearts: CA 49; CS 59; HSS 64
4 Shades: RS 55
7L & Esoteric: HSS 69; RP 12; RS 36

-A-

Aaliyah: B200 17; RBA 7; H100 82; RA 33, 56; RBH 37, 63; RS 34
Abba: PCA 28
Abigail: DC 4
AC/DC: PCA 26
Ace Lover: RS 61
Action Figure Party: CJ 22
Adam F: RS 71
Yolanda Adams: CC 15, 25; GA 5, 7, 37; RBA 88
Adema: MO 18; RO 23
Trace Adkins: CS 33
Aerosmith: B200 117; PCA 16
Afro Celt Sound System: B200 190; HS 12; INT 18; WM 1; A40 34
Afroman: H100 67; HA 60; MO 36; RA 66; RBH 77
Pepe Aguilar: IND 33; LA 13, 71; RMA 6; LPS 9, 22; LT 5, 36; RMS 9
Christina Aguilera: LA 27; LPA 13; PCA 47; A40 28; DC 30; H100 51; HA 44; T40 26
Gerald Albright: CJ 13
ALC: GA 27
Alegres De La Sierra: LT 34; RMS 15
Alien Ant Farm: B200 18; MO 4; RO 35
Ary Allan: CA 30; CS 37; H100 93
Allure: HSS 72; RBH 98
Karrin Allyson: JZ 15
Herb Alpert: CJ 18
Amanda: HSS 53
American Hi-Fi: B200 168; A40 35; H100 41; HA 41; MO 33; T40 23
Sunshine Anderson: B200 186; RBA 73; DC 12; RA 40, 50; RBH 44, 54
Jessica Andrews: B200 136; CA 15; AC 27; CS 39
Los Angeles De Charlie: LA 32; RMA 15
Marc Anthony: LA 37; TSA 4
Marc Antoine: CJ 12
Ricardo Arjona: LA 69
Louis Armstrong: JZ 6
La Arrolladora Banda El Limon De Rene Camacho: RMS 29
Joe Arroyo: TSA 14
ATB: DC 37
A*Teens: B200 155
Aterciopelados: LA 56
Aubrey: DC 23
Audio Adrenaline: CC 26
Avalon: B200 193; CC 7
Ramon Ayala: RMS 23
Ramon Ayala Y Sus Bravos Del Norte: LA 23; RMA 12
Ayana: RA 34; RBH 41
Ayatollah: RP 20; RS 49
AZ: RBA 69
Azul Azul: LA 17; LPA 9; H100 94; HSS 19; RMS 30; TSS 31

-B-

B12: RBH 97
Baby: RBH 91
Babyface: H100 98; HSS 10; RBH 46; RS 6
Backstreet Boys: B200 139; PCA 50; A40 37; AC 6, 20; H100 53; HA 46
Bad Azz: B200 137; RBA 42; RA 75; RBH 81
Erykah Badu: A40 36
DJ Brian Bagnuolo: DC 25
Baha Men: IND 17; WM 2
Marcia Ball: BL 11
Banda El Limon: RMS 32
Banda El Recodo: LA 19, 65; RMA 8; LT 17, 22; RMS 4, 8
Banda Machos: LA 29; RMA 13
Buju Banton: RE 7
Barbara Tucker: DC 47
Barenaked Ladies: A40 14
Basement Jaxx: EA 11; HS 40; IND 19; DC 11
BBMak: AC 10
The Beach Boys: PCA 32
Beastie Boys: RBC 25
The Beatles: B200 91
The Beatnuts: RP 21; RS 50, 67
Beenie Man: RE 8
Joshua Bell: CX 6
Tony Bennett: JZ 22
The Beta Band: HS 36; IND 16
Better Than Ezra: A40 21; MO 39

Beverly Crawford: GA 9
Big Kap: RA 39; RBH 47
Big L: RBA 60
Big Pun: TSS 22
Bilal: HSS 29, 54; RA 55; RBH 58, 71; RS 32, 66
Bishop: HSS 74; RS 75
Black Eyed Peas: HSS 61
Black Rob: H100 47; HA 40; RA 15, 60; RBH 19, 64; RP 9; RS 30
The Black Crowes: RO 12
Terence Blanchard: JZ 10
Mary J. Blige: H100 29; HA 25; HSS 38; RA 10; RBH 10; RS 16
The Blind Boys Of Alabama: GA 18
Blink-182: B200 15; PCA 20; H100 75; HA 75; MO 6
Andrea Bocelli: CL 1, 2
Bon Jovi: B200 93, 195; PCA 6, 43
Bond: CX 2
Bone Thugs-N-Harmony: RBC 18
Bootleg: IND 14; RBA 77
Michelle Branch: A40 12; T40 40
Rick Braun: CJ 7, 17
Bravehearts: HSS 39; RP 11; RS 33
Michael Brecker: JZ 12
Brian Scott Bennett: NA 14
Jim Brickman: NA 10; AC 26
Sarah Brightman: CX 5, 13; DSA 13
Chad Brock: CS 54
Brooks & Dunn: B200 120; CA 13; CCA 3; CS 11, 14; H100 57; HA 51
Garth Brooks: CCA 15
Foxy Brown: B200 25; RBA 6; RBH 92; RP 23; RS 53
Junior Brown: CA 52
Dave Brubeck: JZ 14
Jimmy Buffett: PCA 24
Bumpy Knuckles: RS 73
Kim Burrell: GA 36
The Burrells: DC 43
Busta Rhymes: H100 66; HA 62; RA 19; RBH 22; RP 8; RS 29
Apostle Thomas Isaiah Butler: GA 35
Butthole Surfers: MO 38
Tracy Byrd: B200 192; CA 25

-C-

Athena Cage: HSS 23; RBH 60; RS 18
Chris Cagle: B200 196; CA 26; HS 13; CS 10; H100 62; HA 58
Cake: B200 38; INT 9; MO 9
Maria Callas: CL 12
The Calling: HS 30; MO 14; RO 37
Cameo: DSA 3; H100 9; HSS 1
Los Caminantes: LA 60
Camouflage: HS 16; RBA 53
Blu Cantrell: B200 8; RBA 5; H100 3; HA 6; HSS 11; RA 45; RBH 34; RS 12; T40 2
Mariah Carey: DSA 3; H100 9; HSS 1; RA 73; RBH 4; RS 1
Mary Chapin Carpenter: CA 29
Rodney Carrington: CA 45
Kurt Carr: CC 22; GA 6; HS 49
Kurt Carr Singers: CC 22; GA 6; HS 49
Jeff Carson: CS 31
Aaron Carter: B200 70
Leslie Carter: HSS 56
Case: B200 145; RBA 51; HSS 41; RA 41, 42, 62; RBH 45, 49, 67; RS 44
Johnny Cash: CCA 6
Eva Cassidy: IND 27; INT 7; PCA 1
Kevin Ceballo: TSS 29
Celia Cruz: TSA 17
Manu Chao: LA 14; LPA 7
La Chat: RBH 94
Joey Chavez: RS 70
Chayanne: LA 55; LPS 17, 20, 34; LT 33; TSS 38
Kenny Chesney: B200 78; CA 6; CS 38
Chicago Symphony Orchestra: CL 15
El Chichicuilote: LA 20; RMA 9
Chico & Coolwadda: RBH 87
Chilli Hi Fly: DC 22
The Christianaires: GA 16
Charlotte Church: CX 8
Cirque Du Soleil: WM 7
City High: B200 47; RBA 63; H100 17; HA 15; T40 8

City Spud: H100 33; HA 32
Eric Clapton: BL 2; AC 15
Roland Clark: DSA 20
Terri Clark: CS 41
The Clark Family Experience: CS 52
Patsy Cline: CCA 8, 16
Clutch: RO 26
Tammy Cochran: CA 37; HS 34; CS 23
Cold: B200 175; RO 25
Coldplay: B200 174
Daryl Coley & Beloved: GA 38
John Coltrane: JZ 5, 17, 20
Conjunto Primavera: LA 22; RMA 11; LT 13, 45, 49;

RMS 3, 22
Control: LA 61; RMS 31
Coo Coo Cal: H100 81; HSS 16; RA 51; RBH 26; RP 1; RS 4
Cornega: B200 116; HS 1; IND 6; RBA 27
The Corrs: AC 24
Nikka Costa: HS 22
Elvis Costello: CX 9
Costumbre: RMS 26
Deborah Cox: DC 34
Jimmy Cozier: B200 84; RBA 26; H100 35; HA 56; HSS 7; RA 16; RBH 9; RS 5
Robert Cray: BL 5
Creed: B200 97; PCA 17
Creedence Clearwater Revival: PCA 38
Elvis Crespo: TSS 35
Cristian: LA 9; LPA 4; LPS 1, 16; LT 1; TSS 4
DJ Mike Cruz: DC 25
The Crystal Method: B200 32; EA 1; INT 6; DC 15; MO 23
Cuban Link: TSS 22
Cuisillos De Arturo Macias: LT 48; RMS 21
Brian Culbertson: CJ 2
The Cult: RO 16
Mark Curry: H100 47; HA 40; RA 15; RBH 19; RP 9; RS 30

-D-

D12: B200 6; RBA 9; H100 19; HA 45; HSS 3; RA 37; RBH 27; RP 2; RS 8; T40 33
Da Beatminerz: B200 143; HS 2; RBA 38
Da Brat: RA 73; RBH 4; RS 1
Daft Punk: EA 9; DC 31
Gigi D'Agostino: H100 85; T40 38
Charlie Daniels: CCA 21
The Charlie Daniels Band: CCA 12
Sal Dano: DC 28
Dark Lotus: HS 27; IND 13
Darlyn Y Los Herederos: TSS 26
Darude: EA 8; HS 25; IND 12; DSA 14; H100 83
Craig David: B200 28; RBA 28; DSA 7; H100 18; HA 34; HSS 4; RA 49; RBH 31; RS 7; T40 27
Miles Davis: JZ 8; PCA 25
dc Talk: CC 24, 32
Def Leppard: PCA 3
Delerium: NA 5
Karl Denson: CJ 25
John Denver: CCA 9
Depeche Mode: B200 171; A40 23; DC 10; DSA 4, 16; HSS 32
Destiny's Child: B200 9; RBA 30; RBC 11; DC 36; DSA 2, 9; H100 5; HA 17; HSS 2, 52; RA 44; RBH 8; RS 2; T40 14; TSS 39
Louie DeVito: EA 12; IND 26
Dez: CC 39; GA 10; IND 42; RBA 78
Diamond Rio: CA 34; AC 7; CS 18
Neil Diamond: B200 16; INT 2; PCA 34, 35
Dido: B200 79; A40 11, 17; AC 2; DC 6; H100 34; HA 27
Joe Diffie: CS 43
Digital Allies: HSS 63
Dirty: RBA 82
Disturbed: B200 49; MO 15; RO 10
Dixie Chicks: B200 103; CA 12; CCA 2; PCA 12; CS 27
DJ Dero: DC 41
DJ Kool: RBH 83; RP 17; RS 45
DJ MindX: EA 7; HS 24; IND 11
DJ Skribble: EA 14; IND 43
DJ Tom: EA 7; HS 24; IND 11
Boris Dlugosch: DC 14
DMX: RBC 19
Domingo: TSS 22
The Donz: RS 72
D.P.G.: IND 39
Dr. Dre: B200 176; RBA 87; RBC 14
Dream: B200 123; DSA 8; H100 80; HSS 9; RBH 95; RS 22
Dream Street: B200 67; IND 4
Drowning Pool: MO 20; RO 8
Huey Dunbar: LA 62; TSA 9; LPS 8; LT 7; TSS 6
Rocio Durcal: LA 30; LPA 14; LPS 13; LT 20
Fred Durst: A40 40

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Eagles: PCA 42
Econoline Crush: RO 34
Eden's Crush: HSS 35
Meredith Edwards: CA 64
Duke Ellington: JZ 19
Missy "Misdemeanor" Elliott: B200 39; RBA 21; H100 24, 26; HA 19, 20; RA 8, 24, 68; RBH 12, 30, 72; T40 25
Eminem: B200 146; RBA 65; RBC 21
Enya: B200 26; INT 12; NA 1; PCA 2; A40 27; AC 4; H100 52; HA 50; T40 36
Gloria Estefan: TSA 15; HSS 60; LPS 23; LT 42
Esthero: DC 40

Melissa Etheridge: B200 71; INT 15; A40 20
Europa Galante: CL 8
Faith Evans: H100 72; HA 69; RA 20; RBH 24; RS 65
Rev. Clay Evans And The AARC Mass Choir: GA 13
Sara Evans: B200 94; CA 10; H100 71; HA 67
Eve: B200 88; A40 8; H100 30; HA 28; T40 17
Eve: B200 55; RBA 43; H100 2; HA 2; LPS 39; RA 18; RBH 23; RS 58; T40 1; TSS 24
Cesaria Evora: WM 3

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Fabio Biondi: CL 8
Fabulous: H100 42, 77; HA 43, 73; HSS 25; RA 27, 28; RBH 28, 33; RS 37; T40 37
Faithless: EA 13; DC 3
Jody Farias: RMS 27
Perry Farrell: B200 177; HS 9
Fatman Scoop: RP 21; RS 50
Fear Factory: IND 44
Alejandro Fernandez: LPS 21; LT 39
Pedro Fernandez: RMS 36
Vicente Fernandez: HS 29, 39; LA 3, 6; RMA 2, 3; LT 19; RMS 7
Cevin Fisher: DC 27
Five For Fighting: B200 150; HS 3; A40 9; T40 39
Fleetwood Mac: PCA 44
Renee Fleming: CL 10
Flickerstick: INT 17
Jim Florentine: INT 19
Ben Folds: MO 37
Willia Ford: B200 101; H100 28; HA 47; HSS 12; T40 24
Radney Foster: CS 55
Jeff Foxworthy: CA 56
Fragma: DC 17
Kirk Franklin Presents 1NC: GA 40
Fuel: B200 50; A40 22; H100 64; HA 65; MO 12; RO 15, 18
Nelly Furtado: B200 68; A40 26; AC 29; H100 69; HA 71; T40 29, 30

-G-

Ana Gabriel: LA 73
Juan Gabriel: LA 53; LPS 6, 19; LT 6, 24; RMS 39
Peter Gabriel: A40 34
Gaelic Storm: WM 14
Jeffrey Gaines: IND 47; A40 25
James Galway: CX 14
Gangsta Boo: B200 29; RBA 8
Marvin Gaye: B200 200; H100 40; HA 33; RA 7; RBH 11; RP 25; RS 56
G. Dep: RA 60; RBH 64
El General: LA 25; TSA 2
G'Fellas: IND 49; RBA 100
Bebel Gilberto: WM 6
Billy Gilman: CA 36, 40
Ginuwine: B200 80; RBA 29; H100 48; HA 37; RA 9; RBH 13
Gipsy Kings: LA 47; WM 13
Godsmack: B200 106; PCA 10; MO 29; RO 6, 19
Good Charlotte: HS 21
Gorillaz: B200 23; INT 24; MO 8
El Gran Combo: LPS 35; LT 12; TSS 1
Eddy Grant: DC 19
Macy Gray: B200 98; INT 22
Macy Gray: RBC 16; A40 36; HSS 61
Al Green: RBC 10
Pat Green: CS 55
Nanci Griffith: B200 149; INT 11
Andy Griggs: CS 28
Grupo Bryndis: B200 152; HS 4; LA 1; RMA 1
Grupo Mojado: LA 70; LT 43; RMS 19
Grupo Niche: TSA 14
Guardianes Del Amor: LA 49
Juan Luis Guerra: A40 40; LA 50; TSA 6; LPS 27
Guns N' Roses: PCA 40
Amaury Gutierrez: LPS 15; LT 30
Buddy Guy: BL 1; HS 17; INT 23

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Charlie Haden: JZ 23
James Hall & Worship And Praise: GA 12
Beres Hammond: RE 14
Fred Hammond: GA 14
John Hammond: BL 13
Gabriel Hardeman Delegation: GA 20
Barry Harris: DC 2
Emmylou Harris: CA 60
Oscar A. Hayes & Abundant Life Fellowship: GA 30
Hayseed Dixie: CA 59
Don Henley: AC 13
Eddy Herrera: LT 37; TSS 9
Hi-Tek: RBA 64; RA 52; RBH 55
Elder Jimmy Hicks And The Voices Of Integrity: GA 25
Faith Hill: B200 130; CA 14; CCA 14; A40 31; AC 1, 16; CS 36; H100 59; HA 53
Billie Holiday: JZ 13
Dave Hollister: RBA 93; RA 54; RBH 57
Steve Holy: CS 45
Vladimir Horowitz: CL 11
Rebecca Lynn Howard: AC 26
Los Humildes: RMS 24
Los Huracanes Del Norte: LA 38; RMA 18; LT 31; RMS 14

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Billy Idol: B200 153
Julio Iglesias: LPS 21; LT 39
Illegales: LPS 18; LT 35
Incubus: B200 76; A40 4; H100 16; HA 14; MO 16; T40 10
India.Arie: B200 72; RBA 33; RA 31; RBH 39
Information Society: DC 9; DSA 21
Intocable: LA 31, 40; RMA 14, 19; LT 38; RMS 17
Iriscience: RS 70
Ronald Isley: H100 21; HA 16; RA 3; RBH 5
The Isley Brothers: H100 21; HA 16; RA 3; RBH 5

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Alan Jackson: B200 181; CA 22, 51; CCA 10; CS 22; H100 96
Janet Jackson: B200 24; RBA 35; A40 30, 38; DC 1; H100 14; HA 11; RA 63; RBH 69; RS 52; T40 5, 28
Jadakiss: RBA 89; RA 48, 55; RBH 53, 58, 82
Jagged Edge: B200 14; RBA 13; DSA 19; H100 7; HA 4; RA 2; RBH 2; RS 69; T40 21
Jaguars: LA 10; LPA 5; LPS 38
Jaheim: B200 63; RBA 18; H100 54; HA 49; HSS 49; RA 12; RBH 17; RS 63, 64
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 27; GA 8
Boney James: CJ 17
Etta James: BL 9
Jay-Z: RBC 8; H100 22, 50; HA 18, 61; HSS 14; RA 6, 21; RBH 7, 21; RS 9
Jazz Is Dead: CJ 15
Wyclef Jean: HSS 21; RBH 86; RS 24
Jelleestone: HSS 75
Jose Alfredo Jimenez: LA 46, 54; RMA 20
Jimmy Eat World: B200 87; MO 24
Joe: RBA 98
Carolyn Dawn Johnson: CS 17
Freedy Johnston: AC 25
Jim Johnston: IND 40
Syleena Johnson: HS 26; RBA 71; RA 59; RBH 66
Jonell: RA 52; RBH 55
Donell Jones: RBC 12
George Jones: CCA 17; CS 47
Jorio: DC 26
Sumi Jo: CL 7
Journey: PCA 15
Judas Priest: B200 165
Cledus T. Judd: CA 66
The Judds: CCA 13
Juvenile: RBC 15; H100 74; HA 68; RA 25; RBH 29

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Kaci: HSS 50
Kardinal Offishall: RBA 86
The Katinas: CC 34
Kortney Kayle: CS 51
Keak Da Sneak: HS 37; IND 18; RBA 95
Anthony Kearns: WM 4
Ronan Keating: A40 33; HSS 43
John P. Kee: GA 15
Toby Keith: B200 156; CA 18; CCA 5; CS 2; H100 37; HA 29
R. Kelly: B200 107; RBA 46; RBC 24; H100 50; HA 61; HSS 14; RA 21, 26; RBH 21, 32; RS 9
Sammy Kershaw: CA 58
Alicia Keys: B200 3; INT 5; RBA 1; H100 1; HA 1; HSS 34; RA 1; RBH 1; RS 14; T40 15
Kid Rock: PCA 14
B.B. King: BL 2
Koffee Brown: RBH 97
Kokane: RA 65; RBH 75
Dave Koz: CJ 16
Diana Krall: JZ 21
Alison Krauss: CCA 22
Lenny Kravitz: B200 147; A40 16
Krystal: B200 161
Kurupt: B200 46; IND 3; RBA 20; RBH 88

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Lagbaja: WM 15
La Mafia: LA 66
George LaMond: TSS 37
Carolina Lao: LPS 30
Kenny Lattimore: RBH 96
LeLe: RA 38; RBH 48
Gerald Levert: RA 67; RBH 74; RS 60
James Levine: CL 15
Aaron Lewis: A40 40
Huey Lewis: AC 14
Huey Lewis & The News: AC 23
Lexi...: GA 19
Ley Alejandro: LPS 31
LFO: B200 104; T40 31
The LFT Church Choir: GA 31
Liberacion: LA 51
Ottmar Liebert: NA 7, 15
Lifefhouse: B200 56; A40 3; H100 11; HA 8; T40 3
Lil' Zane: HSS 26; RP 10; RS 31
Lil Bow Wow: B200 124; RBA 74; H100 91; HSS 73; RA 36; RBH 40; RP 15; RS 42
Lil' Flip: IND 34
Lil Jon & The East Side Boyz: B200 82; IND 5; RBA 24; RA 39; RBH 47
Lil' Kim: A40 28; DC 30; H100 51, 56; HA 44, 54; RA 22; RBH 25, 90; RS 38; T40 26
Lil' Mo: B200 95; RBA 31; H100 42; HA 43; HSS 25; RA 27, 57, 64; RBH 28, 61, 73; RS 37; T40

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Lil' O: HS 23; RBA 84
Lil' One The Young Millionaire: RS 59
Lil' Romeo: B200 30; RBA 17; H100 99; HSS 28;
RBH 59; RP 4; RS 17
Lil' Wayne: RBH 91
Limite: RMS 40
Limp Bizkit: B200 48; PCA 19; MO 34; RO 24; 33
Linkin Park: B200 7; H100 79; MO 7; RO 3
Live: MO 21; RO 14
Lonestar: B200 57; CA 4; CCA 4; CS 5, 57; H100
44; HA 35
Long Beach Dub Allstars: MO 40
Cachaito Lopez: LA 42; TSA 5; WM 8
Jennifer Lopez: B200 12; RBA 22; DC 24; DSA 24;
H100 4, 89; HA 3; RA 5; RBH 6; T40 11
The Love Doctor: HS 33; IND 15; RBA 49
Patty Loveless: B200 198; CA 27
Lucrezia: DC 16
Ludacris: B200 85; RBA 58; H100 31; HA 24; RA
11, 39, 73; RBH 4, 15, 47; RP 24; RS 1, 54
Richard Luzzi: HSS 63

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M&S Presents The Girl Next Door: DC 42
Baaba Maal: WM 11
Mac-10: RBH 91
Kelli Mack: HSS 47; RBH 100; RS 16
Madison Avenue: DC 29
Madonna: B200 129; PCA 22; DSA 5, 15, 23; HSS
37, 58
Mark McGuinn: CA 46; IND 35; CS 35
Cheb Mami: WM 9; DSA 18
Victor Manuel: TSA 13; LT 15; TSS 3, 17
Eric Marienthal: CJ 11
Bob Marley: PCA 11; RBC 3; RE 5
Bob Marley And The Wailers: B200 121; RBA 99;
RE 1
Kymani Marley: RE 13
Wynton Marsalis: JZ 25
Marsha: DSA 17; H100 100
Marshall Dillon: CS 44
Angie Martinez: TSS 22
Pat Martino: JZ 16
Ricky Martin: LA 24; LPA 11
Rogelio Martinez: LPS 33; LT 26; RMS 12, 16, 38
Marty Thomas: DC 50
Mary Mary: CC 12; GA 3; RBA 97
Pepper Mashay: DC 2
matchbox twenty: B200 96; PCA 46; A40 10, 15;
AC 5; H100 84; T40 35
Keiko Matsui: CJ 1
Dave Matthews Band: B200 43; INT 25; PCA 33;
A40 5; H100 25; HA 23; MO 30; T40 18
Maxwell: RBC 2; RA 30; RBH 38
John Mayall & Friends: BL 14
YoYo Ma: CL 3
Martina McBride: CA 63; CS 21
Lila McCann: CA 43
Paul McCartney: B200 154
Delbert McClinton: BL 4; CA 50; IND 48
Donnie McClurkin: B200 114; CC 2; GA 1; RBA 47
The Del McCoury Band: CA 69
Reba McEntire: CA 62; CS 30
Tim McGraw: B200 64, 90; CA 5, 9; CCA 18; CS 16,
53; H100 70; HA 64
Brian McKnight: HSS 67; RA 35; RBH 42
Sarah McLachlan: DC 44
Roy D. Mercer: CA 41, 53, 73
Jo Dee Messina: CA 32; AC 21; CS 7; H100 58; HA
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Metallica: PCA 5
Edgar Meyer: CL 3
Mickey: RBH 91
Luis Miguel: LA 72
Christina Milian: DC 49
Marcus Miller: CJ 4
Ronnie Milsap: CA 67
Rob Mirage: DC 35
Mobb Deep: RS 57
Moby: PCA 4; HSS 40
Mona Monet: DC 27
Jane Monheit: HS 45; IND 21; JZ 1, 11
Ricardo Montaner: LA 18; LPA 10; LPS 5; LT 10;
TSS 13
Pablo Montero: LPS 28
Dr. Ed Montgomery: GA 27
John Michael Montgomery: CA 75
Montgomery Gentry: CS 6; H100 49; HA 39
Moochie Mack: IND 31; RBA 90
Mandy Moore: B200 118
Lorrie Morgan: CA 118
Mr. C The Slide Man: RBA 92
Mr. Spittflame: IND 29; RBA 96
Mr. Tan: RA 47; RBH 51
Mr. Vegas: IND 28; RE 3
Mudvayne: B200 199; RO 39
Samantha Mumba: H100 95
Anne Murray: CA 54
Musiq Soulchild: B200 131; RBA 44; RA 29, 34;
RBH 36, 41
Mya: A40 28; DC 30; H100 51; HA 44; T40 26
Mystic: HS 19; RBA 83

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Nas: HSS 39; RP 11; RS 33
Nate Dogg: H100 31, 77; HA 24, 73; RA 11, 28;
RBH 15, 33, 87; RP 24; RS 54

Dave Navarro: B200 135; MO 25; RO 28
Ednita Nazario: LPS 24; LT 46; TSS 30
Luna Negra: NA 7
Frankie Negron: LT 32; TSS 10
Nelly: B200 35; RBA 37; DSA 19; H100 7, 33; HA 4,
32; RA 2; RBH 2; RS 69; T40 21
Willie Nelson: CCA 11
New Found Glory: HS 14
New Life Community Choir: GA 15
Newsboys: CC 18
Nickel Creek: B200 170; CA 19; HS 8; IND 8; INT
20; CS 50
Nickelback: HS 46; IND 22; MO 13; RO 5
Stevie Nicks: B200 122; AC 28; DC 5; DSA 11; HSS
71
Nicole: RA 72; RBH 76
Tito Nieves: TSS 15, 36
Nirvana: PCA 49
Nivea: H100 90; HSS 13; RBH 85; RS 21
Nomad: DC 39
Nonpoint: HS 31
Noreaga: RBH 99; RP 18; RS 46
The Notorious B.I.G.: RBC 7, 9; HSS 48, 62; RP 7,
13; RS 28, 39
'N Sync: B200 2, 127; INT 3; AC 8; H100 73; HA 72;
LPS 36; T40 34; TSS 18
Nuwine: RBA 80

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Paul Oakenfold: EA 6; HS 18; STX 22
The Oak Ridge Boys: CA 71
Mark O'Connor: CL 3
Old Friends Quartet: CC 17; HS 44
Olivia: HSS 45; RS 35
Jamie O'Neal: B200 189; CA 24; HS 11; CS 3; H100
36; HA 26
Roy Orbison: CCA 25
El Original De La Sierra: LA 16; RMA 7; LT 41; RMS
18, 27
The Original Structure: RS 70
Stacie Orrico: CC 29
K.T. Oslin: CA 65
O-Town: B200 62; AC 18; DSA 1; H100 8; HA 12;
HSS 6; T40 7
OutKast: B200 148; RBA 91
OV7: LA 75

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Petey Pablo: H100 88; HSS 18; RA 53; RBH 35; RP
3; RS 10
Los Palominos: RMS 35
Palomo: LA 11; RMA 5; LT 8; RMS 1
Gwyneth Paltrow: AC 14
Sarina Paris: HSS 51
Dolly Parton: CA 57
Brad Paisley: CA 31; CCA 24; CS 58; H100 87
Pastor Troy: B200 191; RBA 56
Luciano Pavarotti: CL 13
P. Diddy & The Bad Boy Family: B200 10; RBA 4
CeCe Peniston: DC 38
Pennywise: B200 194; IND 10
Murray Perahia: CL 14
Pesado: LT 44; RMS 20
Pete.: RO 22
Tom Petty And The Heartbreakers: PCA 31
Kelly Joe Phelps: BL 10
The Philadelphia Experiment: JZ 3
Phillips, Craig And Dean: CC 28
Philly's Most Wanted: RA 58; RBH 56; RS 62
Pieces Of A Dream: CJ 19
Pink: A40 28; DC 30; H100 51; HA 44; T40 26
Pink Floyd: PCA 21
Plummet: DSA 22
Plus One: CC 13
Poe: A40 32
Point Of Grace: B200 185; CC 6
Poison: PCA 37
Polo Urias Y Su Maquina Nortena: RMS 34
Ian Pooley: DC 40
Larry Poteat: HSS 44; RBH 89; RP 5; RS 19
Jesse Powell: RA 71; RBH 84
Powerman 5000: RO 30
Pras: H100 97; HSS 24; RS 47
Julio Preciado Y Su Banda Perta Del Pacifico: LA
48; LT 18; RMS 5
Prime 5TH: MO 32; RO 29
Celeste Prince: DC 13
Prince: B200 66; RBA 72
The Product G&B: HSS 21; RBH 86; RS 24
Project Pat: B200 138; RBA 59
Psychopathic Rydas: IND 46
Public Announcement: RBA 66; RA 38; RBH 48
Puddle Of Mudd: MO 11; RO 4
Puerto Rican Power: LT 40; TSS 12
Puff Daddy: H100 47; HA 40; RA 15, 60, 61; RBH
19, 64, 68; RP 9; RS 30
Pussy 2000: DC 48
Puya: LA 43; LPA 19
PYT: HSS 57

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QB Finest: HSS 39; RP 11; RS 33
Queen: PCA 30
A.B. Quintanilla Y Los Kumbia Kings: LA 2; LPA 1;
RMS 33

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Radical For Christ: GA 14
Radiohead: B200 92

Rascal Flatts: B200 188; CA 23; HS 10; CS 9; H100
60; HA 55
Ravin: WM 10
Luna Negra: NA 7
Collin Raye: CS 49
Ray J: B200 108; RBA 54; H100 56; HA 54; RA 22;
RBH 25; RS 38
Rayvon: HSS 31
Otis Redding: RBC 20
Redman: B200 105; RBA 40; RBH 83; RP 17; RS
45, 71
Red Hot Chili Peppers: PCA 29
Natina Reed: RBH 88
Regina: GA 17
Resonance: DC 43
Res: HS 28; RBA 81
Rhythm Masters: DC 8
Lionel Richie: AC 11; H100 92
Andre Rieu: CX 10
LeAnn Rimes: CA 28; AC 17; HSS 27
The Rippingtons Featuring Russ Freeman: CJ 8
Rising Son: HSS 46; RP 19; RS 48
Jerry Rivera: LA 64; LPS 14; LT 16; TSS 14, 23
Lupillo Rivera: HS 41; LA 7; RMA 4; LT 11; RMS 2
RL: RBH 90
Kenny Rogers: CS 60
Roisin: DC 14
Nydia Rojas: LPS 19; LT 24; RMS 39
Tito Rojas: TSS 27
Paulina Rubio: HS 32; LA 4; LPA 2; LPS 7, 10; LT
14; TSS 16
Ruff Endz: RS 27
Ja Rule: B200 75; RBA 50; RA 5, 41, 64; RBH 6, 49,
73
Tim Rushlow: CS 46

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S Club 7: AC 19; HSS 30
Sade: B200 125; PCA 36; RBA 76; RBC 13; DSA 10;
HSS 70
Saison: DC 38
Saliva: MO 17; RO 7, 40
Sandy B: DC 28
Gilberto Santa Rosa: LA 57; TSA 7; LPS 11; LT 9,
25; TSS 5, 7
Santana: PCA 23; TSS 23
Eddie Santiago: TSS 32
Yoskar Sarante: TSS 20
Savage Garden: AC 12
Sawyer Brown: CA 68
Mark Schultz: CC 40
Jill Scott: B200 65; RBA 25; H100 61; HA 57; RA
17; RBH 20
Screwball: IND 32; RBA 85
Joan Sebastian: LA 33; RMA 16; LT 28; RMS 11, 37
Secret Garden: NA 4
Bob Seger & The Silver Bullet Band: PCA 13
Selah: CC 33
Selena: LA 26; LPA 12
Sergio & Odair Assad: CL 4
Erick Sermon: H100 40; HA 33; RA 7; RBH 11; RP
25; RS 56
Seven Channels: RO 36
Shaggy: B200 60; RBA 68; HSS 31
Shakira: LA 45
SheDaisy: CA 35; CS 40
Blake Shelton: CS 1; H100 20; HA 22; HSS 8
Kenny Wayne Shepherd Band: BL 12
Si Se: LA 39; LPA 17
Beanie Sigel: B200 73; RBA 19; RBH 70; RP 16;
RS 43
Silk: B200 119; RBA 36
Jessica Simpson: B200 89; H100 27; HA 30; T40
16
Sisqo: B200 86; RBA 39; HSS 59; RS 23
Sizzla: RE 12
Skapulario: LPS 37; TSS 33
Skillz: RP 22; RS 51
Fatboy Slim: DSA 20
Smash Mouth: A40 6; H100 32; HA 31; T40 19
Esther Smith: GA 33
Jami Smith: CC 37
Snoop Dogg: B200 4, 159; IND 1; PCA 41; RBA 2,
67; RBC 4; RA 47, 65, 75; RBH 51, 75, 81, 90
Soil: RO 32
Soldierz At War: HS 50; IND 25
Marco Antonio Solis: HS 47; IND 23; LA 8; LPA 3;
LPS 4; LT 2; RMS 10
Jimmy Sommers: CJ 14
Son By Four: LA 58; TSA 8, 12
Sonicflood: CC 14; HS 38
Sono: DC 7
Sons Of The Desert: CA 70; AC 3; CS 25
Chris Soul: DC 35
Soul'amour: DC 33
Britney Spears: B200 134
Chris Spheris: NA 11
Spyro Gyra: CJ 5
St. Germain: CJ 9
Stabbing Westward: IND 30
Staind: B200 5; INT 14; PCA 45; A40 13; H100 12;
HA 9; MO 2, 27; RO 1, 17; T40 9
Static-X: B200 164
Gwen Stefani: H100 2; HA 2; HSS 40; LPS 39; RA
18; RBH 23; RS 58; T40 1; TSS 24
Stereomud: HS 15; RO 13
Sting: DSA 18
St. Lunatics: B200 22; RBA 16; RA 74; RBH 79
Stone Temple Pilots: B200 111; MO 22; RO 21

George Strait: CA 42, 61
Joe Strummer & The Mescaleros: IND 38
Styles: RBH 82
Sublime: PCA 27
Sugar Ray: B200 59; A40 2; H100 15; HA 13; T40 6
Sum 41: B200 19; MO 1
Sunkiss: TSS 22
Superchumbo: DC 45
Svala: HSS 65
Keith Sweat: RBC 22
Jubilant Sykes: CX 12
System Of A Down: MO 26; RO 27

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Tait: CC 23
Tania: DC 18; DSA 6; HSS 22; RS 20
Tank: B200 133; RBA 41; RA 43; RBH 50
Ben Tinkard: GA 34
Olga Tonon: HS 35; LA 5; TSA 1; LPS 3; LT 3; TSS 2
Tantric: B200 128; MO 28; RO 9
Tata + Brandt: HSS 44; RBH 89; RP 5; RS 19
Nelson Tavaréz: TSS 34
James Taylor: PCA 9
Johnnie Taylor: BL 8
Tek: RP 20; RS 49
Los Temerarios: RMS 28
Tha Dogg Pound: B200 36; IND 2; RBA 15
Tha Eastsidaz: B200 4; IND 1; RBA 2; RA 65; RBH
75
Tha Liks: B200 179; RBA 55; RP 14; RS 40
Thalia: LA 36; LPA 16; LPS 26; LT 50
The Word Feat. J. Medeski, N. Miss. Allstars, R.
Randolph: BL 3
Theolonius Monk: JZ 24
Third Day: CC 11
Carl Thomas: H100 72; HA 69; RA 20; RBH 24; RS
65
Dante Thomas: H100 97; HSS 24; RS 47
Cyndi Thomson: B200 81; CA 7; CS 8; H100 38; HA
48; HSS 17
Three Mo' Tenors: CX 7
Three 6 Mafia: RBH 94
Los Tigres Del Norte: LT 29; RMS 13
Tigrillos: LA 34; RMA 17; RMS 25
Timbaland: H100 82; RA 33; RBH 37; RS 34
Tin Star: DC 20
Aaron Tippin: CA 44; CS 48
Wayman Tisdale: CJ 6
Tommy Tenor: DC 46
Kevin Toney: CJ 23
Tonny Tun Tun: TSS 21
Too Short: RA 39; RBH 47
Tool: B200 53; H100 68; HA 63; MO 3; RO 2
Tommy Torres: LPS 12; LT 23; TSS 28
Tower Of Power: CJ 21
Toya: DSA 12; H100 55; HA 74; HSS 15; RBH 62;
RS 13; T40 32
Train: B200 21; INT 13; PCA 48; A40 1; AC 22;
H100 10; HA 7; MO 35; RO 20; T40 4
Randy Travis: CA 55
Trickside: A40 29
Trick Daddy: B200 44; RBA 23; H100 46; HA 38;
RA 13; RBH 18; RS 68
Trick Pony: B200 180; CA 21; CS 24; H100 86; HSS 36
Tricky: EA 10; MO 21; RO 14
Los Trio: LA 12; LPA 6; LPS 32
Travis Tritt: B200 140; CA 16, 74; CCA 20; CS 19, 26
True Vibe: CC 21; HS 48
Los Tucanes De Tijuana: LA 21, 63; RMA 10; LT 21; RMS 6
Turk: B200 182; RBA 62
Shania Twain: CCA 1; PCA 8
Conway Twitty: CA 72
Ronan Tynan: WM 4
Steve Tyrell: JZ 18
Tyrese: B200 115; RBA 57; RA 46, 47; RBH 51, 52
Moses Tyson, Jr.: GA 29

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U2: B200 99; PCA 18; DC 32
UB40: RE 4
Uncle Kracker: B200 54; A40 7; AC 9; H100 23; HA
21; T40 20
Uncle Paulie: RS 61
Keith Urban: CA 33; HS 20; CS 4; H100 45; HA 36
Usher: H100 6; HA 5; HSS 20; RA 4, 61; RBH 3, 68;
RS 11; T40 13

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Jaci Velasquez: CC 36; LA 15; LPA 8; LPS 2; LT 4;
TSS 11
Valeria: DC 21; HSS 66
Ian Van Dahl: DSA 17; H100 100
Luther Vandross: B200 34; RBA 14; H100 43; HSS
5; RA 23; RBH 14; RS 3
Phil Vassar: CA 38; HS 42; CS 15; H100 76; HA 70
Tony Vega: TSA 19; TSS 19
Eduardo Verastegui: LPS 29
The Verve Pipe: A40 24
Angelito Villalona: LT 27; TSS 8
Richard "Humpty" Vission: IND 50
Carlos Vives: TSA 18
Anne Sofie Von Otter: CX 9

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The Wailers: PCA 11; RBC 3
Clay Walker: CS 42
Hezekiah Walker: GA 31

Mike Walker: CS 56
Tamara Walker: AC 30
The Warren Brothers: CS 34
Kim Waters: CJ 24
Russell Watson: CX 1
Weezer: B200 51; PCA 7; MO 5, 19; RO 31
Gillian Welch: B200 157; HS 5; IND 7; INT 10
Kirk Whalum: CJ 20
Chyna Whyte: RA 39; RBH 47
The Wild Strawberries: DC 37
Hank Williams Jr.: CCA 7
Doug Williams: GA 21
John Williams: CX 11
Joy Williams: CC 16; HS 43
Lee Williams And The Spiritual QCs: GA 28
Lucinda Williams: B200 160; INT 16
Melvin Williams: GA 21
Mark Willis: CS 29
Andre Wilson: RA 58; RBH 56; RS 62
CeCe Winans: B200 173; CC 5; GA 2, 24; RA 70;
RBH 80
Marvin Winans And The Perfected Praise Choir:
GA 32
The Wiseguys: B200 166; EA 4; HS 7; A40 18;
H100 39; HA 42; T40 22
Lee Ann Womack: B200 83; CA 8; AC 3; CS 13;
H100 78
Women Of Faith: CC 38
Darryl Worley: CA 39; CS 20
Chely Wright: CS 32
Finbar Wright: WM 4
Wu-Tang Clan: RBC 23
Keke Wyatt: HSS 33; RBH 65; RS 15

-X-

Xscape: RP 15; RS 42

-Y-

Yaire: LA 52; LPS 25, 40; LT 47; TSS 25
Yanni: NA 3, 6, 9
Trisha Yearwood: B200 142; CA 17; CCA 23; CS 12;
H100 63; HA 59
Yesterday's New Quintet: RS 74
Pete Yorn: B200 162; HS 6; A40 39
The Young Millionaires: RS 59
Young Phantom: HSS 68; RBH 93; RP 6; RS 25
Youngstown: HSS 55

-Z-

Zoegirl: CC 30
Zombie Nation: DSA 25
Zona Prieta: TSS 40

-SOUNDTRACKS-

Almost Famous: STX 23
American Pie 2: B200 58; STX 7
Baby Boy: B200 126; RBA 45; STX 12
Charlie's Angels: STX 25
Coyote Ugly: B200 37; CA 2; STX 4
Crouching Tiger, Hidden Dragon: CX 3
Down From The Mountain: B200 102; CA 11;
INT 8; STX 10
Dr. Dolittle 2: RBA 70; STX 19
Duets: STX 21
The Fast And The Furious: B200 33; RBA 34; STX 3
Finding Forrester: JZ 9
Hannibal: CX 15
Kingdom Come: GA 11
Lara Croft: Tomb Raider: B200 141; EA 3; STX 13
Legally Blonde: STX 24
Miss Congeniality: IND 41
Mists Of Avalon: INT 21
More Music From Save The Last Dance: B200
169; STX 16
Moulin Rouge: B200 42; STX 5
Nutty Professor II: The Klumps: RBA 75
O Brother, Where Art Thou?: B200 13; CA 1; INT 1; STX 2
Pearl Harbor: B200 109; STX 11
Planet Of The Apes: B200 158; STX 14
Poetie Tang: RBA 94
The Princess Diaries: B200 74; STX 9
Remember The Titans: B200 163; STX 15
Rush Hour 2: B200 11; RBA 11; STX 1
Save The Last Dance: B200 52; RBA 61; STX 6
Shrek: B200 61; STX 8
Snatch: IND 36
Songcatcher: CA 48; IND 37
Sweet November: B200 197; STX 18
Swordfish: The Album (Soundtrack): EA 6; HS
18; STX 22
What Women Want: STX 20
What's The Worst That Could Happen?: B200
187; RBA 52; STX 17

-VARIOUS ARTISTS-
on the Billboard 200

Go!n' South: 151
I Could Sing Of Your Love Forever 2: 167
Non Stop Hip Hop: 172
Now 4: 183
Now 5: 144
Now 6: 40
Now 7: 1
Punk O Rama 2001 Vol. 6: 184
Songs 4 Worship Shout To The Lord: 77
Totally Dance: 69
Violator The Album V2.0: 27

AUGUST 18 2001 **Billboard** Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	17	FAT LIP Island/DJMG	Sum 41
2	1	20	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
3	2	14	SCHISM Tool/Dissolution/Volcano	Tool
4	6	11	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
5	4	17	HASH PIPE Geffen/Interscope	Weezer
6	5	14	THE ROCK SHOW MCA	Blink-182
7	7	21	CRAWLING Warner Bros	Linkin Park
8	10	7	CLINT EASTWOOD Virgin	Gorillaz
9	8	10	SHORT SKIRT / LONG JACKET Columbia	Cake
10	8	10	YOU WOULDN'T BELIEVE Volcano	311
11	7	CONTROL	Flawless/Geffen/Interscope	Puddle Of Mudd
12	13	10	BAD DAY Epic	Fuel
13	23	3	HOW YOU REMIND ME Roadrunner	Nickelback
14	18	9	WHEREVER YOU WILL GO RCA	The Calling
15	17	9	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
16	14	38	DRIVE Immortal/Epic	Incubus
17	15	23	YOUR DISEASE Island/DJMG	Saliva
18	19	6	GIVING IN Arista	Adema
19	21	5	ISLAND IN THE SUN Geffen/Interscope	Weezer
20	20	4	BODIES Wind-up	Drowning Pool
21	29	2	SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
22	12	10	DAYS OF THE WEEK Atlantic	Stone Temple Pilots
23	22	6	NAME OF THE GAME Outpost/Geffen/Interscope	The Crystal Method
24	25	6	BLEED AMERICAN DreamWorks	Jimmy Eat World
25	16	11	REXALL Capitol	Dave Navarro
26	32	3	CHOP SUEY American/Columbia	System Of A Down
27	26	15	OUTSIDE Flip/Elektra/EEG	Staind
28	24	24	BREAKDOWN Mavrick	Tantric
29	28	18	GREED Republic/Universal	Godsmack
30	30	18	THE SPACE BETWEEN RCA	Dave Matthews Band
31	27	9	BE LIKE THAT Republic/Universal	3 Doors Down
32	31	11	I'M STUPID (DON'T WORRY 'BOUT ME) Giant/Reprise	Prime STH
33	36	4	ANOTHER PERFECT DAY Island/DJMG	American Hi-Fi
34	34	26	MY WAY Flip/Interscope	Limp Bizkit
35	33	25	DROPS OF JUPITER (TELL ME) Columbia	Train
36	NEW	BECAUSE I GOT HIGH Universal	Afroman	
37	38	2	ROCKIN' THE SUBURBS Epic	Ben Folds
38	NEW	THE SHAME OF LIFE Surf/Dog/Hollywood	Butthole Surfers	
39	35	5	EXTRA ORDINARY Extra Dry Goods/Beyond	Better Than Ezra
40	NEW	SUNNY HOURS DreamWorks	Long Beach Dub Allstars	

AUGUST 18 2001 **Billboard** Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	20	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
2	14	SCHISM Tool/Dissolution/Volcano	Tool	
3	18	CRAWLING Warner Bros	Linkin Park	
4	5	7	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
5	9	4	HOW YOU REMIND ME Roadrunner	Weezer
6	4	22	GREED Republic/Universal	Godsmack
7	6	24	YOUR DISEASE Island/DJMG	Saliva
8	10	13	BODIES Wind-up	Drowning Pool
9	7	9	ASTOUNDED Mavrick	Tantric
10	8	10	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
11	10	BE LIKE THAT Republic/Universal	3 Doors Down	
12	16	8	SOUL SINGING V2	The Black Crowes
13	17	PAIN Loud/Columbia	Stereomud	
14	25	2	SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
15	10	BAD DAY Epic	Fuel	
16	14	15	RISE Lava/Atlantic	The Cult
17	14	OUTSIDE Flip/Elektra/EEG	Staind	
18	20	52	HEMORRHAGE (IN MY HANDS) 550 Music/Epic	Fuel
19	18	45	AWAKE Republic/Universal	Godsmack
20	21	23	DROPS OF JUPITER (TELL ME) Columbia	Train
21	13	10	DAYS OF THE WEEK Atlantic	Stone Temple Pilots
22	22	8	SWEET DAZE Warner Bros	Pete
23	27	6	GIVING IN Arista	Adema
24	23	25	MY WAY Flip/Interscope	Limp Bizkit
25	24	7	END OF THE WORLD Flip/Geffen/Interscope	Cold
26	26	9	CAFEFUL WITH THAT MIC... Atlantic	Clutch
27	30	3	CHOP SUEY American/Columbia	System Of A Down
28	19	12	REXALL Capitol	Dave Navarro
29	12	I'M STUPID (DON'T WORRY 'BOUT ME) Giant/Reprise	Prime STH	
30	32	4	BOMBSHELL DreamWorks	Powerman 5000
31	29	10	HASH PIPE Geffen/Interscope	Weezer
32	33	3	HALO J	Soil
33	34	4	BOILER Flip/Interscope	Limp Bizkit
34	31	5	YOU DON'T KNOW WHAT IT'S LIKE Restless	Econoline Crush
35	NEW	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm	
36	NEW	BREATHE Palm	Seven Channels	
37	39	6	WHEREVER YOU WILL GO RCA	The Calling
38	36	7	YOU WOULDN'T BELIEVE Volcano	311
39	40	3	DEATH BLOOMS No Name/Epic	Mudvayne
40	NEW	CLICK CLICK BOOM Island/DJMG	Saliva	

AUGUST 18 2001 **Billboard** Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST Imprint/Promotion Label
1	1	14	LET ME BLOW YA MIND Eve Featuring Gwen Stefani Ruff Ryders/Interscope
2	4	7	HIT 'EM UP STYLE (OOPS!) Blu Cantrell RedZone/Arista
3	2	24	HANGING BY A MOMENT Lifehouse DreamWorks
4	3	22	DROPS OF JUPITER (TELL ME) Train Columbia
5	7	9	SOMEONE TO CALL MY LOVER Janet Virgin
6	8	12	WHEN IT'S OVER Sugar Ray Lava/Atlantic
7	6	12	ALL OR NOTHING O-Town J
8	5	15	WHAT WOULD YOU DO? City High Booga Basement/Interscope
9	11	8	IT'S BEEN AWHILE Staind Flip/Elektra/EEG
10	10	16	DRIVE Incubus Immortal/Epic
11	14	6	I'M REAL Jennifer Lopez Epic
12	13	13	PEACHES & CREAM 112 Bad Boy/Arista
13	18	7	U REMIND ME Usher Arista
14	9	11	BOOTYLICIOUS Destiny's Child Columbia
15	24	3	FALLIN' Alicia Keys J
16	12	16	IRRESISTIBLE Jessica Simpson Columbia
17	16	13	HERE'S TO THE NIGHT Eve 6 RCA
18	19	10	THE SPACE BETWEEN Dave Matthews Band RCA
19	22	6	I'M A BELIEVER Smash Mouth DreamWorks/Interscope
20	17	25	FOLLOW ME Uncle Kracker Top Dog/Lava/Atlantic
21	26	5	WHERE THE PARTY AT Jagged Edge With Nelly So So Def/Columbia
22	28	4	START THE COMMOTION The Wiseguys Ideal/Marmoth/Hollywood
23	21	10	FLAVOR OF THE WEAK American Hi-Fi Island/DJMG
24	29	6	I WANNA BE BAD Willa Ford Lava/Atlantic
25	23	15	GET UR FREAK ON Missy "Missdeamona" Elliott The Gold Mind/EastWest/EEG
26	20	19	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink Interscope
27	30	6	FILL ME IN Craig David Wildstar/Atlantic
28	27	23	ALL FOR YOU Janet Virgin
29	25	26	I'M LIKE A BIRD Nelly Furtado DreamWorks
30	37	2	TURN OFF THE LIGHT Nelly Furtado DreamWorks
31	34	3	EVERY OTHER TIME LFO J
32	35	3	I DO!! Toya Arista
33	32	5	PURPLE HILLS D12 Shady/Interscope
34	31	12	POP 'N Sync Jive
35	33	18	MAD SEASON matchbox twenty Lava/Atlantic
36	NEW	ONLY TIME Enya Reprise	
37	36	4	SUPERWOMAN PT. II Lil' Mo Featuring Fabolous EastWest/EEG
38	NEW	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) Gigi D'Agostino Arista	
39	NEW	SUPERMAN (IT'S NOT EASY) Five For Fighting Aware/Columbia	
40	NEW	EVERYWHERE Michelle Branch Mavrick	

August 18 2001 **Billboard** Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	12	THERE YOU'LL BE Hollywood/Warner Bros	Faith Hill
2	23	THANK YOU Arista	Dido	
3	4	39	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
4	5	27	ONLY TIME Warner Sunset/Reprise	Enya
5	3	35	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
6	6	14	MORE THAN THAT Jive	Backstreet Boys
7	16	ONE MORE DAY Arista Nashville	Diamond Rio	
8	10	46	THIS I PROMISE YOU Jive	'N Sync
9	11	13	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
10	8	15	GHOST OF YOU AND ME Hollywood	BBMak
11	9	25	ANGEL Island/DJMG	Lionel Richie
12	13	97	I KNEW I LOVED YOU Columbia	Savage Garden
13	12	67	TAKING YOU HOME Warner Bros	Don Henley
14	15	47	CRUISIN' Hollywood	Huey Lewis & Gwyneth Paltrow
15	16	7	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
16	14	50	THE WAY YOU LOVE ME Warner Bros	Faith Hill
17	17	72	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
18	19	6	ALL OR NOTHING J	O-Town
19	22	10	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
20	20	44	SHAPE OF MY HEART Jive	Backstreet Boys
21	21	9	BURN Curb	Jo Dee Messina
22	23	4	DROPS OF JUPITER (TELL ME) Columbia	Train
23	NEW	LET HER GO AND START OVER Silverstone	Huey Lewis & The News	
24	25	2	ALL THE LOVE IN THE WORLD 143/Lava/Atlantic	The Corrs
25	24	2	LOVE GROWS Elektra/EEG	Freddy Johnston
26	NEW	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard	
27	28	2	WHO I AM DreamWorks	Jessica Andrews
28	24	17	EVERY DAY Reprise	Stevie Nicks
29	27	8	I'M LIKE A BIRD DreamWorks	Nelly Furtado
30	29	18	DIDN'T WE LOVE Curb	Tamara Walker

August 18 2001 **Billboard** Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	26	DROPS OF JUPITER (TELL ME) Columbia	Train
2	3	12	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
3	2	26	HANGING BY A MOMENT DreamWorks	Lifehouse
4	4	24	DRIVE Immortal/Epic	Incubus
5	5	17	THE SPACE BETWEEN RCA	Dave Matthews Band
6	7	7	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
7	6	29	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
8	8	20	HERE'S TO THE NIGHT RCA	Eve 6
9	10	13	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
10	9	18	MAD SEASON Lava/Atlantic	matchbox twenty
11	11	39	THANK YOU Arista	Dido
12	13	8	EVERYWHERE Mavrick	Michelle Branch
13	15	9	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
14	17	6	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
15	12	46	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
16	14	45	AGAIN Virgin	Lenny Kravitz
17	16	7	HUNTER Arista	Dido
18	23	5	START THE COMMOTION Ideal/Marmoth/Hollywood	The Wiseguys
19	18	9	BE LIKE THAT Republic/Universal	3 Doors Down
20	22	6	I WANT TO BE IN LOVE Island/DJMG	Melissa Etheridge
21	25	6	EXTRA ORDINARY Extra Dry Goods/Beyond	Better Than Ezra
22	24	8	BAD DAY Epic	Fuel
23	21	15	DREAM ON Mute/Reprise	Depeche Mode
24	27	5	NEVER LET YOU DOWN RCA	The Verve Pipe
25	26	14	IN YOUR EYES Arista	Jeffrey Gaines
26	30	3	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
27	33	3	ONLY TIME Warner Sunset/Reprise	Enya
28	38	11	LADY MARMALADE Interscope	Christina Aguilera, Lil' Kim, Mya & Pink
29	32	5	UNDER YOU Wind-up	Trickside
30	36	3	SOMEONE TO CALL MY LOVER Virgin	Janet
31	31	12	THERE YOU'LL BE Hollywood/Warner Bros	Faith Hill
32	34	11	HEY PRETTY FFJ/Atlantic	Poe
33	37	3	LOVIN' EACH DAY A&M/Interscope	Ronan Keating
34	NEW	WHEN YOU'RE FALLING Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel	
35	39	10	FLAVOR OF THE WEAK Island/DJMG	American Hi-Fi
36	NEW	SWEET BABY Epic	Macy Gray Featuring Erykah Badu	
37	35	5	MORE THAN THAT Jive	Backstreet Boys
38	38	20	ALL FOR YOU Virgin	Janet
39	NEW	LIFE ON A CHAIN Columbia	Pete Yorn	
40	NEW	OUTSIDE Flawless/Geffen/Interscope	Aaron Lewis Of Staind With Fred Durst	

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 74 modern rock stations, 81 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 24 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ♪ Videoclip availability. © 2001, Billboard/BPI Communications.

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AUGUST 18 2001 Billboard®				HOT 100 Airplay™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	7	Fallin' Alicia Keys (J)	26	27	11	When I Think About Angels Jamie O'Neal (Mercury/Nashville)
2	1	17	Let Me Blow Ya Mind Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	27	28	32	Thank You Dido (Arista)
3	5	7	I'm Real Jennifer Lopez (Epic)	28	29	11	Here's To The Night Eve 6 (RCA)
4	4	12	Where The Party At Jagged Edge Feat. Neely (So So Def/Columbia)	29	32	10	I'm Just Talkin' About Tonight Toby Keith (DreamWorks/Nashville)
5	3	10	U Remind Me Usher (Arista)	30	21	14	Irresistible Jessica Simpson (Columbia)
6	9	15	Hit 'Em Up Style (Oops!) Blu Cantrell (RedZone/Arista)	31	40	5	I'm A Believer Smash Mouth (DreamWorks/Interscope)
7	6	23	Drops Of Jupiter (Tell Me) Train (Columbia)	32	22	26	Ride Wit Me Nelly Feat. City Spud (Fo' Real/Universal)
8	7	28	Hanging By A Moment Lil' Mo (J)	33	25	12	Music Erick Sermon (NYLA/Def Squad/Interscope)
9	10	19	It's Been Awhile Staind (Flip/Elektra/EEG)	34	39	7	Fill Me In Craig David (Widstar/Arista)
10	8	19	Peaches & Cream 112 (Bad Boy/Arista)	35	30	16	I'm Already There Lonestar (BNA)
11	12	9	Someone To Call My Lover Janet (Virgin)	36	36	10	Where The Blacktop Ends Keith Urban (Capitol/Nashville)
12	11	11	All Or Nothing O-Town (J)	37	48	4	Differences Ginuwine (Epic)
13	16	12	When It's Over Sugar Ray (Lava/Arista)	38	51	3	I'm A Thug Trick Daddy (Slip-N-Slide/Arista)
14	14	27	Drive Incubus (Immortal/Epic)	39	31	16	She Couldn't Change Me Montgomery Gentry (Columbia/Nashville)
15	15	16	What Would You Do? City High (Booga Basement/Interscope)	40	46	4	Bad Boy For Life P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
16	18	6	Contagious The Islay Brothers (DreamWorks)	41	38	9	Flavor Of The Week American Hi-Fi (Island/DJMG)
17	13	11	Bootylicious Destiny's Child (Columbia)	42	50	3	Start The Commotion The Wiseguys (Ideal/Mammoth/Hollywood)
18	20	4	Izzo (H.O.V.A.) Jay-Z (Roc-A-Fella/Def Jam/DJMG)	43	37	15	Superwoman Pt. II Lil' Mo Feat. Fabolous (EastWest/EEG)
19	17	22	Get Ur Freak On Missy "Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)	44	33	19	Lady Marmalade Christina Aguilera, Lil' Kim, Mya & Pink (Interscope)
20	23	6	One Minute Man Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	45	45	6	Purple Hills D12 (Shady/Interscope)
21	19	24	Follow Me Uncle Kracker (Top Dog/Lava/Arista)	46	47	13	More Than That Backstreet Boys (Jive)
22	24	8	Austin Blake Shelton (Giant Nashville/WARN)	47	57	4	I Wanna Be Bad Willie Ford (Lava/Arista)
23	26	12	The Space Between Dave Matthews Band (RCA)	48	56	5	What I Really Meant To Say Cyndi Thomson (Capitol/Nashville)
24	35	5	Area Codes Ludacris (Disturbing The Peace/Def Jam/DJMG)	49	49	8	Just In Case Jaheim (Divine Mill/Warner Bros.)
25	34	4	Family Affair Mary J. Blige (MCA)	50	58	6	Only Time Enya (Reprise)
51	55	5	Only In America Brooks & Dunn (Arista Nashville)	51	55	5	Only In America Brooks & Dunn (Arista Nashville)
52	54	10	Downtime Jo Dee Messina (Curb)	52	54	10	Downtime Jo Dee Messina (Curb)
53	43	13	There You'll Be Faith Hill (Hollywood/Warner Bros.)	53	43	13	There You'll Be Faith Hill (Hollywood/Warner Bros.)
54	42	13	Wait A Minute Ray J Feat. Lil' Kim (Arista)	54	42	13	Wait A Minute Ray J Feat. Lil' Kim (Arista)
55	62	8	While You Loved Me Rascal Flatts (Lyric Street)	55	62	8	While You Loved Me Rascal Flatts (Lyric Street)
56	53	8	She's All I Got Jimmy Cozier (J)	56	53	8	She's All I Got Jimmy Cozier (J)
57	61	7	The Way Jill Scott (Hidden Beach/Epic)	57	61	7	The Way Jill Scott (Hidden Beach/Epic)
58	59	7	Laredo Chris Cagle (Virgin/Nashville/Capitol/Nashville)	58	59	7	Laredo Chris Cagle (Virgin/Nashville/Capitol/Nashville)
59	67	3	I Would've Loved You Anyway Trisha Yearwood (MCA Nashville)	59	67	3	I Would've Loved You Anyway Trisha Yearwood (MCA Nashville)
60	—	1	Because I Got High Afroman (T-Bones/Universal)	60	—	1	Because I Got High Afroman (T-Bones/Universal)
61	52	21	Fiesta R. Kelly Feat. Jay-Z (Jive)	61	52	21	Fiesta R. Kelly Feat. Jay-Z (Jive)
62	60	7	What It Is Violator Feat. Busta Rhymes (Violator/Loud/Columbia)	62	60	7	What It Is Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
63	65	9	Schism Tool (Too Dissection/Volcano)	63	65	9	Schism Tool (Too Dissection/Volcano)
64	—	1	Angry All The Time Tim McCraw (Curb)	64	—	1	Angry All The Time Tim McCraw (Curb)
65	69	4	Bad Day Fuel (Epic)	65	69	4	Bad Day Fuel (Epic)
66	70	3	Be Like That 3 Doors Down (Republic/Universal)	66	70	3	Be Like That 3 Doors Down (Republic/Universal)
67	68	18	I Could Not Ask For More Sara Evans (RCA/Nashville)	67	68	18	I Could Not Ask For More Sara Evans (RCA/Nashville)
68	72	2	Set It Off Juvenile (Cash Money/Universal)	68	72	2	Set It Off Juvenile (Cash Money/Universal)
69	63	13	Can't Believe Faith Evans Feat. Carl Thomas (Bad Boy/Arista)	69	63	13	Can't Believe Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
70	74	2	Six-Pack Summer Phil Vassar (Arista Nashville)	70	74	2	Six-Pack Summer Phil Vassar (Arista Nashville)
71	—	1	Turn Off The Light Nelly Furtado (DreamWorks)	71	—	1	Turn Off The Light Nelly Furtado (DreamWorks)
72	64	12	Pop N Sync (Jive)	72	64	12	Pop N Sync (Jive)
73	—	1	Can't Deny It Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	73	—	1	Can't Deny It Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
74	—	1	I Do!! Toya (Arista)	74	—	1	I Do!! Toya (Arista)
75	71	4	The Rock Show Blink-182 (MCA)	75	71	4	The Rock Show Blink-182 (MCA)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 867 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

AUGUST 18 2001 Billboard®				HOT 100 Singles Sales™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	Loverboy Mariah Carey Feat. Carnie (Virgin)	26	9	10	None Tonight Lil' Zane (Worldwide/Priority)
2	2	5	Bootylicious Destiny's Child (Columbia)	27	27	50	Can't Fight The Moonlight LeAnn Rimes (Curb)
3	3	7	Purple Hills D12 (Shady/Interscope)	28	2	14	My Baby Lil' Romeo (Souja/Priority)
4	4	11	Fill Me In Craig David (Widstar/Arista)	29	30	6	Love It Bilal (Moya/Interscope)
5	6	5	Take You Out Luther Vandross (J)	30	6	15	Never Had A Dream Come True S Club 7 (A&M/Interscope)
6	7	5	All Or Nothing O-Town (J)	31	1	15	Angel Shaggy Feat. Rayvon (MCA)
7	9	8	She's All I Got Jimmy Cozier (J)	32	—	—	I Feel Loved Depeche Mode (Mute/Reprise)
8	15	11	Austin Blake Shelton (Giant Nashville/WARN)	33	36	3	Used To Love Keke Wyatt (MCA)
9	10	5	This Is Me Dream (Bad Boy/Arista)	34	61	2	Fallin' Alicia Keys (J)
10	11	7	There She Goes Babyface (Arista)	35	32	21	Get Over Yourself Eder's Crush (143/London-Sire)
11	5	7	Hit 'Em Up Style (Oops!) Blu Cantrell (RedZone/Arista)	36	42	8	On A Night Like This Trick Pony (Warner Bros. Nashville/WARN)
12	8	11	I Wanna Be Bad Willie Ford (Lava/Arista)	37	35	15	What It Feels Like For A Girl Madonna (Maverick/Warner Bros.)
13	16	5	Don't Mess With The Radio Nivea (Jive)	38	—	—	Family Affair Mary J. Blige (MCA)
14	14	21	Fiesta R. Kelly Feat. Jay-Z (Jive)	39	44	15	Oochie Wally 3 Of Hearts (111 Will/Columbia)
15	12	12	I Do!! Toya (Arista)	40	9	39	South Side Mo'Nique Feat. Gwen Stefani (V2)
16	24	7	My Projects Coo Coo Da! (Infinite/Tommy Boy)	41	34	20	Missing You Case (Def Soul/DJMG)
17	17	13	What I Really Meant To Say Cyndi Thomson (Capitol/Nashville)	42	40	9	No More (Baby I'ma Do Right) 3LW (Nine Lives/Epic)
18	18	2	Raise Up Petay Pablo (Jive)	43	43	9	Lovin' Each Day Ronan Keating (A&M/Interscope)
19	19	15	La Bomba Azul Azul (Sony Discos)	44	55	2	Let's Be Friends Tata & Brandee (Heartless)
20	13	8	U Remind Me Usher (Arista)	45	45	20	Bizoune Olivia (J)
21	20	6	Cluck Cluck The Product G&B (Cycle/J)	46	7	6	Make It Vibrate Rising Son (Darkside)
22	25	20	Stranger In My House Tamia (Elektra/EEG)	47	38	13	Keep It Real Kelii Mack (Rising Hi)
23	28	5	Hey Hey Athena Cage (Priority)	48	51	38	One More Chance/Stay With Me The Notorious B.I.G. (Bad Boy/Arista)
24	23	12	Miss California Dante Thomas (Rat Pack/Elektra/EEG)	49	46	37	Could It Be Jaheim (Divine Mill/Warner Bros.)
25	21	22	Superwoman Pt. II Lil' Mo Feat. Fabolous (EastWest/EEG)	50	52	7	Paradise Kaci (Curb)
51	47	37	Look At Us Santana Paris (Playland/Priority)	51	47	37	Look At Us Santana Paris (Playland/Priority)
52	41	14	Survivor Destiny's Child (Columbia)	52	41	14	Survivor Destiny's Child (Columbia)
53	49	15	Everybody Doesn't Amanda (Maverick)	53	49	15	Everybody Doesn't Amanda (Maverick)
54	54	38	Soul Sista Bilal (Moya/Interscope)	54	54	38	Soul Sista Bilal (Moya/Interscope)
55	50	9	Sugar Youngstown (Hollywood)	55	50	9	Sugar Youngstown (Hollywood)
56	48	25	Like, Wow! Lestie Carter (DreamWorks)	56	48	25	Like, Wow! Lestie Carter (DreamWorks)
57	—	18	Same Ol' Same Ol' P.Y.T. (Vendetta/Epic)	57	—	18	Same Ol' Same Ol' P.Y.T. (Vendetta/Epic)
58	53	30	Don't Tell Me Madonna (Maverick/Warner Bros.)	58	53	30	Don't Tell Me Madonna (Maverick/Warner Bros.)
59	—	37	Incomplete Sisqo (Dragon/Def Soul/DJMG)	59	—	37	Incomplete Sisqo (Dragon/Def Soul/DJMG)
60	57	8	Out Of Nowhere Gloria Estefan (Epic)	60	57	8	Out Of Nowhere Gloria Estefan (Epic)
61	59	21	Request Line Black Eyed Peas Feat. Wacziarg (Interscope)	61	59	21	Request Line Black Eyed Peas Feat. Wacziarg (Interscope)
62	—	44	Big Poppa/Marcy Gray The Notorious B.I.G. (Bad Boy/Arista)	62	—	44	Big Poppa/Marcy Gray The Notorious B.I.G. (Bad Boy/Arista)
63	—	1	Without You Digital Alliance Feat. Richard Luzzi (Xtreme)	63	—	1	Without You Digital Alliance Feat. Richard Luzzi (Xtreme)
64	33	3	Love Is Enough 3 Of Hearts (RCA/Nashville)	64	33	3	Love Is Enough 3 Of Hearts (RCA/Nashville)
65	74	3	The Real Me Svala (Skiffa/Priority)	65	74	3	The Real Me Svala (Skiffa/Priority)
66	56	9	Ooh La La Valeria (The DAS Label/Interscope)	66	56	9	Ooh La La Valeria (The DAS Label/Interscope)
67	62	28	Win Brian McKnight (Motown/Universal)	67	62	28	Win Brian McKnight (Motown/Universal)
68	58	2	All My Thugs Young Phantom (Heartless)	68	58	2	All My Thugs Young Phantom (Heartless)
69	—	7	Call Me E.S. 7L & Esoteric (Direct/Landspeed)	69	—	7	Call Me E.S. 7L & Esoteric (Direct/Landspeed)
70	66	24	By Your Side Sade (Epic)	70	66	24	By Your Side Sade (Epic)
71	70	5	Planets Of The Universe Steve Nicks (Reprise)	71	70	5	Planets Of The Universe Steve Nicks (Reprise)
72	—	1	Enjoy Yourself Allure (MCA)	72	—	1	Enjoy Yourself Allure (MCA)
73	63	25	Bow Wow (That's My Name) Lil' Bow Wow (So So Def/Columbia)	73	63	25	Bow Wow (That's My Name) Lil' Bow Wow (So So Def/Columbia)
74	64	9	U Know U Ghetto Bishop (Tony Mercedes/Bucket Head/Ede)	74	64	9	U Know U Ghetto Bishop (Tony Mercedes/Bucket Head/Ede)
75	—	1	Money (Part 1) Jelleestone (Warner Bros.)	75	—	1	Money (Part 1) Jelleestone (Warner Bros.)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON', 'TITLE', 'ARTIST', 'PEAK POSITION', and 'HOT 100' chart details.

Billboard • AUGUST 18, 2001 www.billboard.com The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

-A-

ABRAZAME MUY FUERTE (BMG Arabela, ASCAP/San Angel, ASCAP) LT 6
AIN'T NOBODY GONNA TAKE THAT FROM ME (Universal-MCA, ASCAP/Gravitrone, SESAC) CS 49
AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 14
ALL MY THUGS (Heartless, ASCAP/The New Mayor Of Compton, ASCAP) RBH 93
ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 8
ALWAYS WAS (House Of Fame, ASCAP/Aaronwood, ASCAP) CS 48
AMAME (Amberel, BMI/TN Ediciones, BMI) LT 26
AMORCITO MIO (Edimusa, ASCAP) LT 28
ANGEL (LBR, ASCAP/Rive Droite, ASCAP) H100 92
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 23
ANGRY ALL THE TIME (Tiltawhir, BMI/Bruce Robison, BMI) CS 16; H100 70
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Nootime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehsemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 31; RBH 15
ARIZONA RAIN (House Of Fame, ASCAP) CS 59
AUSTIN (Talbot, BMI/Kirstionsongs, ASCAP), WBM, CS 1; H100 20
EL AYUDANTE (Not Listed) LT 19
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP) LT 1

-B-

BABY, COME OVER (THIS IS OUR NIGHT) (Murlyn, ASCAP/Universal, ASCAP/Warner Chappell, PRS/Second Decade, BMI/Warner-Tamerlane, BMI/Chrysalis, BMI), WBM, H100 95
BABY MAMA (Tefnoise, BMI) RBH 94
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeazy, BMI/Dors-D, ASCAP/DKG, BMI), HL, H100 47; RBH 19
BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 64
BEANIE (MACK B****) (Shakar Al-Din, ASCAP/Hitco South, ASCAP/F.O.B., ASCAP) RBH 70
BEAUTIFUL (ALL THAT YOU COULD BE) (BMG Songs, ASCAP/Chappell & Co., ASCAP/R.M.B., ASCAP) CS 60
BECAUSE I GOT HIGH (Publishing Designee, BMI) H100 67; RBH 77
BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 65
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 10
BIA' BIA' (Swile, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI/Ludacris, ASCAP/Ching Chong, BMI), HL, RBH 47
BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Whitch, BMI/Lonte, ASCAP/Sony/ATV Tunes, BMI), HL, H100 5; RBH 8
BROWN SKIN (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 39

-C-

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 17
CANDELA (PSO, ASCAP/Ornum, ASCAP) LT 33
CAN'T BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Ciara June, ASCAP/Zomba, ASCAP/III Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B), HL/WBM, H100 72; RBH 24
CANT' DENY IT (J Brasco, ASCAP/Desert Storm, BMI/Cyphercleff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 77; RBH 33
CARTAS MARCADAS (Pham) LT 48
CASTLES IN THE SKY (Rocks, ASCAP) H100 100
CLUCK CLUCK (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/Te-Bass, BMI/EMI Blackwood, BMI/Ghetto And Blues, ASCAP/Hempstead High, ASCAP/EMI April, ASCAP), HL, RBH 86
COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 32
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP) LT 3
COMO OLVIDAR (Ventura, ASCAP) LT 23
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 4
COMO SE LO EXPLICO AL CORAZON (Negrele) LT 15
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 17
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 7
CONTAGIOUS (R. Kelly, BMI/Zomba, BMI), WBM, H100 21; RBH 5
CONTESTAME (Lideres, ASCAP/Crazy Mood, ASCAP) LT 47
CRAWLING (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI) H100 79
CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 46

-D-

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.S. Silis, ASCAP) RBH 43
DEJAME AMARTE (Ser-Ca, BMI) LT 38
DERECHO A LA VIDA (Peer Intl., BMI) LT 49
DESPRECIADO (Vander, ASCAP) LT 11
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept Pacific, ASCAP), HL, H100 48; RBH 13
DIME (Not Listed) LT 46
DIME CORAZON (Warner/Chappell) LT 30
DIME, DIME, DIME (Eliaz, BMI) LT 45
DONT MESS WITH THE RADIO (Organized Noise, BMI/C. Barnett, ASCAP/Belt Star, ASCAP/EMI April, ASCAP/Big Sexy, ASCAP/Street Top, ASCAP), HL, H100 90; RBH 85
DOS CORAZONES, DOS HISTORIAS (WB, ASCAP) LT 39

DO U WANNA ROLL (DOLLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, RBH 90
DOWNTIME (Gravitrone, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP), HL, CS 7; H100 58
DRIVE (EMI April, ASCAP/Hunglkeyora, ASCAP), HL, H100 16
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 10

-E-

ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 98
ESCLAVO Y AMO (Brambila Musica) LT 36

-F-

FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 1; RBH 1
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept Pacific, ASCAP/Five Card, ASCAP/Elvis Mumbo, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control), WBM, H100 29; RBH 10
FAST LANE (Jazzmen, BMI/Butterwood, BMI/Mike City, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 58
FEELIN' ON YO BOOTY (Zomba, BMI/R. Kelly, BMI), WBM, RBH 32
FIESTA (Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, H100 50; RBH 21
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 18; RBH 31
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 41
FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP), HL/WBM, H100 23

-G-

GANGSTA (LOVE 4 THE STREETS) (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 61
GETTING THERE (Universal-PolyGram International, ASCAP/Terni-000, ASCAP), WBM, CS 41
GET UR FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 24; RBH 30
GHETTO GIRLS (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL, H100 91; RBH 40
GIRL NEXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamoja, BMI/EMI Blackwood, BMI), HL, RBH 41
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 45
GRIMEY (Off Da Yelzbulb, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 99

-H-

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 11
HEARD IT ALL BEFORE (Mike City, BMI/Pinkeys Play-house, ASCAP/Copyright Control) RBH 44
HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 27
HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracet, BMI/Songs Of Universal, BMI), HL/WBM, CS 39
HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southern Road, BMI) H100 30
HEY HEY (Krotala, BMI/8th Of May, BMI/EMI Blackwood, BMI/Hillacious, BMI/Amancia, BMI), HL, RBH 60
HIGH COME DOWN (Publishing Designee Of Vince Langston, ASCAP/Publishing Designee Of Stacy Wagner, ASCAP/Songs Of Universal, BMI/Kashif, BMI) RBH 87
HIT 'EM UP STYLE (OOFS) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 3; RBH 34
HONEY DO (Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Songs, BMI/Rio Bravo, BMI), HL/WBM, CS 56
HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 28

-I-

I AM YOUR WOMAN (Zomba, BMI/R. Kelly, BMI), WBM, RBH 66
I COULD NOT ASK FOR MORE (Realsongs, ASCAP), WBM, H100 71
I CRY (Slavery, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DJ Iv, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 73
I DO! (Stix & Tonex, ASCAP/Toy-Toy, ASCAP) H100 55; RBH 62
I DONT KNOW (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Drayton Goss, BMI) RBH 68
IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 42
I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Media Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 85
ILUVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, RBH 75
I'M A BELIEVER (Stonebridge, SESAC/Foray, SESAC), HL, H100 32
I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP), HL/WBM, CS 5; H100 44
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 30
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 46; RBH 18
I'M JUST TALKIN' ABOUT TONIGHT (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 2; H100 37
I'M LOOKIN' (Nicole Wray, BMI/Chrysalis, BMI/I Want My Daddy's Records, ASCAP/WB, ASCAP/Jahque Joints, SESAC/Universal Tunes, SESAC/Eddie F.,

ASCAP/Sharay's, ASCAP), WBM, RBH 76
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP), HL, H100 4
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP), HL, RBH 6
I'M TRYIN' (Pacific Wind, SESAC/4t4, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 33
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 43
IRRESISTIBLE (EMI April, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 27
IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 19
IT'S BEEN AWHILE (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 12
IT'S OVERT Darlock, BMI/Allyamsongs, ASCAP/WB, ASCAP/Dotted Line, BMI/Sharon Hill, BMI/Antraphil, BMI/Fubco, BMI/Rykomusic, PRS) RBH 88
I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 28

-J-

I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 12; H100 63
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 22; RBH 7
JOHN DOE (Smebgood, ASCAP) RBH 48
JUST A BABY BOY (Show You How Daddy Ball, ASCAP/Zovectia, ASCAP/My Own Chit, BMI/Flossmode, BMI/Amazin', ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 51
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 54; RBH 17

-K-

KEEP IT REAL (Kannike Does It, ASCAP/Emma's Dream, BMI/Reach Power, ASCAP/Denver Street, BMI/G E Makin' It, ASCAP/WB, ASCAP), WBM, RBH 100
KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 53
LA BOMBA (Sony/ATV Discos, ASCAP) H100 94
LADY MARMALADE (EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Tannyboy, BMI), HL, H100 51
LA GRAN NOCHE (Flamingo, BMI) LT 21
LAREDO (Mark Hybner, ASCAP) CS 10; H100 62
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept Pacific, ASCAP/Five Card, ASCAP/Elvis Mumbo, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 2; RBH 23
LET'S BE FRIENDS (Heartless, ASCAP/Big Flex, ASCAP) RBH 89
LET'S GET DIRTY (I CAN'T GET IN DA CLUB) (Funky Noble, ASCAP/Famous, ASCAP/Dayna's Day, BMI/Warner-Tamerlane, BMI/Kool, ASCAP/WB, ASCAP), HL/WBM, RBH 83
LET'S GET IT (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/Al Green, BMI/Irving, BMI/Est Memphis, BMI), HL/WBM, RBH 64
LETTER 2 MY UNBORN (Amaru, ASCAP/Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Pink Folder, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), WBM, RBH 78
LICK SHOTS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 72
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewski, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 38
LIVIN' IT (Slavery, ASCAP/White Rhino, ASCAP/Lil Rob, BMI/DJ Iv, BMI/Black Bull, ASCAP/Jobete, ASCAP) RBH 49
LOCO (Ser-Ca, BMI) LT 44

-L-

LOVE (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), HL/WBM, RBH 36
LOVE IT (Mike City, BMI) RBH 71
LOVE OF A WOMAN (Songs Of Lastrada, BMI) CS 26
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 42
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 9
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH 4
LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 29
LUNCH OR DINNER (Mike City, BMI) RBH 54

-M-

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 74
MAD SEASON (EMI Blackwood, BMI/Bidnis, BMI), HL, H100 84
EL MALQUERIDO (Bending, BMI/Wixen, BMI) LT 31
THE MAN HE WAS (Notewrite, BMI/Fiddlestuck, BMI/Coburn, BMI), WBM, CS 47
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 37
ME LIBERE (Not Listed) LT 12
ME VAS A EXTRANAR (Vander, ASCAP) LT 5
MIDWEST SWING (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP), HL/WBM, RBH 79
MI FANTASIA (TN Ediciones, BMI) LT 29
MISS CALIFORNIA (Kilosheem, ASCAP)Jermaine,

ASCAP) H100 97
MISSING YOU (Time4Flytes, BMI/Songs Of DreamWorks, BMI/Tallest Tree, ASCAP/Zomba, ASCAP/563, ASCAP), CLM/WBM, RBH 45
MORE THAN THAT (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI), HL/WBM, H100 53
MORE THAN WHAT I WANTED (A.G.M., ASCAP/Word, ASCAP/EMI April, ASCAP/BMG Songs, SESAC/Bases Loaded, ASCAP/Tommy Sims, ASCAP), HL, RBH 80
MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP) LT 16
MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 40; RBH 11
MY BABY (Jobete, ASCAP), HL, H100 99; RBH 59
MY PROJECTS (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) H100 81; RBH 26

-N-

NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 32
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 8
NO TE PODIAS QUEDAR (Seg Son, BMI) LT 13
NOT YOUR FRIEND (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 67
NO VALE LA PENA (Not Listed) LT 24
OH YEAH (Pork, ASCAP/Durar, ASCAP/Fifty-Six Hope Road, ASCAP/Odnit, ASCAP/Universal-Songs Of PolyGram International, BMI) RBH 92
O ME VOYE O TE VAS (Crisma, SESAC) LT 2
ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 24; H100 86
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 26; RBH 12
ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 11; H100 57
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 52

-O-

PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C. Silis, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 13; RBH 16
PENA DE AMOR (J&N, ASCAP) LT 40
PERO NO ME AMA (PMC, ASCAP) LT 25
PLAY (Chrysalis, ASCAP/Universal-PolyGram International, ASCAP/Murlyn, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI), HL/WBM, H100 89
PLEASE DONT MIND (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 56
POP (Tenman Tunes, ASCAP/Zomba, ASCAP/WaieRo, BMI), WBM, H100 73
POR AMAR ASI (Seber) LT 18
POR UN BESO (F.I.P.P., BMI) LT 42
PUEDEN DECIR (EMOA, ASCAP) LT 9
PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP), HL, H100 19; RBH 27

-R-

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 88; RBH 35
REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 31
RIDE WITH ME (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dyna-com, ASCAP/Mississippi, ASCAP/B. LA Tunes, ASCAP), HL/WBM, H100 33
RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, H100 93
THE ROCK SHOW (EMI April, ASCAP/Fun With Goats, ASCAP), HL, H100 75
ROCK THE BOAT (Herbilibious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP), WBM, RBH 63
ROSALINDA (F.I.P.P., BMI) LT 50
ROUND & ROUND (Jonell, BMI/DJ Hi-Tek, BMI) RBH 55

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SANDSTORM (BMG Finland), HL, H100 83
SCHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 68
SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI), HL, CS 20
SECRETO DE AMOR (Vander, ASCAP) LT 27
SET IT OFF (Money Mack, BMI) H100 74; RBH 29
SHE AIN'T GONNA CRY (Music Of Windswept Pacific, BMI) H100 92
SHE CULDNT CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 6; H100 49
SHE'S ALL I GOT (Mike City, BMI) H100 35; RBH 9
SHINE (Money Mack, BMI) RBH 91
SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 15; H100 76
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 50
SOMBRAS... NADA MAS (WB, ASCAP) LT 20
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 14; RBH 69
SOMETHING IN THE PAST (Not Listed) RBH 84
THE SPACE BETWEEN (Colden Grey, ASCAP/Universal-MCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 25
STANDIN' STILL (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI), WBM, CS 52
START THE COMMOTION (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMI-Unart Catalog, BMI), HL, H100 39
STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/Chi-Boy, ASCAP), CLM/WBM, CS 40
SUENO SU BOCA (Nova Ediciones) LT 43
SUERTE HETENIDO (Not Listed) LT 34
SUPERWOMAN Pt. II (Mo Loving, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/J. Brasco, ASCAP/Desert Storm, BMI), HL/WBM, H100 42; RBH 28
SWEET SUMMER (Desert Dreams, BMI/Michael-

house, BMI/Ensign, BMI/Rio Bravo, BMI), HL/WBM, CS 18
TAKE CARE OF HOME (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 57
TAKE YOU OUT (Nyrrow, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 43; RBH 14
TE HE PROMETIDO (Not Listed) LT 41
TELL ME HOW (WB, ASCAP/Big Red Tractor, ASCAP/Hay Wagon, ASCAP/Steel Wheels, BMI), WBM, CS 54
TELLUURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 53
TEXAS IN 1880 (Muckelroy, ASCAP/BMG Songs, ASCAP), HL, CS 55
THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 34
THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 35
THERE SHE GOES (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 98; RBH 46
THERE YOU'LL BE (Realsongs, ASCAP), WBM, CS 36; H100 59
THIS IS ME (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 80; RBH 95
THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), HL/WBM, CS 38
TOO COUNTRY (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Wacissa River, BMI), HL, CS 58
TU ESTE AJENA (J&N, ASCAP) LT 37
TU RECuerdo (BMG Songs, ASCAP/Vlaices, ASCAP) LT 35
TURN OFF THE LIGHT (Nelstar, SOCAN) H100 69
TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gays, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI), HL, H100 87

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UNBROKEN BY YOU (Universal-MCA, ASCAP/Sony/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP), HL/WBM, CS 51
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman's Land, BMI/Gucizim, ASCAP/Universal, ASCAP), WBM, H100 6; RBH 3
USED TO LOVE (Zomba, BMI/Tuff Huff, BMI), WBM, RBH 65

-W-

WAIT A MINUTE (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 56; RBH 25
THE WAY (Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 61; RBH 20
WEEKEND (Kharottoy, ASCAP/B.Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 96
WEEKEND THING (Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI/Nutzhin Promised Muzik, ASCAP/Almo, ASCAP/Badazz, ASCAP), HL/WBM, RBH 97
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Maman Music, ASCAP), HL, RBH 82
WE NEED A RESOLUTION (Herbilibious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 82; RBH 37
WHAT AM I GONNA DO (Hamindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zovectia, ASCAP/T.J. Beats, BMI) RBH 52
WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI), HL, CS 25
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 8; H100 38
WHAT IT IS (T'Ziah's, BMI/Warner-Tamerlane, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 66; RBH 22
WHAT WOULD YOU DO? (Pladis, ASCAP/EMI April, ASCAP/Hot-Ish, ASCAP), WBM, H100 17
WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP), HL, CS 21
WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 3; H100 36
WHEN IT'S OVER (Warner-Tamerlane, BMI/E Equals, BMI), WBM, H100 15
WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP), WBM, H100 96
WHEN YOU COME BACK DOWN (Howdy Skies, ASCAP/Universal, ASCAP/Bicamerla, BMI/Mighty Nice, BMI), HL/WBM, CS 50
WHERE DOES IT HURT (Sony/ATV Tree, BMI), HL, CS 34
WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 22
WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP), WBM, CS 4; H100 45
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 7; RBH 2
WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI), HL, CS 9; H100 60
WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP), WBM, CS 13; H100 78
WITH ME (Sony/ATV Tunes, ASCAP/Onaly, ASCAP/Universal, BMI), HL, CS 57
WRONG IDEA (Denver Street, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Double Dollar Sing, ASCAP/Universal-Songs Of PolyGram International, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP), HL, RBH 81
Y LLEGASTE TU (LGA, BMI) LT 22
YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI) LT 14

-Y-

Latin Soaps

Continued from page 1

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

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

In the Latin world, soap operas—possibly the pre-eminent form of entertainment for Latinos across



the board, including those in the U.S., the Philippines, the Middle East, and Eastern Europe—have long been regarded as launching pads for all sorts of careers. Thalía, Lucero, Verónica Castro, and Lucía Méndez, to name just a few, are all actresses who gained prominence as singers at least partly because they performed the main tracks of their soaps. Repeated several times a day, these tracks became mantras to audiences for whom the terms "singer" and "actress" are now synonymous.

ON THE SOAP BOX

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

Even in the U.S., where Latin soaps are only starting to be produced, the potential has been tested with the success of acts like Pablo Montero, who saw his sales spike after one of his tracks was included in the soap *La Revancha*. "It's not that soaps have suddenly become more important, but suddenly there's more access [to them,]" notes Gabriella Martínez,

VP of marketing for Warner Music Latin America. "Before, a soap would look for its own theme, with the title included. Now, it's regarded as a joint venture [between the label and the network]. It's more open. And it absolutely can make a difference between breaking an artist or not."

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

Juan Gabriel's hit single "Abrázame Muy Fuerte," for instance, is the title track of his new BMG album and the main song for the soap opera of the same name. The album and soap debuted simultaneously in Mexico, with joint radio/TV promotion.

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

Still, says Luana Pagani, VP of marketing for Sony Music Latin America, "I think a soap alone doesn't make the difference. It's a very important component, but it's not the only thing."

But when everything ties in together, pundits argue, it can work marvels. "There has to be an absolute coordination between the artist, the label, and the track," stresses Mexico-based producer Roberto Gómez Fernández, whose credits include *Locuras de Amor* (featuring a title track by Sony's OV7, which at the time pushed up the release of its album to coincide with the soap) and who is currently producing *Juego de la Vida*. That soap features a lead track from Brazilian boy band Twister, which is releasing its first Spanish-language album on Fonovisa.

EVERYTHING MULTIPLIES

When songs are simply plunked into a soap without any concerted effort either to tie them into the soap's plot or to time the releases of the album and soap, the marriage is often for naught. "Everything multiplies—I promote the album strongly, and they promote my soap on the radio," says Gómez Fernández, adding that this sort of multiple awareness has "radically" changed labels' approach to soaps.

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

Now, though, new and established artists alike are vying



'In Brazil, artists who may sell 5,000-7,000 copies of an album go to selling 100,000-200,000 copies of their records when they have music on a soap opera.'

—JOAO ARAUJO,
SOM LIVRE

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

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'I promote the album strongly, and they promote my soap on the radio. In the old days, having an important star sing the lead track was more for decoration.'

—ROBERTO GÓMEZ FERNÁNDEZ,
MEXICAN SOAP PRODUCER

on to sell 100,000-200,000 when they have music on a soap," says Joao Araujo, executive director of Som Livre, TV Globo's record label. Som Livre manages to produce soundtrack albums for each and every soap because, aside from the theme song, there are songs for every character—songs that are played when that character

comes onto a scene (even though the singer and the actor are seldom the same).

"If a certain track is used in the soap with a strong character, you can have a hit in as little as three, four days," Araujo says. "It also leads to catalog sales for the artist."

Following the release of the local-artist soundtrack, Som Livre releases the disc featuring songs performed by international artists—such as 'N Sync and Charlotte Church—who have been chosen with the notion that there is some connection between them and the characters.

Although sales for both the domestic and international albums are usually strong—with numbers regularly going over the one million mark—"the international albums sell, on average, four times more than the local albums," Araujo notes. This is despite the fact that Brazilian artists account for roughly 80% of albums sold in Brazil.

According to Araujo, TV Globo usually has the final say on the choice for the main track, while Som Livre and the soap producers select the character tracks. A royalty is paid to each label for the right to use its artist's song in the soap and the soundtrack.

AUDITIONING PROCESS

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

This is true to such a degree that although the giant Televisa network owns its own label—Fonovisa—lead tracks come from a varied range of artists and labels. But Fonovisa, sensing that it had not fully taken advantage of its position as Televisa's offspring, has taken an increasingly active role in exploiting soap music over the past year.

According to Alejandro Clemensha, an assistant to Fonovisa president Guillermo Santiso who works in Mexico City as a liaison between Fonovisa and Televisa, the label has first dibs regarding exploitation of songs in soundtracks and compilations. "Prior to this, Fonovisa obviously participated in some projects," Clemensha says. "But now, we're trying to have Fonovisa produce and distribute the albums."

The first soundtrack released by Fonovisa was *Primer Amor a Mil Por Hora*, an album that—in the tradition of the Brazilian soundtracks—included one track per character. Fonovisa is also about to release an album featuring the lead tracks from the soaps by Carla Estrada, one of Mexico's best-known producers.

In Panama, rockers Los Rabanes—whose punk-influenced music hardly fits the profile of a

typical soap—wrote the title track to *Linda Labé*, the first Panamanian-produced soap, which premiered this week. Although the track isn't part of Rabanes' current album, it went to Panamanian radio last week and will be part of a soundtrack album that Sony Music Panama will release shortly.

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

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

Although it sometimes happens that an already-written song fits



a soap (independent producer Alfredo Schwarz heard Joan Sebastian's single "Secreto de Amor" after his soap was completed and named), producers ideally like to have a song created for that soap—one that fits the personality of that show in as many ways as possible.

That's what Gómez Fernández did when he settled on Twister for his upcoming *Locuras*, a soap that he felt needed a youth-oriented act for its soundtrack. Since last year, he auditioned the work of hundreds of artists, even contemplating Christina Aguilera and Paulina Rubio. He heard Twister for the first time when Clemensha took its album to his office. Gómez Fernández liked its sound and look, which matched the soap's underlying soccer theme.

After the album's producer wrote a new track, based on the soap plot, Gómez Fernández made his final decision. Fonovisa will now release the album in Mexico timed with the soap, with the new song included as a bonus track on the album. Clemensha expects it to be a hit. And Gómez Fernández says he expects it to be a defining seal: "The first link people will have with this soap is the first note of the theme song."

Continued from page 1

are declining, DVD-V software and hardware sales continue to soar beyond industry projections. Driven by low-cost DVD players and affordable, high-quality product, DVD-V players have been adopted by nearly 20 million U.S. households since their 1997 launch. The Digital Entertainment Group (DEG) predicts penetration will increase to 30 million by year's end. If the current trend continues, that figure could double in 2002.

According to the Consumer Electronics Assn., the DVD-V-player acceptance rate is three times faster than that for the VCR, which took 12 years to reach mass penetration, and double that of CD players, which took eight years to reach critical mass. Total software shipments to retailers have increased from 5.5 million units in 1997 to 461.9 million units through the second quarter of this year, reports the DEG.

"If you look at the growth of this business, the graph would look like a hockey stick," explains DEG chairman Emiel Petrone, who is also executive VP of Philips Entertainment Group.

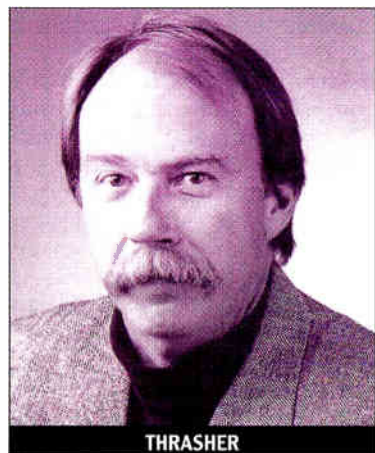
That description is borne out by numbers from the National Assn. of Recording Merchandisers (NARM). According to NARM, DVD-V experienced a 300% growth rate from 1999 to 2000. Sales for member companies rose to \$1.87 billion, up from \$623 million in 1999 (*Billboard*, June 30).

As Landis' story shows, consumers' enthusiasm for DVD is equalled by filmmakers' eagerness to participate in the home version of their movies. Most directors

disdain VHS and rarely help in marketing VHS releases, but DVD's superior picture and sound qualities have converted them.

"I'll never begin a movie again without meeting with the DVD department," *Blow* director Ted Demme says, "This is our history, and I wanted the DVD for [*Blow*] to be of the best possible quality that would document the film—forever."

As he prepared to shoot the New Line Cinema movie, Demme held a brainstorming session



THRASHER

with the studio's DVD department, and he kept the DVD title in mind as he completed the theatrical version. "It helped me edit, because I knew if a scene didn't make it into the film, at least it would be on the DVD," he says. "Knowing that, editing the film didn't give me any anxiety."

The collaboration between Demme and New Line will result in the Sept. 11 release of what the director says is the definitive version of *Blow*. Demme says he toted around a digital video camera "all the time" on the set and even conducted jail house interviews with movie protagonist George Jung, who is serving a 20-year sentence at the Federal Cor-

rectional Institute in Otisville, N.Y., for selling cocaine. Originally meant to help Johnny Depp, who portrays Jung in the film, the interviews are now on the DVD.

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

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projected on the screens in theaters." (Several digital theaters have already started springing up in Southern California.)

Landis' 1971 directorial debut, *Schlock*, will be released on DVD by Anchor Bay Entertainment Aug. 24. The film, which is about an ape man who wreaks havoc on a small town, will include commentary by Landis and special make-up effects artist Rick Baker.

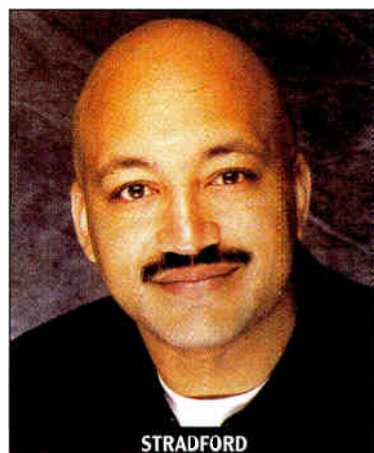
Baker and Landis also teamed for 1981's *An American Werewolf in London*, due Sept. 18 on DVD from Universal Studios Home Video. For *Werewolf*, Landis was able to reunite the film's original sound crew and rebuild the film's mono soundtrack to a 5.1

Surround Sound mix.

"What's cool is being able to see these films in the original aspect ratio [of a theater] and with digital sound, which is a real breakthrough technology," Landis says. "On *Werewolf*, [the sound re-mix] made the film much more intense. It's actually scarier now [on DVD]."

MORE BANG FOR THE BUCK

More than 10,000 titles are now available on DVD-V. By year's end, that number is expected to rise to



STRADFORD

more than 12,000. (That compares to 20,000-25,000 titles on VHS.) DVD prices range from as low as \$14.98 to \$30 for single units.

In the format's early days, DVDs contained a few trailers, some cast bios, and, often, Spanish- and French-language subtitles. Today's DVDs contain storyboards, alternative endings, deleted scenes, making-of documentaries, cast and crew commentaries, subtitles in multiple languages, and other elements that offer the ordinary fan a chance to look behind the filmmaking curtain.

"Twenty years ago when VHS was introduced, there were many concepts about enhancements,

but the public wasn't ready to listen," Tower Video VP John Thrasher says. "But with shows like *Entertainment Tonight* and *Access Hollywood*, people are conditioned [to] the filmmaking process, and it becomes natural to want to bring that into the home on a DVD."

MGM Home Entertainment executive VP of marketing Blake Thomas agrees. "There's a hierarchy in what features consumers like. Deleted scenes, alternative endings, bloopers, and any secrets about the making of the film are keen. Below that, the interest drops dramatically among the format's heaviest users." Directors' commentaries aren't high on the list, but the feature is a low-cost one, and if a director is willing to participate, the studios aren't likely to say no.

With directors like Demme and Landis eager to produce additional content for DVD, studios are in a silent battle of the bonus features as they try to outdo themselves and their competitors with each new release. It's not uncommon to have several hours of enhancements. *Terminator 2: Judgment Day (The Ultimate Edition DVD)*, released by Artisan Home Entertainment last year is one of the most-loaded DVDs on the market. Ranked No. 52 on VideoScan's all-time best-seller list, the title boasts 24 hours of extras, including three different versions of the film, multiple cast and crew commentaries, and hours of behind-the-scenes information.

"It's only too much if the material is superfluous and just filler," Columbia TriStar VP of DVD content and programming Michael Stradford observes. "But there can't be too much if a person loves a film."

(Continued on next page)

'Star Wars,' 'Star Trek' Among Holdouts Due On DVD Soon

BY EILEEN FITZPATRICK

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

Topping Amazon.com's most-wanted DVDs list—compiled from customer requests—are George Lucas' *Star Wars* trilogy, the three *Indiana Jones* films (which are Lucas/Steven Spielberg collaborations), and Spielberg's *E.T. the Extra-Terrestrial*, *Back to the Future*, and *Schindler's List*.

Both Lucas and Spielberg have hesitated to release their best films on DVD until the format gained a foothold in the market. According to Universal, *E.T.* may be phoning home next spring. The movie will be rereleased in theaters to celebrate its 20th anniversary, and Uni-

versal Studios Home Video president Craig Kornblau promises that a DVD release will soon follow.

"Our approach is to create an event ideally around an anniversary of a film or rerelease like *E.T.*," Kornblau explains. "We don't want to just throw a DVD title out there." (Last summer, Universal released a special-edition DVD of *Jaws* in tandem with the film's 25th anniversary and shipped more than 1 million units, according to the studio.)

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

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

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

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

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

While Spielberg and Lucas have delayed releases until the market was ripe, other directors, like Francis Ford Coppola, have waited for the technology to improve.

"I'm a fan of DVD, but in the format's early days, they didn't have the authoring process down," says Coppola, who held off releasing *The Godfather* trilogy until this year (*Billboard*, June 30). The five-disc set (containing three hours of bonus footage) arrives Oct. 9 from Paramount Home Entertainment. (Coppola's new version of his 1979 classic *Apocalypse Now*, also restored with extra footage, is in theaters this

summer as *Apocalypse Now Redux*, which is scheduled for a November DVD release from Paramount.)

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

Other DVD holdouts include Paramount's *Grease* (one of the all-time best-selling VHS titles) and *Saturday Night Fever*. Industry observers say the titles are being held up because of music clearances, but Arkin declined comment.

On Nov. 6, Paramount will issue a long-awaited director's edition of *Star Trek: The Motion Picture* on DVD. Bonuses include three documentaries, new special effects, and commentary by director Robert Wise.

DVD

Continued from preceding page

Amazon.com's director of merchandising, music, and video Bill Carr agrees. "The richness of bonus features is one of the key reasons DVD is a success. It's hard to imagine too many extras."

One extra sure to be part of the next DVD wave is interactivity. 20th Century Fox Home Entertainment will include an editing feature on *Planet of the Apes* when the title is released later this year or early in the first quarter of 2002. Fox already tested the feature on *Die Hard*, released in July. Using the DVD remote control, consumers were able to re-edit five different scenes using outtakes. They were also able to re-mix the audio track using 60 different variables. Fox senior VP of sell-through marketing Peter Staddon notes, "It shows people what's involved in putting a film together."

Interactive elements have also been included on several DVD-ROM titles to take advantage of the burgeoning computer/DVD market. But studio execs say few consumers watch movies on their PCs and that they don't like to move the DVD to their computers to access bonus features. The solution will be set-top devices that connect to the Internet, according to New Line executive director of DVD content Mike Mulvihill. "By opening up DVD to the Internet, you can create environments and constantly update material," he says. "Right now, you can't create a community from [DVD players] in people's living rooms."

SPECIALTY LINES

Just as record companies attempted to capitalize on audiophiles' love of music by releasing CDs with enhanced sound and other features, movie studios are now trying to bolster sales by offering specialty lines, often at a higher price point, that boast features above and beyond standard DVD issue. Many of the new branding lines are bowing now or will debut by year's end.

New Line recently introduced the infinifilm line, which not only includes multiple documentaries, commentaries, storyboards, and deleted scenes but gives a historical perspective as well. Consumers access the features through pop-up windows that appear throughout the expanded version. *Blow*, the series' third release, features a documentary on the impact of cocaine, as well as one on addiction. (Previous infinifilm titles are *Thirteen Days* and *15 Minutes*.)

Buena Vista Home Entertainment tentatively plans to release *Pearl Harbor* later this year or early in the first quarter of 2002 under its new Vista banner. The company introduced the brand with the June

DVD Blockbusters Due For Holidays

The roll-out of box-office blockbusters on DVD-Video shows no signs of slowing in coming months. Arriving in time for the holidays are a number of high-profile titles, including *Star Wars Episode 1: The Phantom Menace*, *The Godfather* trilogy, *Snow White and the Seven Dwarfs*, *Shrek*, and *The Mummy Returns*.

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

Warner Home Video will rerelease a 30th anniversary edition of *Willy Wonka & the Chocolate Factory* Aug. 28. The title debuted on DVD in 1997 without any bonus footage. The updated version will include new interviews with Gene Wilder and the five actors who played the Wonka kids.

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

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

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

EILEEN FITZPATRICK

release of *Unbreakable*. The two-disc set contains more than six hours of extras, including several segments with director M. Night Shyamalan.

"We didn't just put the [elec-

batch are *Crouching Tiger, Hidden Dragon*; *The Fifth Element*; *Air Force One*; *Johnny Mnemonic*; and *Desperado*. Devoted to catalog, Superbit titles will be priced at \$27.96. Columbia's regular cat-

sumer, and it would be our choice not to clutter the market with two versions of the same title," Best Buy senior VP of enterprise entertainment Joe Pagano insists. "We'd be more



ALDER

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



PAGANO

tronic press kit] material on this disc," Buena Vista senior VP of worldwide DVD production Chris Carey says. "We shot in-depth interviews that were meaningful and told about the making of the movie."

While there is no specific data available comparing sales of DVD with added features to those without, New Line Home Entertainment's senior VP of marketing Matt Lasorsa says the company's Platinum series releases that have extended bonus features typically sell 30%-50% more units than comparable titles without the frills.

Columbia's Superbit Collection, which bows Oct. 9, will offer a new video and audio compression technology that further enhances picture quality and offers DTS and Dolby Digital 5.1 audio. (The technology takes up disc space usually reserved for popular bonus features.) Titles in the first

batch titles carry a suggested list of \$19.98, with new releases priced at \$24 and \$27.

While retailers are generally against stripped-down versions of DVDs that only offer the movie and no bonus material, MGM will be one of the first studios to test two different stock-keeping units (SKUs) on *The Princess Bride*, due Sept. 4. The special edition, priced at \$29.98, will have bonus features, while a \$14.98 version will have only the movie.

MGM's Thomas says the company is responding to research that indicates some consumers do not care about special features. Yet he points out that the special edition of *Some Like It Hot* has outsold the stripped-down version, both of which were released in June. "But," he says, "it's too soon to draw any conclusions."

Most retailers disagree. "We'd like to make it easy for the con-

[likely] to bring in the one with the full features."

While extras hold prices at a higher level, it's apparent that lines of budget DVDs are on the way. "It would be good to see some more \$9.99 product—but not on front-line titles," Virgin Entertainment senior VP of product and merchandising Dave Alder remarks. "Probably within the next year, you'll have prices for all pockets."

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

But Best Buy's Pagano warns against price-drops: "It's premature to have product priced at \$15 or below. At this point, the industry needs to make sure

you don't bring the horse to a gallop too soon."

Adams Media Research predicts that DVD sales and rentals will generate \$8.5 billion in retail revenue this year, doubling 2000 revenues. This growth comes, inevitably, at the expense of the VHS market. Adams suggests that VHS revenue will top out at \$14.8 billion this year, down from \$16.9 billion in 2000.

DVD VS. VHS

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

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

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

Virgin's Alder stresses that the 164-store chain continues to include VHS titles on its promotional calendar and is very much committed to the format.

Tower is also dedicated to VHS as an important option for consumers. "In our experience, you don't have to have just one configuration in the store," Thrasher says. "We miss the days of audiocassette, especially since CD sales have leveled off."

Software product will continue driving the market, but new hardware devices will also play a part. "Televisions, set-top cable boxes, and personal video recorders like TiVo will soon have DVD players built in," Feingold says. "It's one of the virtues of the format in that you can put it on any kind of device."

Panasonic and Sony are marketing TVi/DVD combo sets expected to hit the market later this year. Also, prices for straight DVD players continue to drop. With more than 125 different DVD player models marketed under 50 different brands, the average player costs \$200, a \$50 decrease from last year.

The excitement surrounding the format has executives bubbling about the future of home entertainment. Instead of looking for the next big thing, they see DVD as the tether to which future developments will be attached. "DVD is the growth engine for consumer electronics companies to bring home theater to the masses," Columbia's Feingold believes. "All future hardware enhancement, such as high-definition TV, will all be anchored around the DVD format."

Antitrust Probe

Continued from page 1

dreds of thousands of dollars for negotiations. To date, only one service, Full Audio, has a broadband content-licensing deal with the majors.

Investigators from the Federal Trade Commission and DOJ, which now has jurisdiction of the probe, have interviewed Webcasters and retailers and notified the majors that they intend to examine possible anti-competitive aspects of MusicNet—a partnership between RealNetworks, AOL Time Warner, Bertelsmann AG, Zomba, and EMI Music Group—and Pressplay, the service initiated by the Universal Music Group and Sony Music Entertainment.

Meanwhile, industry sources who have been interviewed by DOJ investigators say the probe focuses more broadly on record companies' recent litigation against Webcasters and other music services. The sources say the probe is examining whether record companies are using the litigation to gain dominance, with possibly collusive elements.

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

MONOPOLISTIC PRACTICES?

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

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

One executive at a third-party service says, "Often times, the negotiators that we are dealing with may be separate from higher-level corporate negotiators that were involved in the MusicNet and Pressplay joint ventures."

An executive at another service developer adds: "Clearly, the labels are giving preferential treatment to MusicNet and Pressplay."

Operators of independent record labels have also expressed concern about MusicNet and PressPlay, noting that if the two services ultimately cross-license content to each other and squelch third-party services, the indies will be beholden to distributing their product through channels operated and controlled by the major labels.

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

But aides to lawmakers on Capitol Hill who have knowledge of the investigation say they are taking both the

probe and the legislation addressing the alleged cartel very seriously; one aide notes the concerns of some lawmakers that the MusicNet and Pressplay ventures could prove a Trojan horse for entering the marketplace with the purpose of controlling it.

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

For many digital music service providers, that result would be good enough. "We see it as an opportunity for some pressure to be applied to the labels to keep them in line," says one executive at a third-party service. "There is a dangerous line there that is certainly anti-competitive and potentially antitrust. So we think it's appropriate that the government is looking into this."

Some digital-music executives complain that the majors' responsiveness to calls for negotiations is directly proportional to the pressure put on them by the government, with the peak negotiating activity surrounding hearings on Capitol Hill in April and May.

One source negotiating with the majors says, "There's a tendency on the part of the labels to want to simply appear to be doing something."

But that is not a universally held opinion among smaller service providers. What's more, some executives believe that licensing deals are only a matter of time; they worry about pushing the antitrust issue too far. Another third-party developer says, "We have to be careful here not to cry wolf, because the bottom line is you can't treat every partner the same."

Michael Kassan—a principal of the digital media and entertainment group at CenterSpan Communications, owner of the Scour file-swapping service—says that while his company's licensing negotiations could be moving faster, he argues that "the majors are going through the process pretty well." He notes, "Anytime there is a seismic shift in distribution patterns, there's going to be some hesitation."

A similar sentiment is held by the CEO of another firm, who dismisses what he calls "conspiracy theories" concerning major-label licenses: "The timing is suspiciously slow, but the majors are clearly going to be licensing content to other folks, even beyond deals with companies like FullAudio and Streamwaves."

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

LEGISLATION INTRODUCED

Two House lawmakers, including Rep. Chris Cannon (R-Utah), have introduced the Music Online Competition Act, which they say would rewrite music licensing and copyright laws to promote competition among online distributors and make it easier to buy and sell digital songs.

A spokesman for Cannon says the bill "addresses each of the allegations in the DOJ investigation"—which indi-

cates that lawmakers are aware of specific aspects of the investigation. Thus, communication between the two branches of government on these matters could be greater or more consequential than some observers think.

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

Those aren't the only government queries in relation to the industry. *Billboard* has also learned of an inquiry by the DOJ that has been ongoing since the late-'90s consolidation of the record industry. It is into purported practices by some independent radio and record-promotion firms and tip sheets that are allegedly designed to hinder startup labels or intimidate small labels looking to expand—including small labels that have sought distribution deals with majors.

As with the other probes, this inquiry was reportedly prompted by complaints brought to the DOJ by smaller players—in this case regarding unusually exorbitant six-figure fee demands for indie radio promotion of small-label singles to key stations, as well as alleged threats to nonaligned name artists or their managers if they sign to or cooperate with certain ambitious small and start-up labels. Small labels have also supposedly been hindered when seeking to bypass independent promotion by taking name-act singles to radio in key markets.

During the past two years, small-label executives cooperating with DOJ investigators have told *Billboard* about alleged incidents in which certain name artists were advised by independent promotion operatives not to deliver their completed albums to the small labels, with the implied threat that efforts to bring them to market would be thwarted, particularly at the radio promotion level. One small label executive told *Billboard* that there appeared to be "no timetable" for the DOJ inquiry, and that Washington-based investigators were "just gathering information and statements as time goes on" regarding the purported actions, which were said to involve hip-hop, rock, and pop acts.

On another front, Rep. Mark Foley (R-Fla.), chair of the House's Entertainment Industry task force, plans to hold hearings on what he called the "indentured servitude" of long-term artist contracts, according to published reports.

FOR THE RECORD

Due to a production error, the *Hot Shot Debut* is mistated on this issue's Top Latin Albums chart. The highest new entry, as identified in the SoundScan chart released Aug. 8, should be the Ariola/BMG Latin soundtrack to *Abrazame Muy Fuerte* at No. 62. Each of the titles from No. 62 to No. 75 on the chart, published on page 36, should be one position lower.

The "last week" ranks in next issue's chart will reflect the amended chart positions.

NEWSLINE...

Stanley Burrell, aka MC Hammer, has a new moniker: CEO. In July, the artist—who gained fame in the early '90s with back-to-back multi-platinum albums but ended up in bankruptcy because of poor business decisions—saw Hammertime Holdings, the 12-person entertainment firm he founded earlier this year, go public, with its stock trading on the over-the-counter market. Early this month, Hammertime announced the launch of the WorldHit Music Group. By year's end the label will release four albums, including Burrell's own *The AutoBiography of MC Hammer*, which will coincide with the VH1 original movie *The MC Hammer Story*. With a focus on R&B, hip-hop, pop, and alternative music, WorldHit's acts include Pleasure, the Stooze Players, Analise, and Chuck Get Down. It has no distribution deal, but one is "in the works," according to Cord Beatty, a consultant to Hammertime. Other Hammertime projects being developed include a men's clothing and accessories line and a recording and tour division.

MATTHEW BENZ

Octiv, a Berkeley, Calif.-based firm that's developing software to improve the quality of Internet audio and reduce the amount of bandwidth required to transmit it, has received \$6 million from Intel Capital, the venture-capital arm of Intel (*Billboard Bulletin*, Aug. 7). Founded in January 2000, Octiv received \$6 million in March in a second round of funding from venture-capital firms FG II, Novus Ventures, and 3i.

MATTHEW BENZ

Tickets.com reported a net loss for the second quarter of \$9.2 million, or \$1.24 per share, compared with a net loss of \$54.9 million, or \$7.53 per share, in the same period last year—which included a \$35.1 million restructuring charge. Revenue rose to \$17.1 million from \$14.8 million. As of June 30, the company had \$17.3 million in cash, including \$6.5 million of the \$17 million in financing it arranged for earlier this year. The Costa Mesa, Calif.-based company, which handles ticketing for clients and also licenses software that enables organizations to do their own ticketing, has begun the search for a new CEO. Once the search is complete, current CEO/co-chairman Thomas Gimple will become chairman full time and focus on longer-term company projects.

MATTHEW BENZ

Music publishers and the Recording Industry Assn. of America (RIAA), in an effort to avoid a protracted trial, have asked a federal judge to rule that Napster is liable for willfully violating music copyrights (*Billboard Bulletin*, Aug. 9). The motion for summary judgment, filed Tuesday in U.S. District Court for the Northern District of California in San Francisco, asks that Judge Marilyn Hall Patel find that the file-sharing service engaged in contributory and vicarious copyright infringement. A hearing is scheduled for Oct. 1. An RIAA spokesman says this marks the first time the trade group has formally requested a ruling following its request for a preliminary injunction against Napster, filed Dec. 6, 1999. Napster officials would not comment, but the service filed a formal motion Aug. 7 that its emergency stay of operations, granted July 18, be made permanent.

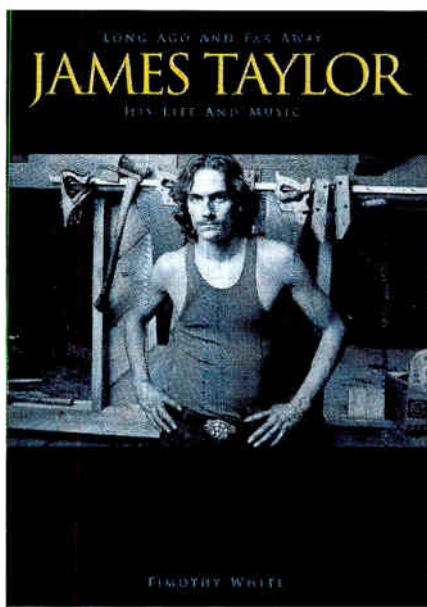
ERIK GRUENWEDEL

Clear Channel Entertainment (CCE) has relocated its Fort Lauderdale, Fla.-based touring office (formerly SFX Touring) to Encino, Calif. (*Billboard Bulletin*, Aug. 8). Among those making the move from South Florida to California are senior VP Bruce Kapp, VP Brad Wavra, buyers Drew Cantor and Taki Pappas, touring marketer John Ricardi, and ticketing specialists Vicky Labbe and Lisa Schwalbe. Also, former Bill Graham Presents/CCE tour marketer Corey Humpage relocates to Encino from San Francisco. Tours managed by this team include Backstreet Boys, 'N Sync, and Janet Jackson. CCE touring division president Arthur Fogel and his staff remain in Toronto and continue to oversee CCE's overall touring operation, including tours by Madonna and U2.

RAY WADDELL



You've Got a Friend. Following his U.S. concert debut at New York City's Irving Plaza, Craig David gathered with a few industry friends. The sold-out show coincided with the release of his Wildstar/Atlantic debut, *Born to Do It*. Shown backstage, from left are David's manager Colin Lester of Wildlife Entertainment, Atlantic Group co-chairman/co-CEO Val Azzoli, Atlantic executive VP/GM Ron Shapiro, David, Atlantic executive VP of promotion Andrea Ganis, Atlantic executive VP/office of the chairman Craig Kallman, Atlantic senior VP Vicky Germaise, and Wildstar international CEO Graham Williams.



Long Ago & Far Away: The Untold Saga of James Taylor & Family

Coming Aug. 13 in the U.K. and Sept. 1 in the U.S. from Omnibus Press is *Long Ago And Far Away—James Taylor: His Life And Music*, by *Billboard* Editor in Chief Timothy White. From his Beatles-sponsored debut in 1968 to his Grammy-winning *Hourglass* album of 1997, James Taylor has been universally acclaimed as a singer-songwriter of exceptional eloquence and emotional power. In this major biography, White explores both the career and the troubled personal journey of the legendary artist.

Tracing the Taylor family tree back to historical ties with Scotland's royal court, White uncovers a remarkable family history populated with seafarers, merchant traders, soldiers, physicians, spies, and musicians. Also explored is a darker legacy of hereditary alcoholism and mental suffering, as well as the generational struggles to overcome such obstacles. White's book is founded upon three decades of close personal contact with the singer, his siblings, his wives, fellow musicians and friends, as well as unique access to private papers, personal diaries, and ancestral archives.

Dispelling myth and rumor, *Long Ago And Far Away* is rich with insights from Paul McCartney, Carly Simon, Sting, Danny "Kootch" Kortchmar, the entire Taylor family, and many other key figures around James Taylor. The book is also an exploration of the *real* stories behind "Fire And Rain" and the rest of Taylor's songs, as well as a frank account of Taylor's days on the Apple label, the financial disaster of the *Greatest Hits* album deal, the deaths and divorces that have haunted Taylor's life . . . and the healing power of music.

Nonfiction that reads like an adventure, *Long Ago And Far Away* stands as a moving testament to a superstar who has now influenced the nature of popular music for more than 30 years. Complete with an extensive discography, bibliography, and 32 pages of exclusive photos, the title is available wherever better books are sold. For orders or information, contact OmnibusPress/Music Sales Ltd. via e-mail at info@music-sales.com in the U.S., or at orders@music-sales.co.uk in the U.K., or call 800-431-7187.

u p c o m i n g e v e n t s

Billboard/BET R&B Hip/Hop Conference & Awards
New York Hilton • New York City • Aug. 28-30, 2001

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • Oct. 4-6, 2001

Billboard Music Video Conference & Awards
Beverly Hilton • Los Angeles • Oct. 31- Nov. 2, 2001

Billboard/Prudential Music & Money Symposium
St. Regis • New York City • Nov. 2, 2001

Billboard Latin Music Conference & Awards
Miami • May 2002

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@

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

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

News contact: Jonathan Cohen • jacohen@billboard.com

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of the week INTERNATIONAL TALENT & TOURING DIRECTORY

DIRECTORY Companies looking to reach the international talent and touring market have only a few weeks left to reserve advertising space in *Billboard's 2002 International Talent & Touring Directory*. The deadline for advertising is Aug. 29.

Inclusion in *Billboard's 2002 International Talent & Touring Directory* gives advertisers maximum exposure to top music industry professionals responsible for promoting, programming, or managing talent. It is the definitive resource for music promoters, artist management, and record labels taking their acts on the road. Thousands of readers rely on its valuable information on the best venues, lodging, event, and transportation services all over the world.

The book contains more than 22,000 listings from 60 countries, including artists, managers and agents, hotels, charter transportation, clubs, venues, instrument rentals, sound and lighting services, security services, staging and special effects companies, equipment manufacturers, and much more.

For information on advertising in *Billboard's 2002 International Talent & Touring Directory*, contact Jeff Serrette at 800-223-7524 or 646-654-4697, or e-mail jserrette@billboard.com.

visit www.billboard.com



The third annual DesignCure benefit, which aims to educate the public about Parkinson's Disease and provides financial support to disadvantaged people suffering from the ailment, drew such names as Dean Cain, Blair Underwood, Marcus Allen, Jasmine Guy, and Grammy nominee Brian McKnight. The singer/songwriter performed an intimate six-song set, previewing songs from his upcoming *Superhero*, at the Los Angeles event. Proceeds—which totaled \$100,000 last year—benefit the HollyRod Foundation, founded in 1997 by actress Holly Robinson Peete (pictured with McKnight) and husband Rodney Peete. Her father, Matt Robinson, was diagnosed with Parkinson's more than 20 years ago.

Don't Quote Me:

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



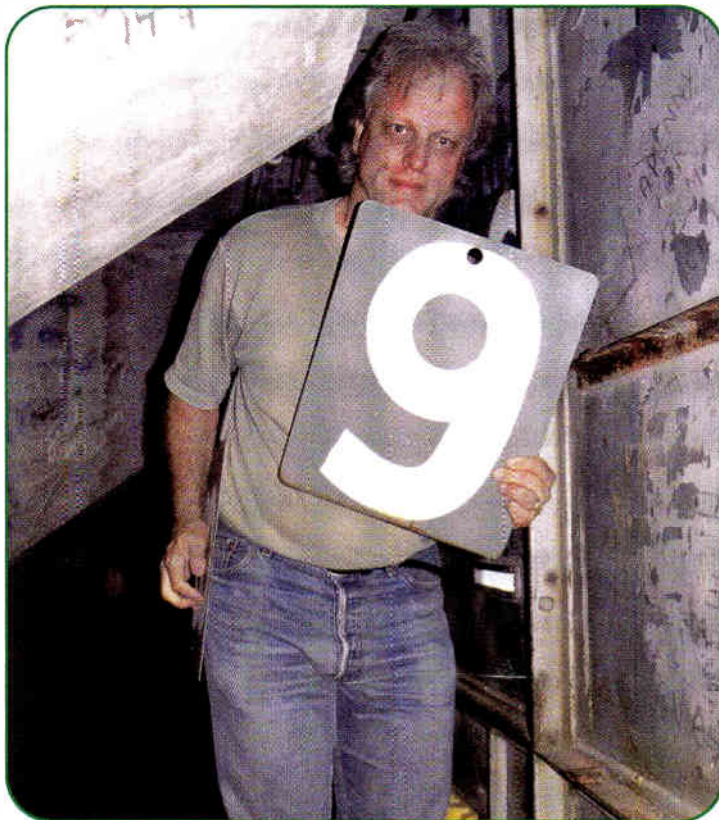
He's a Believer

Brian Johnson, lead vocalist of rockers AC/DC, was singing the praises of the Monkees when he recently caught the reunited pop group's gig in Sarasota, Fla., after tying up AC/DC's Stiff Upper Lip European tour. Not only are the Monkees enjoying success on the road, but their No. 1 1966 hit "I'm a Believer" (penned by Neil Diamond) is on its way to the top 40 again, via a cover by Smash Mouth. Pictured, from left, are Peter Tork, Johnson, Davy Jones, and Mickey Dolenz.

The Billboard BACK BEAT

EDITED BY CHUCK TAYLOR

Time Out: Bill Nowlin



Bill Nowlin, one of three founding partners in Cambridge, Mass.-based roots-music label Rounder Records, is a longtime Boston Red Sox fan who fondly recalls running onto the field at Fenway Park the day the team clinched the American League pennant in 1967.

His passion for the BoSox—and for slugger Ted Williams (lifetime .344 average, three seasons over .400, 521 career homers)—led Nowlin into memorabilia collecting.

"I decided to collect one of every Ted Williams baseball card," Nowlin says. "Turns out there are 500 of them, and I have all of them but about five."

Nowlin has amassed a notable collection that includes a bat from each player who has ever hit .400 in a season and each player who has hit more than 500 career homers. He says he has curtailed his memorabilia habit, due to the skyrocketing rise in prices: One of Shoeless Joe Jackson's bats, he notes, is currently listed for auction at a starting price of \$500,000.

Nowlin has now turned to baseball writing. "When I was a kid," he says, "I always thought I'd grow up and write some books."

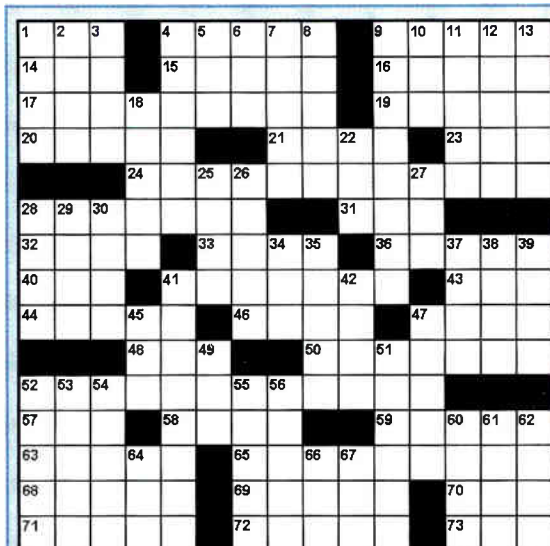
To date, he has co-written three: *Ted Williams: A Tribute* (with Jim Prime, Masters Press, 1997); *Fenway Saved* (with Mike Ross and Prime, Sports Publishing, 1999); and *Tales From the Red Sox Dugout* (with Prime, Sports Publishing, 2000). He has also interviewed well-known



fans (including Boston Symphony conductor Seiji Ozawa) for the *Red Sox Official Scorebook Magazine*.

To prepare for a book about the people who work at Fenway, Nowlin ran the ballpark's famous manual scoreboard during a game last September (as pictured above). Nowlin says, "There were a lot of numbers that had to be posted." As to the outcome: the Red Sox won the game after giving up seven runs in the first inning.

CHRIS MORRIS



'WHAT'S YOUR NAME?' by Matt Gaffney

- Across**
- Woody, to Arlo
 - "Ain't That a ___"
 - Command to the band
 - "___ been to Hollywood..." (Neil Young line from "Heart of Gold")
 - "I ___ awesome dream" (Lionel Richie lyric from "Say You, Say Me")
 - Crumble, as support
 - Crooner whose real name is Vito Farinola
 - Kenny Rogers' "___ Is My Witness"
 - Manage to dodge
 - "___ your disposal"
 - Boyz II Men's "___ of the Road"
 - Country legend whose real name is Harold Lloyd Jenkins
 - Fought
 - Alice Cooper, despite the name
 - Gave a pink slip to
 - Drum parts
 - "Grease" singer
 - Reznor's initials
 - Rapper/actor whose real name is O'Shea Jackson
 - ___ Ridge Boys
 - "Bye, Bye, Bye" band
 - Wake up, get out of bed
 - Smoke weed
 - "Street Dreams" rapper
 - "___ his time and does everything right" (line from "Whatta Man")
 - Rapper whose real name is Dana Owens
 - "And now it's solid, solid ___ rock" (Ashford & Simpson lyric)
 - One of the original Waiters
 - ___ Nova
 - Jazzmen Grady and Buddy
 - '80s pop star whose real name is Hugh Gregg
 - Bay City Rollers album "It's ___"
 - Host, as of an awards show
 - The Backstreet Boys have done them for Burger King
 - Do the shoes again
 - Cricket, for example
 - Be the author
- Down**
- Mariah Carey or Celine Dion
 - Tei ___
 - Art-___ (Miami Beach's style)
 - "Me and My ___"
 - Badfinger's Pete
 - "Without further ___"
 - Suffix with Beatle
 - Public ___
 - Martha & the Vandellas smash
 - Not Willie Nelson's favorite government agency
 - "Got ___ You Into My Life"
 - Fleetwood Mac's "___ Want to Know"
 - Riley or Pendergrass
 - Cut into little pieces
 - It gives out bread on the street
 - Undercover agent of a sort
 - More ironic, as humor
 - "Here am I sitting ___ tin can..." (David Bowie line)
 - Former 'Til Tuesday lead singer
 - WWII side
 - "But this I can't ___..." (Macy Gray lyric)
 - Big name in long-distance
 - Meal for Toshi Kubota
 - Chicago hit "___ Away"
 - Bob Seger tune "Fire ___"
 - Turner and others
 - 24-across's "___ Me Without You"
 - Protein source
 - Compass dir.
 - Calif.-Nev. resort
 - ___-mo
 - Pad of paper
 - Arabian Peninsula nation
 - Grammar concern
 - Bug
 - Word on either side of "to" in a David Bowie hit
 - Sound of a bongo drum
 - Make a trade
 - 8-___
 - "Cherish" group, for short?
 - Pet Shop Boys' label
 - Prefix with tourism
 - Tom Petty's "___ So Bad"

The solution to this week's puzzle can be found on page 52.

RIM SHOTS

by Mark Parisi



..Breaking News Daily.....

HMV Revamps In U.S. Under Stuart Fleming

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

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MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move became effective at the end of September. Zomba is said to be in talks with another distributor in the territory.

Black Promoters Retain Top Lawyer

Bulletin has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their \$700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands of the plaintiffs.

Bebel To Join Schuon Atop Duet

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

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Records as GM. Gershon, who will assume the new post by mid-October, is a co-founder of the now-defunct Outcast Records.

U.K. Indie Labels Planning 'Radical' New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells **Bulletin** that the "radical" multi-format chart to cover the diversity of "Music comes in various different outlets today—singles, albums, EPs, vinyl—and with diversity and all the different genres and the

Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal, expected to be

Sources: Edel Putting RED On The Block

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

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donnell Jones—becomes a partner in SCAM, which remains separately owned.

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