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Blackout Coverage



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • AUGUST 30, 2003

HOT SPOTS



9 MTV Reaches New 'Heights'

Mike Vogel and Erika Christensen star in MTV's "Wuthering Heights," part of the current boom in TV musicals.



15 The Stars Shine On Sunset

A watershed gig at famed Sunset Strip club the Roxy leads Thrice to glory—and Island Records.



22 Disco's A Ball!

With such acts as KC & the Sunshine Band on the bill, the Get Up 'N Dance tour embraces the disco era.

Dark Was No Dance For Music

BY RAY WADDELL

The Great Blackout of 2003 gave new meaning to the term "dark nights" for venues in eight states and parts of Canada, resulting in millions of dollars in lost concert revenue.

The Aug. 14 calamity struck the Eastern Seaboard as far west as Cleveland and Detroit and north into Canada, turning the lights out on concerts by Kiss/Aerosmith, Iggy Pop & the Stooges and Tori

Amos/Ben Folds, among others.

"It's a big loser for everybody," says Gregg Oswald, senior VP for the William Morris Agency in Nashville, whose acts lost two dates to the blackout. "It's nobody's fault; you just have to work through it."

Kiss/Aerosmith with Ted Nugent at Detroit's Comerica Park Aug. 15 was by far the biggest single show lost to the largest blackout in North American history.

(Continued on page 66)

Photo: Robert Giroux / Getty Images

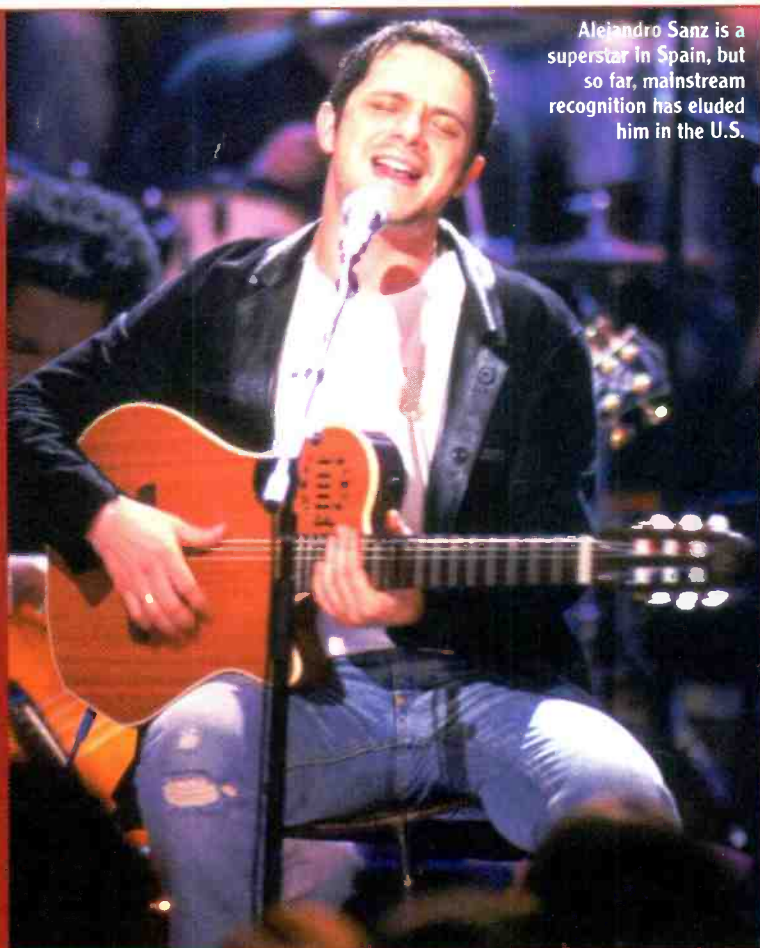
Alejandro Wants Us To Believe

Latin Star Seeks Success In U.S.

BY LEILA COBO

MIAMI—From the second-story home studio in a corner of his waterfront Miami Beach home, Alejandro Sanz pauses a moment before clicking the "play" button on his computer.

The song he is sharing, still unmastered, is called "Sandy a Orilla do Mundo," one of the last tracks recorded for (Continued on page 18)



Alejandro Sanz is a superstar in Spain, but so far, mainstream recognition has eluded him in the U.S.

Up Is Down For Remix Business

BY MICHAEL PAOLETTA

NEW YORK—The dance remix business is all mixed up.

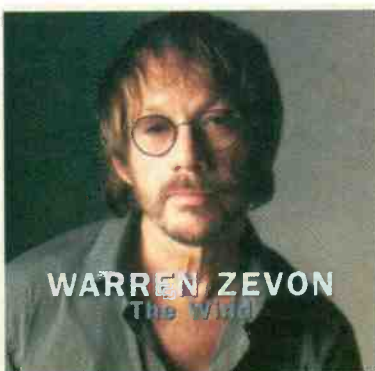
One year ago, popular remixers like Thunderpuss and Grammy Award winner Hex Hector were turning away business. Today, the same level of demand has simply gone, even for the most accomplished remixers.

"Last year at this time, we were doing two remixes per week," says Chris Cox, who, along with Barry Harris, is Thunderpuss. "Now, it's about two or three remixes per month."

The world of dance remixing, like other segments of the music business, has been unable to dodge the impact of unauthorized file sharing and the overall industry slowdown.

Like the rest of the industry, remixers are seeing a glimmer of hope from such online outlets as Pressplay (Continued on page 65)

Photo: Art Streiber, Montage



WARREN ZEVON • THE WIND

ALBUM IN STORES AUGUST 26th

includes performances by Jackson Browne, T. Bone Burnett, Ry Cooder, Emmylou Harris, Don Henley, David Lindley, Tom Petty, Timothy B. Schmit, Tommy Shaw, Bruce Springsteen, Billy Bob Thornton, John Waite, Joe Walsh, and Dwight Yoakam

InsideOut: Warren Zevon
Keep Me In Your Heart • a VH1 Documentary • debuts 8/24 @ 10pm EST

CBS Early Show 8/22 • NPR Weekend Edition Feature 8/23 • AOL Listening Party 8/25
Featured in USA Today, TV Guide, LA Times, NY Times, People, Rolling Stone

Listen to "THE WIND" at VH1.com • www.WarrenZevon.com • www.ArtemisRecords.com
Management: Brigette Barr & Irving Azoff - azoffmusic management

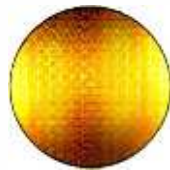
Produced by Warren Zevon, Jorge Calderón & Noah Snyder • Executive Producers: Brigette Barr & Jordan Zevon



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The world's fastest personal computer.

The new Power Mac® G5 is here. It's the world's fastest* personal computer, and the first with a 64-bit processor. At its heart are two revolutionary PowerPC G5 processors, running at speeds up to 2GHz. And since these are 64-bit processors, they can access up to 8GB of memory in the Power Mac G5, which is double the 4-gigabyte memory ceiling of every other PC in the world. The G5 processors also have the world's fastest frontside bus, running at 1 gigahertz, which gets data to the processor almost twice as fast as the 533-megahertz bus found in the next-fastest personal computer (a dual 3.06GHz Xeon machine).



The PowerPC G5 chip. The world's first 64-bit processor for personal computers.

In side-by-side speed tests using industry-standard benchmarks, the dual 2.0-gigahertz Power Mac G5 is up to 41% faster than both the fastest Pentium 4 and dual-processor Xeon workstation. And the results get even better when using real-world applications:

SPECint_rate 2000: Integer calculations

Dual 2GHz PowerPC G5	16.9
Dual 3.06GHz Xeon	16.7
3GHz Pentium 4	10.3

SPECfp_rate 2000: Floating-point calculations

Dual 2GHz PowerPC G5	15.8
Dual 3.06GHz Xeon	11.1
3GHz Pentium 4	8.1

Independent tests show the Power Mac G5 edges out the competition on integer and blasts past them in floating-point.

the new Power Mac G5 runs Photoshop more than twice as fast as the fastest PCs. Further tests reveal there are similar gains across a wide range of applications, from music and video to science and mathematics.

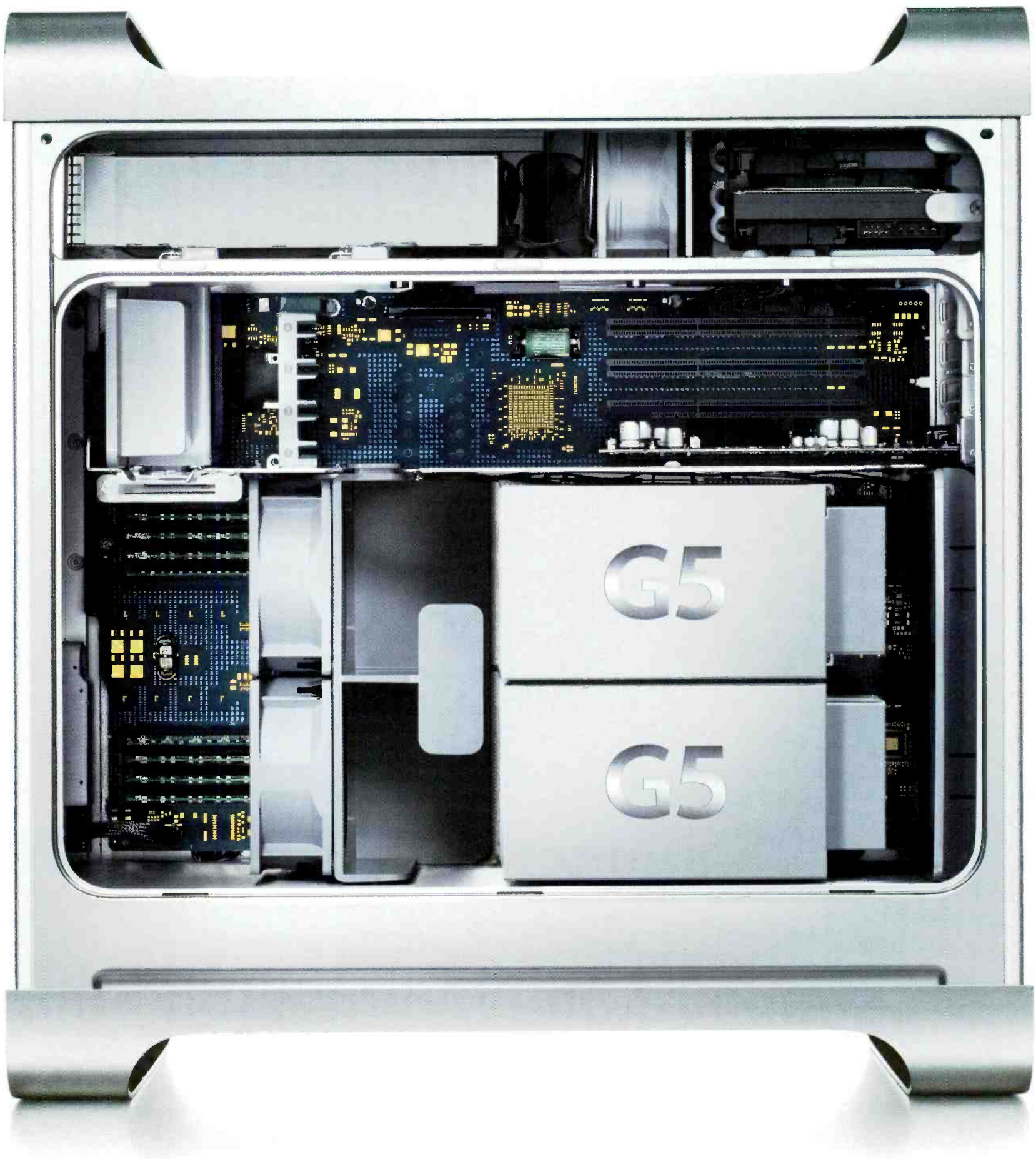


The PowerPC G5 chip is based on IBM's highest-performance 64-bit supercomputer processors.

Impressed? We haven't even touched on

the Power Mac G5's other features. Like its ultrahigh-bandwidth system architecture, featuring AGP 8X, PCI-X, FireWire® 800, Gigabit Ethernet, up to 500 gigabytes (yes, that's half a terabyte) of internal Serial ATA storage and a SuperDrive™ for DVD authoring. All inside a stunning, professional-quality aluminum enclosure that features four discrete computer-controlled cooling zones for whisper-quiet operation. Together, they make the Power Mac G5 a true breakthrough in personal computing.





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Top Albums

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CONTEMPORARY CHRISTIAN		
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LOS BUKIS	25 Joyas Musicales	51
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Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
LANG LANG	Tchaikovsky/Mendelssohn: Piano Concertos
CLASSICAL CROSSOVER	
JOSH GROBAN	Josh Groban
JAZZ	
DAVID SANBORN	Timeagain
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 4
NEW AGE	
CHIMERA	Delerium

Top of the News

9 TVT becomes the first independent distributor in eight years to land two albums in the top 20 of The Billboard 200.

10 Grokster files a complaint with the U.K. Office of Fair Trading charging major labels with restraint of trade.

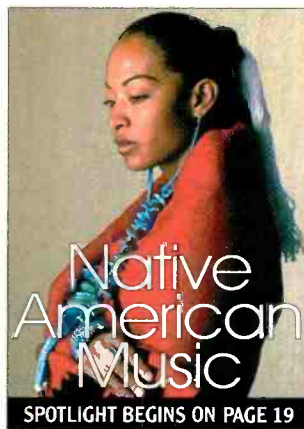
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24 **R&B:** 112's fourth album, "Hot & Wet," marks the quartet's return to Bad Boy Entertainment.



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31 **Beat Box:** Jurgen Korduletsch focuses on mainstream dance music with a new show, "Dance Hits USA."

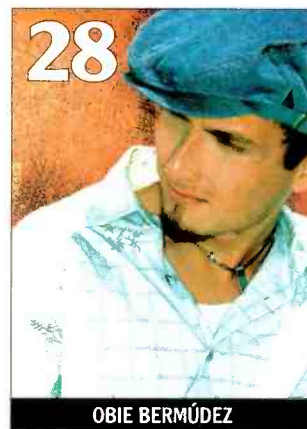
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CHANTAL KREVIUZUK



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OBIE BERMÚDEZ

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“The '70s was the last fun decade. I think there was more heart and soul in the playing of those songs.”

KC
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FLOETRY

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Upfront



TOP OF THE NEWS

Film Success Paves Way For Slate Of TV Musicals

BY CARLA HAY

NEW YORK—The success of the Academy Award-winning film "Chicago" has fueled a gold rush of musicals on more than just the big screen.

A slew of made-for-TV musicals is set to premiere during the next year.

Among those in development are the ABC musicals "1776," "The Hunchback of Notre Dame" and "Once Upon a Mattress."

Meanwhile, MTV will premiere a modern musical version of "Wuthering Heights" Sept. 14; it is also developing three musical movies, "Gloss," "Phantom" and "MTV's Hip Hopera: Faust."

"There's always been an audience for musicals, but it's an audience that's been underserved for many years," says Craig Zadan, one of the producers of the movie "Chicago."

Zadan, along with producer partner Neil Meron, are two of

(Continued on page 53)



Erika Christensen and Mike Vogel star in MTV's "Wuthering Heights."

Quarterly Analysis By Format

2nd Quarter 2003 / Figures In Thousands

		April/June 2002	April/June 2003	% change 2002-3
Total Singles	Units:	12,955	7,698	-40.6%
	Value:	£23,045	£12,894	-44.0%
Total Albums	Units:	41,075	45,924	+11.8%
	Value:	£192,277	£202,568	+5.4%
Total Value		£215,322	£215,462	+0.1%

Annualized Totals

12 Months Ended June 2003 / Figures In Millions

		June 2002	June 2003	% change 2002-3
Total Singles	Units:	55.1	41.0	-25.6%
	Value:	£101.7	£75.1	-26.2%
Total Albums	Units:	222.2	228.3	+2.8%
	Value:	£1,100.5	£1,078.4	-2.0%
Total Value		£1,202.3	£1,153.5	-4.1%

U.K. CD Shipments Rise In Q2

BY GORDON MASSON

LONDON—Falling CD album prices helped the U.K. recorded music market achieve record results in the second quarter of this year.

Compiled by labels trade body the British Phonographic Industry, the Q2 figures show a 12% increase on Q2 2002 in album shipments to nearly 46 million units in the three months to June. But the corresponding value increase was only 5% to £202.5 million (\$320.8 million).

Those sales, driven by consumers taking advantage of cheaper CDs, helped the U.K. record industry notch up all-time high annualized album shipments of 228.3 million units.

The best-selling album at retail in the U.K. during the quarter was "Now! 54," which scanned more than 600,000 copies.

However, a sharp decline in the shipment of singles resulted in the overall market value for Q2 remaining flat at £215.4 million (\$341.2 million). The BPI attributes this to shrinking price differentials between singles and albums, competition from other entertainment products and illegal downloading.

Singles shipments fell 40.6% to 7.7 million units and 44% in value to £12.8 million (\$20.3 million), compared with the same period last year.

Statistics taken from research company Taylor Nelson Sofres' "Audio

Visual Track Survey"—which is based on a panel of 10,000 respondents interviewed every two weeks—suggest that the retail price of the average CD has never been cheaper in the U.K.

In Q2 2003, the average CD was priced at £9.79 (\$15.51). That compares to £10.03 (\$15.89) in Q2 2002 and £10.29 (\$16.30) in Q2 2001.

In its report, the BPI praises industry efforts in the development and launch of legitimate online music businesses: "In recognition of the growing demand for legitimate downloads, an official download chart is scheduled for launch later this autumn with plans to incorporate the data in the official singles chart some time next year."

Indie TVT Takes Two To Top Dashboard, Lil Jon In Top 20 Of Billboard 200

BY ED CHRISTMAN

TVT has two titles in the top 20 of The Billboard 200, making it the first independent distributor to do that since the Nov. 18, 1995, issue.

Those titles are Dashboard Confessional's latest, "A Mark•A Mission•A Brand•A Scar," ranked No. 2 with scans of 122,000 according to Nielsen SoundScan, while "Kings of Crunk" from Lil Jon & the East Side Boyz rang up 36,000 scans, good enough to place it at No. 20.

The last distributor to accomplish that feat was RED, when it placed 8Ball & MJG's "On Top of the World," credited to Suave/Relativity, at No. 8 and Eazy-E's "E. 1999 Eternal," on Ruthless/Relativity, at No. 19.

"There is always that talk that you need to go to the majors to break into the top of the charts," says Paul

Burgess, senior VP of marketing at TVT. "This shows this company has come into its own as a distributor."

The success of Dashboard Confessional, which is on Vagrant Records, highlights TVT's diversification into independent distribution beyond its own titles, according to TVT president Steve Gottlieb.

The details of Vagrant's relationship with Interscope have never been specified exactly by the two parties, but it is believed that the major has some form of equity stake in the indie. As a result of that relationship, Interscope has been involved in the marketing of the title.

The opening of Dashboard Confessional "is a testament to the great teamwork between Vagrant, Interscope and ourselves," Gottlieb says.

TVT was a pioneer in the 1980s, bypassing distribution companies

and selling its product directly to retailers. In the late 1990s, Gottlieb first began offering the sales and distribution services he built to other independent labels. It only began making its mark as a third-party distributor in the past few years.

As for the Lil Jon title, which is on BME/TVT, Burgess notes that its 36,000 scans come in the 42nd week of the album's life. "It is unheard-of for a rap album to hit the top 20 after 40 weeks," he says. In its debut week in November last year, the title ranked No. 15, with 71,000 copies counted by Nielsen SoundScan. To date, the title has racked up scans of 883,000.

"This shows our strategy of really focusing on a title and staying with it long term, building it store-by-store and account-by-account," Burgess says.

Club Fire Inquiry Continues

BY RAY WADDELL

The Rhode Island grand jury investigation into the Station club fire that killed 100 people attending a Great White concert last February is still under way. And despite published reports to the contrary, it is still unclear when—or if—any indictments will be served in the case. Meanwhile, other litigation continues.

"We're not finished with our work, and the attorney general is pleased with the progress of the investigation," says Michael Healey, spokesperson for Rhode Island Attorney General Patrick Lynch's office.

"Our goal has not changed, and that is to try, however we can, to determine if it was a crime or crimes that caused the horrific fire back in February," Healey says.

Healey admits that some might perceive the process as moving slowly.

"We're up on six months now, and for the victims of the fire, the survivors and their families, I'm sure time has moved painfully slowly. Attorney General Lynch is aware of that," Healey tells *Billboard*.

"We acknowledge the pain they're in and that they look to this office for answers. The best way to give them answers is either there are indictments or there aren't indictments."

Asked about reports that club owners Michael and Jeffrey Derderian and Great White tour manager Daniel Biechele will be criminally charged, Healey says, "Lynch has said there was no short-list" of potential targets for indictment.

Healey says the investigation is closer to the end than the beginning and proceeding "where time and the evidence leads it."

"We are going to proceed on the basis of facts and evidence and conduct this investigation the way it needs to be conducted, and that's not by speculation," Healey says. "Anything and everything you're hearing right now [regarding future indictments] is speculative."

Likewise, Ed McPherson, lead attorney for Great White, says he has no indication from the attorney general as to who will or will not face criminal charges. McPherson was complimentary of the attorney general's office and the grand jury.

"They've given us no hint about where [the investigation is] going," McPherson tells *Billboard*. "I think they are doing the best they can, and they're doing a terrific job investigating this matter and will continue until they reach a conclusion."

Healey emphasized that the grand jury's investigation is conducted inde-

pendently of the numerous tragedy-related lawsuits filed at the state and federal levels.

"Those all stem from civil actions against various people and entities, including the state of Rhode Island," Healey says. "Our focus is on the criminal investigation. If there are ways we can cooperate with civil attorneys looking for information, we will do so."

Meanwhile, the Occupational Safety and Health Administration (OSHA) fined the Derderian brothers and Great White nearly \$100,000 for workplace violations Aug. 20. They were fined \$85,200 for seven violations, and the band, under the auspices of Jack Russell Touring, was fined \$7,000 for failing to protect employees from fire hazards.

"I don't think there were any violations, and I don't think the fine is appropriate," McPherson says. "We will probably appeal, and I'm hopeful [OSHA] will reverse it."

Jack Russell Touring, named for the Great White frontman, is a "corporation that has no money," McPherson says.

He explains that all of the money from Great White's limited touring goes to the Station Family Fund. "So effectively, [OSHA] is taking money from the victims."

A LOOK AHEAD

Neptunes Set For Own No. 1

BY GEOFF MAYFIELD

LOS ANGELES—The songwriting/production team known as the Neptunes has helped craft No. 1 albums for Jay-Z, Britney Spears, 'N Sync, Nelly and Mystikal. For next issue's *Billboard* 200, Chad Hugo and Pharrell Williams are in position to claim their own No. 1.

Opening-day numbers from leading music chains have sales executives estimating a first-week take of at least 220,000 copies for "The Neptunes Present Clones," a multi-act offering on Star Trak/Arista. Nelly, Ludacris and Snoop Dogg are among the album's contributors, while Williams' own "Frontin'," featuring Jay-Z, has sat for two straight weeks at No. 1 on Hot R&B/Hip-

Hop Singles & Tracks.

Should the Neptunes hit that projection, it should be more than enough to overtake current chart champ Alan Jackson (Arista Nashville/RCA Label Group), who appears headed for a total in the range of 180,000 in his second chart frame.

Three other new hip-hop albums are on course to join the top 10. Bow Wow (Columbia) is headed for an opener of around 135,000, T.I. (Atlantic) aims for a total of at least 100,000 and Juelz Santana (Roc-a-Fella/Island Def Jam) is predicted to start at around 85,000.

Jessica Simpson, Bow Wow's labelmate and star of a new MTV reality series, looks certain for the top 20, with an opener of at least 50,000 copies.

RIAA Makes Its Case

BY BROOKS BOLIEK and CAROLYN HORWITZ

Sen. Norm Coleman, R-Minn., says he is satisfied that the Recording Industry Assn. of America's new strategy of targeting individual users of peer-to-peer (P2P) networks is focusing on the most egregious of suspected pirates.

Coleman will also broaden an inquiry into how P2P networks operate; meanwhile a study reports that downloads are off since the subpoena campaign.

Coleman's comments came after the RIAA complied with his request earlier this month for copies of subpoenas the trade group has served under the campaign. Coleman was concerned that the RIAA was taking a "shotgun" approach in its attempt to curb piracy.

On Aug. 18, Coleman, chairman of the Senate's Permanent Subcommittee on Investigations, said he was gratified by the RIAA's assurances that it is initially focusing on "egregious offenders."

Coleman also revealed that the RIAA has promised to provide the subcommittee with supplementary documents that confirm it is not targeting nominal file traders.

The RIAA documents "clearly reaffirm the industry's legitimate concerns over the devastating economic impact of illegal file sharing,"

Coleman's statement said.

However, he remains "concerned about the potential for abuse of the subpoena process established in the Digital Millennium Copyright Act [and] wants to make sure the punishment for violators fits the crime."

In a statement, RIAA president Cary Sherman reiterated that illegal file sharing is "a pervasive problem that is causing great harm to everyone who brings music to the public."

Coleman says hearings will be held "in the near future" to examine

criminal penalties for file sharing and consumer-protection issues involved in using P2P networks.

Meanwhile, research firm the NPD Group reports that the number of households that download music files from P2Ps is declining.

The decline started in May, with the RIAA campaign. After a high of 14.5 million households engaged in P2P music downloads in April, the June figure was down to 10.4 million, a 28% drop.

But among those that are downloading, the number of files downloaded is on the rise. The average household downloaded 63 files in June, compared to 59 in April.

The NPD research was based on a study of 40,000 Internet users.

Additional reporting by Brian Garrity in New York.

Grokster Files Antitrust Claim

BY JULIANA KORANTENG

LONDON—Peer-to-peer file-sharing company Grokster has gone on the offensive against the majors in Europe, while stateside organizations appeal a recent decision in favor of the firm.

Grokster filed a complaint with the Office of Fair Trading (OFT), the U.K. government's antitrust body.

Grokster president Wayne Rosso accused the majors of operating a cartel in Europe and practicing restraint of trade by jointly refusing to license their music to his company.

Moreover, he asserts, legitimate digital-music sellers in Europe can only go through U.K.-based service provider OD2 to access licensed music from all five majors.

"The record industry seems to ignore the fact that we're legal," Rosso claims. He cites the 1998 Competition Act, which includes provisions giving the OFT powers to imprison individuals, such as record company directors, involved in cartels.

An OFT spokesperson tells *Billboard* the office has received an informal complaint, "which didn't provide sufficient evidence for the breach of the Competition Act."

Rosso responds: "We're going to find more evidence, because the record companies are using copyright as a weapon."

Following the U.S. court ruling that P2P companies like Grokster and Morpheus cannot be held responsible for their users' illegal activities, Grokster has embarked on a campaign to obtain the required licenses to distribute the majors' recordings.

Grokster also plans to take the matter to the U.S. Con-

gress and the European Union courts to lobby for compulsory licensing.

Rosso argues that consumer file-sharers are unwitting victims in the battle for digital rights.

"Companies like ours now give people the chance to test the music before they go and buy it," Rosso says. "Once we get the license to distribute music, we shall try to convert our users and encourage them to pay for their music. We're trying to do things [the labels'] way, but they don't want us to do it."

Additionally, Rosso told the OFT that Grokster is the subject of a whispering campaign and disclosed an e-mail from a legitimate London-based P2P company that wanted to pull out of talks to be distributed by Grokster.

The London P2P company's e-mail letter, seen by *Billboard*, said that a major label has "expressed concern about our relationship with your company, and even though we're providing a legitimate service, they will not license music to [us] if we have any dealing with your company, [which] they consider [to be] a pirate."

Meanwhile, the Recording Industry Assn. of America is among those seeking to overturn a District Court ruling in April that cleared the operators of P2P services Grokster and Morpheus of liability.

The briefs, filed Aug. 18 in U.S. Court of Appeals for the Ninth Circuit, claim that that decision "sharply departed" from established copyright law and that the P2P services were built to deliberately facilitate illicit trading of copyrighted works.

Additional reporting by Troy Carpenter in New York.



ROSSO: TRYING TO DO THINGS THE LABELS' WAY



COLEMAN: BROADENING P2P INQUIRY

E-Warnings Hit P2P Users

A *Billboard* staff report

LONDON—"Warning: It appears that you are offering copyrighted music to others from your computer."

Users of peer-to-peer services (P2P) who are suspected of distributing copyrighted music without authorization have begun receiving e-mails with a similar warning.

The cautions, instituted Aug. 14, are part of an action plan undertaken in four countries to tackle illegal distribution of music on the Internet.

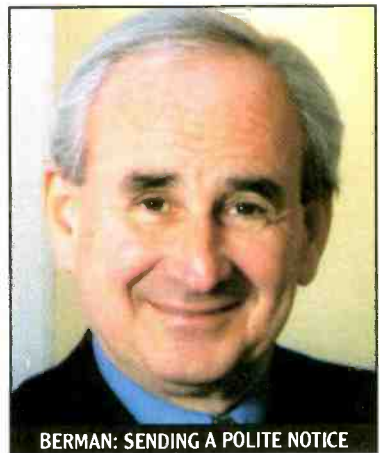
Music industry organizations in Australia, Canada, Denmark and Germany have begun sending out the messages, informing P2P users of the dangers of unauthorized file sharing and reminding them that the distribution of copyrighted music without permission is illegal.

The messages are tailored for specific audiences in their respective countries. They also emphasize that unauthorized file sharing affects the livelihoods of people in the music community.

The Canadian message, sent by the Canadian Recording Industry Assn. (CRIA), states: "While we appreciate your love of music, please be aware that sharing copyrighted music on the Internet without permission from the copyright owner is illegal. Victims from this process are the artists, songwriters and musicians who create the music and the other talented individuals who are involved in bringing you the music."

The CRIA message continues: "More than 40,000 Canadians work hard producing and supporting the

music you appear to enjoy, including producers, engineers, retailers, music publishers, distributors, manufacturers, record companies, concert promoters and broadcasters. When you break the law, you risk legal penalties. There is a simple way to avoid that risk: Don't distribute music to others on a file-sharing system like this. For further information please go to



BERMAN: SENDING A POLITE NOTICE

www.cria.ca. Remember: You need music, and music needs you."

Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, says the project is "the next logical step" in the industry's campaign to raise awareness on these issues. He adds that additional countries "will follow" in the campaign.

"This initiative responds directly to what we keep on hearing all the time from people who are using the Internet to distribute music. They say: 'We did not know it was illegal.' Well, it is illegal, and we send them a polite notice

reminding them that it is illegal," Berman tells *Billboard*.

Earlier this year, the IFPI developed an educational approach as part of a global plan to raise awareness of the issue. As part of its awareness project, the IFPI mailed Copyright Use and Security Guides to thousands of companies, government offices and educational institutions in more than 20



PEACH: HOPES TO AVOID LEGAL ACTION

countries. In May, it launched, alongside other music organizations, a "promusic" Web site, providing online information about legitimate music worldwide on the Web.

Meanwhile, CRIA launched Value of Music, a campaign to educate the Canadian public that the downloading of digital music from unlicensed P2P services has had a significant impact on the Canadian music business. The campaign came after studies indicated that there was a lack of consumer awareness about the illegality of unauthorized downloading.

Brian Robertson, president of Toronto-based CRIA, emphasizes that the new global instant messaging (IM) initiative is the second phase of CRIA's educational program.

The messages are sent through P2P networks' own IM function, which is accessible by any user of these services. Berman says IM is an effective way of communicating with online music fans.

"We're trying to take advantage of all the tools available to address the issues," he says. "If you are using a P2P service, you make yourself available for such action."

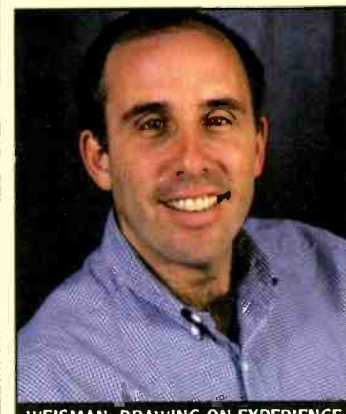
Berman adds that this initiative could reach "several million" P2P users around the world and will include users of such file-sharing services as Kazaa, Grokster and Gnutella.

"Our message will be going to users of file-sharing services, including Kazaa," Robertson confirms. "Anybody on Kazaa is going to get this message."

Like CRIA, the Australian Record Industry Assn. (ARIA) is targeting Australian users of the Sydney-based Kazaa, using its own 12-line message. It explains, among other things, that illegal downloading is copyright infringement and that it hurts the artists. It also stresses that file sharing is not a victimless activity.

Last month, Australia's first survey on downloading and CD burning sent alarm bells ringing. It estimated that 3.6 million Australians illegally burned a CD in a six-month period, while 3.4 million illegally downloaded music files from file-sharing services. The activity was highest in the under-25 age group, and only 35% of this group

(Continued on page 66)



WEISMAN: DRAWING ON EXPERIENCE

Weisman Heads Musicland

BY ED CHRISTMAN

NEW YORK—In picking Eric Weisman to head Musicland, Sun Capital Partners has chosen an executive who led Alliance Entertainment Corp. out of Chapter 11 and built it into the industry's dominant one-stop.

Weisman, the president/CEO of Alliance, resigned Aug. 18 to become CEO of Musicland, effective Aug. 26.

Weisman's vision and experience from AEC is augmented by his history as a wholesaler, serving and anticipating the needs of retail.

To complement Weisman's skill set, Sun Capital has hired retail veteran Mike Madden, formerly the president of Trans World Entertainment, in a senior capacity. Sources say Madden will serve as president, but Musicland and Sun Capital executives declined comment on that.

Connie Fuhrman, who previously held the position of president at Musicland, was named president of the Sun Capital holding company. Some suggest that she may return to former Musicland owner Best Buy, but others say she has yet to make a decision.

Meanwhile, in Coral Springs, Fla., AEC announced that chairman Tony Schnug has been appointed interim CEO, while Alan Tuchman, president of the distribution and fulfillment services group and a corporate executive VP, will replace Weisman as president of the company, with the added title of COO.

The addition of Weisman and Madden at Musicland should give some comfort to vendors, who have been nervous about Musicland since Best Buy announced that it would sell the chain in April.

Sources indicate that when Best Buy first made that announcement

(Continued on page 66)

Ring-Tone Users Mix It Up

DJs Contribute Content To New Motorola Service

BY MICHAEL PAOLETTA

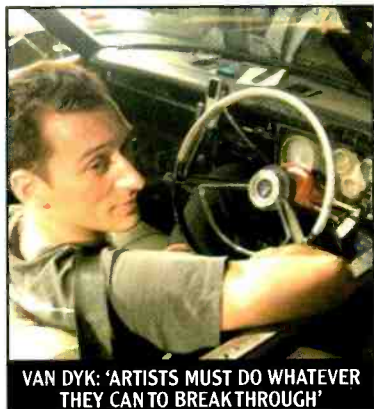
A week after a Strategy Analytics report on the growth potential of polyphonic ring tones (*Billboard*, Aug. 23), Motorola is heeding that call.

The cell phone manufacturer is partnering with influential club DJ/producers and MTV to introduce new music content to cell phone users worldwide.

Global turntable stars Paul van Dyk, Felix da Housecat and DJ Colette have contributed exclusive musical content for ring tones.

These can be downloaded from hellomoto.com onto a range of polyphonic devices, including Motorola's C330, C350 and T720 handsets.

The content, or ring tones, can then be remixed by the wireless user—either directly through the C350 handset or online using MotoMixer (also at



VAN DYK: 'ARTISTS MUST DO WHATEVER THEY CAN TO BREAK THROUGH'

hellomoto.com), an application that will resonate with club DJs.

The user-remixed music can be downloaded to any polyphonic-enabled handset. Each downloaded remix costs around \$2.

To raise awareness of this technology, Motorola began an international

TV ad campaign earlier this month. The DJ-specific ads spotlight one DJ each and his or her music.

Additionally, Motorola and Cingular Wireless are sponsoring the 2003 MTV Video Music Awards, encompassing special tie-ins and promotions (see story, page 41).

Complementing these efforts will be the Aug. 28 premiere of the Paul van Dyk spot on the VMA pre-show.

"For me, this ad became a 45-second music video that spotlights a cell phone," says Van Dyk, whose original song "Connected" is featured in the ad.

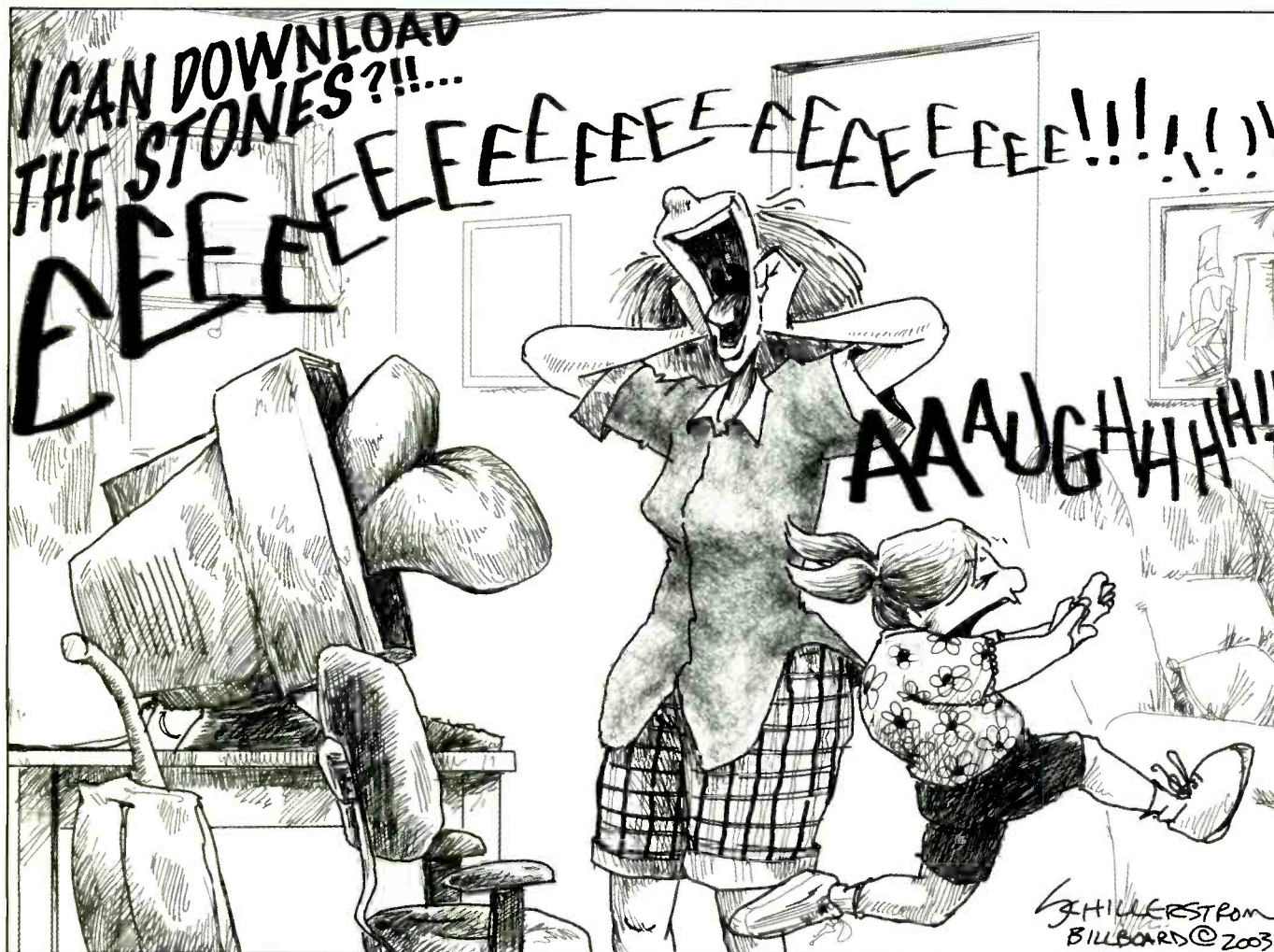
"Due to the structure of radio in America, an artist must do whatever he or she can to break through," Van Dyk continues. "Dirty Vegas proved that last year with the song 'Days Go By' in the Mitsubishi ad. TV is an important medium, and it may be replacing the importance of radio in America."

For Motorola, it was important to offer music that was not yet available—and to connect with dance/electronic enthusiasts, a tastemaking, tech-savvy audience.

"Most current applications are for songs currently available," says Rob Gelick, manager of entertainment content at Motorola. "We're offering a more engaging listening experience—one that allows for more self-expression."

At the same time, this specific application gives dance/electronic artists the opportunity to "collaborate" with their fans. This type of fan participation only increases artist loyalty, Gelick notes.

It also introduces a new revenue stream into the music industry, Gelick adds. "Albums still make sense for artistic reasons," he says. "But ring tones have the potential to become the new single."



Kid-Porn Debate, Part II

These days, more than 400,000 Web sites are deemed to be pornographic, according to one government estimate. So why get overwrought about it?

Isn't pornography really just another form of entertainment? What about First Amendment issues? Do we really want the government to regulate the Internet and impose its sense of morality on the public?

All are valid questions, and all miss the point. There's one compelling reason for a sense of urgency on this issue: children. And there's one compelling reason to zero in on peer-to-peer (P2P) services: the access to pornography they provide to children.

A survey conducted three years ago by the Pew Internet and American Life Project found that 53% of children aged 12 to 17—more than 7 million in all—had downloaded music from the Internet.

Today, that number is undoubtedly higher. File-sharing software is now the most frequently downloaded program on the Internet, according to CNET, which operates download.com.

Of the top 10 research queries on P2P

services, six were obvious references to porn, according to a separate study. Of those, three are clear references to child pornography. If you count the top 20 research queries, you can add three more porn references and the names of two hardcore porn stars.

It doesn't take a rocket scientist to figure out that if children are doing most of the file searching and those terms are

P2P services are providing kids with virtually unlimited access to porn.

among that top 20 being searched, P2P services are providing kids with virtually unlimited access to hardcore porn.

The porn on P2P services is free to anyone, and filtering software doesn't work because these systems aren't browser-based. Site operators cynically claim that they have no way of monitoring what's being downloaded. What's left unsaid is that these sites make money by delivering user eyeballs to advertisers.

Therefore, it's in their cynical self-interest to allow the sharing of any and all content to maximize viewers.

So this debate is not simply about the proliferation of porn in which children are victimized. It's also about the exploitation of every child who logs on to a P2P site, lured by free music, free porn and whatever else they can get.

Some might argue that music and movies contain gratuitous sex and violence, but at least parents are advised by warning labels. On the Internet, Yahoo and other portals also police their content, so there is already a precedent for such self-screening on the Web.

The record industry, to its credit, has been working behind the scenes to bring this issue to light. But it now needs to take a more public role. At Congressional hearings next month, let's hope the Recording Industry Assn. of America and at least one major-label executive testifies on this issue to demonstrate the industry's commitment to protecting children.

And, let's hope, this time, that Congress delivers a clear message: Police illegal content voluntarily on P2P services

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.

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'The Solution Lies In The Fact That Free Music Is Not Really Free'

Finding A New Way To Profit

Issues regarding music piracy have been well-documented during the past few years—its effect, double-digit dips in revenue, loss of jobs and roster cuts are all equally apparent. If piracy is a cancer, then how long does the patient have to live? Is the race able to be quantified? And if so, what is the cure?

I view the race as one between the accumulation of music files on consumers' hard drives and the ability of the music industry to fashion a viable solution that competes with the free exchange of music. As we look into this, we see the solution lies in the fact that free music is not really free.

With the proliferation of inexpensive hard drive devices, digital piracy has taken on a new, radical tone. Since the advent of Firewire, entire music catalogs are swapped in a matter of moments onto super-fast, lightweight hard drives. 200GB will run you \$300; this will get you about 45,000 songs.

For perspective, the entire Beatles catalog, unavailable on any online music service, is slightly more than 300 songs and takes less than one minute to transfer using one of these devices. File sharing and CD burning have given way to hard-drive swapping, turbo-charged piracy.

Each iteration has had a cost in which the music industry doesn't participate: storage. Whether it is a CD or a hard drive, money is being spent on storage.

The goal of the industry needs to be to rapidly transfer the consumers' need for storage of files they obtain for free into revenue for music companies. This must be done before the cost is so inexpensive that it beats what the music industry can offer or there is such significant storage penetration that

that any well-run company will not cannibalize its core product line—it would not offer products that provide it with less margin.

Perhaps the attempt to control and hold onto this existing environment will only continue to shrink the recorded music business in much the same way that Kodak's business continues to atrophy. We are in a race between people who are filling up inexpensive hard drives with music and offering a more viable opportunity to consumers.

The goal should be to monetize this large group while making them more active customers. We need to convince consumers to spend their \$300 on the music industry for distribution between labels, artists and publishers rather than that money going to a drive maker.

Currently, about 60% of the American population uses the Internet; nearly 167 million people are members of the wired community. There is an unprecedented one-time opportunity where the music industry can approach Internet service providers (ISPs) and the government to make music part of the standard bill for Internet service.

All music should be available for unrestricted downloads 100% of the time. For a very small monthly fee, ISPs could give their customers full access to all recorded music inventory. The most shocking part of this is how little the music industry would need to charge to recover 100%

of its revenue, leaving the CD brick-and-mortar business fully incremental.

The International Federation of the Phonographic Industry's gross revenue numbers for 2002 in the U.S. were approximately \$12.3 billion. Let's assume that the shipments are overstated by 20% (record companies regularly anticipate a 20% return reserve). Remove the actual margin for retail, manufacturing and distribution that does not apply to an online model, and a new model would require that 100% of current Internet users be charged a nominal \$2.17 per month for unrestricted access to the entire music industry and the industry will be at the full 2002 revenue level. The money is 100% pure licensing income with no cost for

would result in increased revenue of nearly \$2 billion.

Can the music business truly alter its model to survive? That's the real question.

A toll at every ISP is something that labels, publishers and artists could all fight for together and take a leadership position in before the race is completely run. ISP subscriptions will only grow. In subsequent years, a price raise can occur at the source. Between ISP subscriber growth and a price increase, the music industry could see double-digit increases in revenue while still having the 100% bonus of CD revenue.

People would sign up to ISPs based on this offering. The very reason that piracy has hit the music industry so hard—the ability to easily transfer compact digital

Taking Issue™

By Jim Guerinot



it is simply too late.

Not unlike one of the most venerable American brands of the 20th century, Eastman Kodak, the music industry is in a death race to solve the problem posed by the introduction of digital technology to an analog business model.

Apart from Coca-Cola, Eastman Kodak was the single most recognized worldwide brand exported from America in the past 100 years. As the digital frontier loomed on the horizon, Kodak batted down the hatches on its silver-based film business.

In his book, "The Innovator's Dilemma," Harvard business professor Clayton M. Christensen forcefully argues the point that good companies fail in the presence of disruptive technologies. He posits

'The music industry is in a death race to solve the problem posed by the introduction of digital technology to an analog business model.'

DRM, encoding, server space, storage, etc.

But since this identical service is currently available to the consumer for free, it would not be a horrible notion to glean even half of this as a beginning business model. Copyright-protection company Media Defender estimates that current peer-to-peer services have 80 million users. Converting them into this model at the low price point of \$1.99 per month

files—becomes the strength and efficiency in this model. Finally, the possibility of the business growing by releasing it would be realized. And the need to spend \$300 for a super-fast, lightweight hard drive would become unnecessary.

Jim Guerinot is founder of Laguna Beach, Calif.-based Rebel Waltz, which represents Social Distortion, the Offspring, No Doubt and Hot Hot Heat.

Letters

Changing With Times Or Pandering To Trends?

I have been reading your magazine since I was in college, nearly 20 years ago, and in that time I have seen many changes, some for the better, some not so positive.

But I think that anyone who has read even one issue in the past year realizes that these are not normal times, and everyone in our industry has to do what they can to survive and, with luck, thrive.

I have enjoyed the use of more color and larger photographs in the magazine in recent weeks. But there does seem to be a definite focus on the front page toward women wearing next to nothing, which I can look for in less credible publications, like Rolling Stone, that count on pubescent teenage boys to fuel circulation.

We're all adults here, you know?

Like many of us that are drawn to the *Billboard* charts every week, it remains a major disappointment that the Hot 100 continues to be the most irrelevant of major trade charts.

Including country in the top 40 and omitting adult tastes on that chart leads many to believe that the hip-hop and R&B trends that persistently occupy your top 10 are a true reflection of the majority of music tastes. Nothing could be further from the truth.

We're a big country, and not everyone listening to radio and buying music is 15 years old, clawing for any and everything that has a rap.

In fact, I'm sure that most of your

readers are well past being vulnerable to such a transparent trend.

Surprisingly, *Billboard* seems to be pandering to tween tastes by suddenly deciding to omit the Adult Contemporary chart from the magazine—a grave error in judgment and a disappointing, short-sighted decision that I strongly disagree with. I hope that you will soon realize the error of your ways and return it to the pages of *Billboard*.

I have high hopes that *Billboard* will continue to educate, inform and entertain the industry as we all try to figure out how to move past this mess we're all in.

Ian Young
Blue Planet Recording
New York

Downloads Will Not Save Biz

I love the cognoscenti's mantra throughout this magazine about how downloadable singles will reinvent the industry and provide consumers what they want.

Let me be the one to say, "Forgetaboutit!" From an artist perspective, it is a nonstarter. Royalty rates are paltry, artist integrity issues abound and all it does is detract from the real problem.

CD prices are too expensive in this wonderfully variegated world of consumer entertainment choices. Drop the price down to 10 bucks and enforce the download fiasco, and watch the industry awaken!

Jeffrey R. Cohen
Millen, White, Zelano & Branigan
Arlington, Va.

It's All In The Presentation

Interesting that Kmart held its agency presentations at the Hotel Jerome in Aspen, Colo.

Could it possibly have been further from its core market than in Colorado's most elite ski town?

Unless Hunter Thompson was on the selections committee it doesn't make much sense. Oh yeah—these guys are just what that troubled retail brand needs.

Neil Scanlan
Tulsa, Okla.

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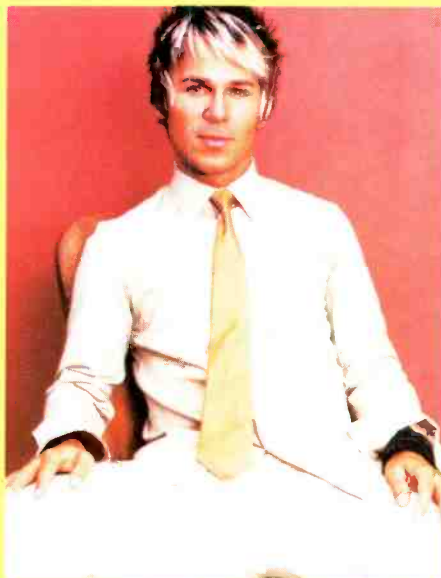
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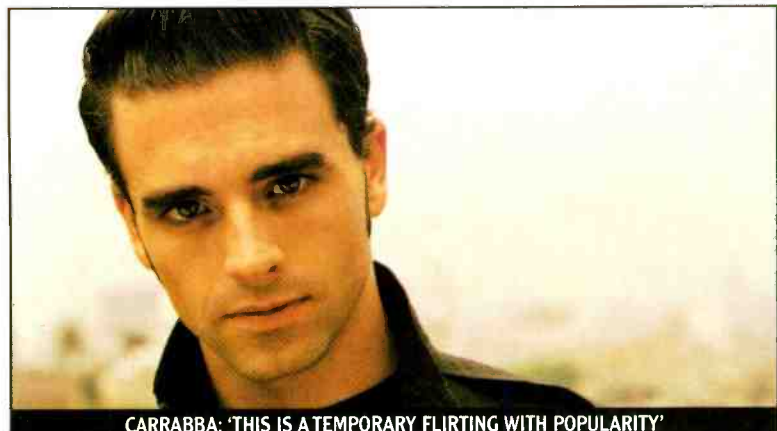
Netwerk finds Chantal Kreviazuk's 'Time' a good spot on the 'Uptown Girls' soundtrack



Jorge Correa 'Tereso' broadens the horizon with his Alfanno debut, 'Corazón Illegal'



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CARRABBA: 'THIS IS A TEMPORARY FLIRTING WITH POPULARITY'

Carrabba Marks A New High With DC Set

For a band with as close a personal connection to its fans as **Dashboard Confessional**, selling 122,000 copies in one week can be, well, downright shocking, especially when the group had never sold more than 35,000 albums in one week before.

DC comes in at No. 2 on The Billboard 200 this issue with its new Vagrant album, "A Mark•A Mission•A Brand•A Scar." Its previous high on the album chart was No. 108.

"I don't think this will affect my relationship with my [longtime] fans," says band founder and leader **Chris Carrabba**, who adds with a laugh, "if

played the video for "Screaming Infidelities" and repeatedly aired its episode of "Unplugged."

"Hands Down," the first single from the new project, is getting played on more than 80 modern rock stations and is being pushed by Interscope's promotional team.

"When Vagrant and Interscope made their deal, I kept getting asked, 'Are you going to be the new **John Mayer**?' " Carrabba says. "To which I replied that I am in a unique position that had to carry over into the Interscope deal. I have a lot of say in my marketing, and I re-signed with

Vagrant when I saw that the Interscope deal was going to have the same advantages. I wasn't going to lose any control, and if anything, I got a little bit more."

Carrabba is renowned for forging a deeply personal connection with fans through his emotional, often angst-ridden

they didn't want us to get any bigger than when we were playing coffee-house shows, they shouldn't have started bringing their friends."

The astonishing leap reflects a number of changes since the band's last studio album, 2001's "The Places You Have Come to Fear the Most," which was recently certified gold by the Recording Industry Assn. of America: Interscope purchased a percentage of Vagrant (although the label remains distributed throughTVT), and Interscope Geffen A&M chairman **Jimmy Iovine** counts himself among DC's biggest fans. Additionally, the band received support from MTV, which

lyrics. The singer and the rest of his band spend time with fans after every show—a ritual he vows to continue.

"We all spend hours at each show meeting as many kids as possible," he says. "I don't do it so they'll feel satiated—it's because I'm so grateful. So now, even if it's a little tough and we have to spend a little more time out there and it's hot or it's cold, who cares."

He adds that no matter how big his audience grows, his longtime followers will always be the first to get word on secret shows or have first crack at tickets when he does his

(Continued on page 17)

Thrice's Major-Label Ride

Sunset Strip Gig Proves Pivotal In Band's Signing

BY WES ORSHOSKI

By the time the members of Southern California screamo outfit Thrice rolled into the Roxy early last year for their first gig at the fabled Sunset Strip club, they had already begun to make some serious noise on the major-label A&R front.

The act had just issued its sophomore disc, "The Illusion of Safety," on the tiny Sub City label, and its devoted followers were multiplying with each gig.

Before the sold-out show even began, Island A&R man Rob Stevenson knew he wanted the band: He brought New York-based label bigwigs Lyor Cohen (Island Def Jam chairman/CEO) and Julie Greenwald (Island president) along to show them why.

The gig proved pivotal for both band and label. As soon as it was over, Greenwald says she was convinced that Island should sign the group: "It was the most intense show—every kid had their hand in the air and knew every word," she says. "We were like, 'Oh, my God, they're stars.'"

Deciding immediately to "throw our bodies at these kids," Greenwald says that "from that day on, we put everything into going to get them."

"The show was so over the top," Stevenson recalls, before stopping and adding with a laugh, "Lyor actually sent me a page on my two-way pager during the

show, saying, 'Sign this band or don't come home.'"

Hailing from nearby Orange County—and used to seeing mostly O.C. kids pressed against the stage during its Los Angeles gigs—Thrice's audience had morphed somewhat that night, vocalist/guitarist Dustin Kensrue says.

"It was just the perfect show, just amazing," he says. "There were all these kids there that we had never seen before singing every word. It was just kind of an extension of people: For a long time, I was seeing the same people over and over. We had just gotten back from our first European tour, and it was fun to see all these new faces."

Ever since, and especially this summer—after playing the main stage on the Vans Warped tour—Kensrue, guitarist Teppei Teranishi and the sibling rhythm section of drummer Riley and bassist Ed Breckenridge have been playing to thousands upon thousands of new faces.

And that seems certain to continue over the next year, as Island works the band's lauded debut for the label, "The Artist in the Ambulance," issued July 22.

"Artist," which debuted at No. 16 on The Billboard 200, got off to an ideal start when L.A.'s trend-setting alt-rock powerhouse KROQ added lead single "All That's Left" the day station programmers

(Continued on page 17)

The Beat



By Melinda Newman
mnewman@billboard.com



Pictured, from left, are Teppei Teranishi, Ed Breckenridge, Dustin Kensrue and Riley Breckenridge.

Cult Band Ween Tries Indie-Label Route With 'Quebec'

BY JONATHAN COHEN

Ween spent most of the previous decade as one of the strangest bands on a major-label roster, recording a series of unclassifiable records for Elektra that included elements of country, rock, psychedelia and classic pop.

But while the duo of Aaron "Gene Ween" Freeman and Mickey "Dean Ween" Melchiondo has achieved cult status around the world, its Elektra tenure came and went without a major commercial breakthrough.

If you ask Ween's members, that's just fine. "We held up our end of that dysfunctional relationship," Melchiondo says. "We never contacted them, and we never kissed anybody's ass. We probably could have done better if we had, but it's just not our style."

Band and label mutually parted ways following the 2000 release of Ween's fifth studio album for the label, "White Pepper," which reached No. 2 on the *Billboard* Heatseekers chart and sold 77,000 copies in the U.S., according to Nielsen SoundScan. Ween's best seller for Elektra, 1994's "Chocolate and Cheese," sold 203,000 copies.

Lifelong friends Freeman and Melchiondo spent more than two years writing the material that would make

up their new album, "Quebec."

Ween considered several label options, including releasing the disc on its own Chocodog imprint, but ultimately inked a worldwide deal with Sanctuary, which released "Quebec" Aug. 5. The album debuted last issue at a career high of No. 81 on *The Billboard* 200.

"At this point, we don't need a major-label push," Freeman says. "We just need a company that is going to stick around, and if something does get big, they can handle it."

The group is using its newly independent status to develop its own proprietary software, WeenAmp, which will allow fans one-click access to a streaming radio station, chat and message boards and a peer-to-peer service for trading live concerts. Ween manager Greg Frey says WeenAmp will be available as a free download from ween.com.

"It will be everything in one little icon, just constantly updated," Freeman enthuses. "One day, there may be a message from us with a free demo. Or, if we want to sell something, we can do that."

As a teaser to this new world of possibilities, Ween played an all-request live Webcast July 22 via weenradio.com, after having taken submissions



GENE & DEAN: 'WE NEVER KISSED ANYBODY'S ASS'

from its online fan community. "Quebec" was streamed on that site Aug. 1 and again on street date.

"They wanted to keep it all about the fans," Sanctuary senior director of marketing Meg Harkins says. "They know their fan base better than anyone, and it's a pleasure to work with a group with such a strong artistic vision."

On "Quebec," that vision manifests itself as a veritable tour through Ween's multiple musical personalities. Working with longtime producer Andrew Weiss for the first time since 1997's nautical-themed "The Mollusk," the group pushed itself "to be more experimental," Melchiondo says.

"The last record we did with a band, so we were a little bit more organized. On this one, it's just about trying things out, because it's mostly Aaron and I playing all the instruments," he adds.

Although the set opens with the speed-rock assault "It's Gonna Be a Long Night," a number of tunes spotlight the more serious, tender side of Ween, including the wistful "Chocolate Town" and "I Don't Want It." Elsewhere, the group returns to its signature psychedelic sound on "The Argus," "Among His Tribe" and the pitch-modulated "Tried and True."

A 7-inch single with "Tried and True" and the B-side "Mountains and Buffalo" was shipped to independent retail July 28. "We wanted to make sure we gave indie retail something special to help alert the fan base and get folks excited," Harkins says.

On July 29, Ween played a 40-minute in-store show at Electric Fetus in Minneapolis to more than 500 fans, some of whom had waited in line for several hours. "We had as many people in here as we could handle," retail manager Bob Fuchs says. "Ween has been a good seller for us for years, and our staff has always been behind them."

Buzz on "Quebec" is already high at

college radio, for years the lone format that embraced Ween's unconventional sound. A five-song sampler was sent to stations July 9, resulting in No. 1 most-added status for "Quebec" the week of July 21. Sanctuary has also shipped the full album to triple-A, alternative and specialty shows.

Ween traditionally takes things to the extreme onstage, as evidenced by its two Chocodog-released live albums and an avid fan-taping community. It's common for the band to extend a tune's length in a live setting, as well as to incorporate infrequently performed songs in its setlists.

The group, booked by Frank Riley at High Road Touring, began a North American tour July 25 in Pittsburgh and will be on the road in the U.S. through November. Frey says European dates are on tap for later this year, followed by visits to Australia, New Zealand and Japan in early 2004.

Reflecting on this new chapter in the band's history, Freeman says he's proud that Ween recorded "Quebec" on its own terms. "We pulled some money together and worked on this record knowing we weren't on Elektra. Now, we're signed with Sanctuary, and we just gave them a full, completed album. That is a good thing."

Kreviazuk Goes 'Uptown' With New Single

Since the MGM movie "Uptown Girls" is a comedy with dramatic elements, the makers of the soundtrack wanted to strike the right balance of whimsy and sentimentality.

The film's soundtrack, released Aug. 5 on Nettwerk Records, features such songs as lead single



KREVIAZUK: IT'S 'TIME' FOR THIS GIRL

"Time" from Chantal Kreviazuk, Cooler Kids' "E Is for Everybody" and Sense Field's "On Your Own."

Jesse Spencer, who has a supporting role in the film as a musician, performs three songs on the soundtrack: "Sheets of Egyptian Cotton," "Night of Love" and "Molly

Smiles." Spencer also performs all three tunes in the movie.

Two tracks were written specifically for the film: "Charmed Life," performed by Leigh Nash of Sixpence None the Richer, and "Spinning Around the Sun" from Martina Sorbara.

Other soundtrack cuts include the Weekend's "Victory" (used in a scene with the two lead characters bonding over music) and the aforementioned "E Is for Everybody," which is used in a nightclub scene.

Kreviazuk says that "Time"—which plays during the film's end credits and in ads for the movie—is a song that "represents what I do best as a songwriter. It's a standout piece on my current album ["What If It All Means Something" (Columbia Records)], and I start off my live show with it."

The movie, which opened Aug. 15 in U.S. theaters, stars Brittany Murphy as Molly Gunn, a spoiled heiress who loses her inheritance and is forced to take a job as a nanny to a precocious girl named Ray Schleine, played by Dakota Fanning. Actor/singer Spencer plays Murphy's love interest in the film.

Although Kreviazuk has had several of her songs on film soundtracks—including "How to Lose a Guy in 10 Days" and "Stuart Little"—she says that "Uptown Girls" was

special to her.

Kreviazuk, who is pregnant with a baby boy due next year, elaborates: "Maybe it's because I'm feeling maternal, but this is the kind of movie that you can see with your kids. It has a kitschy/cute story, but Brittany Murphy brings a little bit of edge and angst by her mere presence. I've always dreamed of showing movies with my music to my kids."

Kreviazuk co-wrote "Time" with her husband, Raine Maida of Our Lady Peace, and Gregg Wattenberg. With its sweeping orchestral arrangement, the ballad covers a range of emotions, told from the point of view of someone craving attention from a loved one.

Nettwerk and Columbia have teamed to promote "Time." The single, which has already been released in Kreviazuk's homeland of Canada, was recently serviced to AC radio in the U.S.

Also released is a new version of the "Time" video that features scenes from the movie.

Nettwerk head of soundtracks Maria Alonte—who co-produced the "Uptown Girls" soundtrack with veteran music supervisor Maureen Crowe—pitched Kreviazuk's music to the film's director Boaz Yakin.

Alonte says that Yakin liked "Weight of the World" and "Time,"

but chose the latter "because he thought it best reflected the story in this film, which is about people trying to understand each other."

Kreviazuk explains her philosophy on getting her music in films: "Singer/songwriters like me need all

for the Walt Disney Pictures animated film "Brother Bear." Turner performs "Great Spirits" as the opening tune. The soundtrack is due Oct. 21 on Walt Disney Records. The Blind Boys of Alabama and the Bulgarian

Women's Choir also perform on the film's soundtrack.

"Great Spirits" is one of several new tunes written by Phil Collins for "Brother Bear." Collins performs songs on the soundtrack and has co-written



the film's score with Mark Mancina (*Billboard*, Nov. 16, 2002).

Collins previously collaborated with Disney on 1999's animated "Tarzan" from which his No. 1 AC song, "You'll Be in My Heart," won several awards, including an Academy Award and a Golden Globe.

"Brother Bear" opens Oct. 24 in New York and Los Angeles and will get a wider release Nov. 1 in U.S. theaters. The film, about a boy who turns into a bear, will feature the voices of Joaquin Phoenix, Michael Clarke Duncan, Rick Moranis and Dave Thomas.

Sound Tracks™
By Carla Hay
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the media exposure we can get. But if the project doesn't feel right for my music, I pass. And I don't want to rely too much on movies to get my music out there. I think of it as a balancing act."

Promotions for the "Uptown Girls" soundtrack included an online contest with clothing retailer Wet Seal for giveaways of the album. Select music retailers also received promotional giveaways such as tickets to advance screenings of the film.

'BROTHER BEAR' UPDATE: Tina Turner has signed on to do a song

Thrice

Continued from page 15

heard the track for the first time. The song has since been picked up by scores of stations nationwide, and MTV is playing its corresponding clip.

Although Thrice's ascent to such exposure has been quite steady—the band marks its five-year anniversary this month—hearing the track on KROQ and seeing the video on MTV is still a bit surreal for Kensrue: "It's just like, 'That's not really there, nobody else is watching that, it's just a special feed for my TV or radio.'"

Founded by fellow guitarists and skaters Kensrue and Teranishi, Thrice took shape while both were finishing high school in the infamously suburban Orange County city of Irvine.

Melding classic and modern metal, hardcore and SoCal punk influences with Kensrue's affinity for everything from Screeching Weasel and Radiohead to Counting Crows, the group quickly built a following with its high-energy local and regional gigs as it bounced among the emo, punk and hardcore scenes.

By the time of the Roxy gig, the band was on the road and manager Nick Bogardus was holed up in his college

dorm, calling the band to say that "every label, *every* label is calling," says Kensrue, now 22.

Among those on the line was famed producer/American chief Rick Rubin, who was drawn to the act's "heavy metal precision within the context of the kind of emo, punk world.

"That really separated them from all of the other bands that they would probably be on tour with," he says. "There was this kind of extra, added, higher sense of musicianship. And the lyrics really touched me and appealed to me. I just felt a connection to it, both musically and lyrically. It felt really special. I think they have huge potential."

Attracted to Island by a promised long-term commitment, among other things, Thrice, Kensrue says, seemed to hit its stride while pushing itself harder—in terms of songwriting—while making the new album.

"Artist" was created early this year at "Illusion"-producer Brian McTernan's Maryland studio, where Kensrue says he had a number of battles with McTernan.

"I was just really maxed out in the studio, because I wrote a lot of the lyrics there, and I didn't have any time to, like, replenish myself," he says. "I would come up with something that works, but Brian would know that it wasn't the best I could do, and he would tell me. Then I would hate him, and then I'd fix it, and then I'd love him."

The Beat

Continued from page 15

solo concerts.

And in typical, self-deprecating fashion, Carrabba predicts that his oldest fans will get him back to themselves soon enough. "They're aware this is a sort of temporary flirting with popularity. We'll be old and ugly before you know it. Everything's a flash in the pan—I just hope it's really hot for us."

AT THE SAVOY: Indicating its intent to expand further into the adult contemporary market, Savoy Jazz has formed a new structure called Savoy Label Group. The new entity includes Savoy Jazz, Denon and SLG, the new name of Savoy Label Group's AC label. AC acts including **Joan Armatrading** and **Paul Carrack** were on the Denon imprint, but that label will now be used only for classical titles.

"We're moving more into AC and hot AC and felt like this was a good time to make the change," Savoy Label Group president **Steve Vining** says. He adds that he expects SLG to sign up to six more AC acts.

TO OUR READERS

Classical Score is on hiatus. It will return in two weeks.

"There are a lot of credible artists with strong, vibrant careers who are getting dropped by the majors," he says. "In that kind of environment, an adult music boutique is really what these artists require. For the next three or four months, we want to build a roster on name recognition with acts who can go out and tour. Then in the next year, we'll start signing new artists."

Vining adds that SLG is flexible in the deals it is making with artists. "We're open to any mechanism that fairly distributes the profits."

As part of the AC expansion, SLG has hired former Verve VP of A&R **Guy Eckstine** as VP of adult contemporary A&R. The move furthers Savoy's history with the Eckstine family: Eckstine's father, jazz legend **Billy Eckstine**, recorded for Savoy.

Savoy Label Group is the North American unit of Columbia Music Entertainment, Japan's oldest music company. In the U.S., its titles are distributed through RED. Vining says the company has just inked a deal for distribution of its catalog in Europe and Australia with Union Square Music.

STUFF: Although it's still not yet official, look for former J Records A&R exec **Keith Naftaly** to start at DreamWorks in Los Angeles in a similar capacity in early September. . . . According to New York's Daily News, **Courtney Love** has parted ways with manager **Dave Lory**. Repeated calls to Lory and Love's label, Virgin Records, were not returned.

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Sanz Courts U.S. Success

Continued from page 5

his upcoming studio album, "No Es lo Mismo."

One might expect the dramatic track to be about a woman, but in this case, "Sandy" is named for a beach—Spain's Costa de la Muerte, which was devastated after an oil tanker spill late last year.

It's a gut-wrenching, trademark Sanz song, made so by the raspy voice, the improvised vocals, the jazzy instrumentation. And if you didn't know what a perfectionist Sanz is in the studio, you would think he recorded it live.

"That's the sensation in the entire album," Sanz says as he turns down the volume. "I wanted that, too. Everyone auto-tunes their vocals, but I like it like this. I have a very flamenco manner of singing, and I like to do unexpected things. That's music. And in the end, people look for artists who they really believe."

Sanz is an artist to be believed—because of what he sings; it's what he writes. And because of what he does; the royalties from "Sandy," for example, will be ceded to an institution that protects the coast of Galicia in Spain. And because of what he sells; 18 million albums worldwide since 1991, according to his label.

With "No Es lo Mismo," to be released worldwide on Warner, Sanz seeks to solidify his standing—particularly in the U.S. He is widely regarded as a star in the Latin market

here, but his U.S. sales pale in comparison to his blockbuster numbers in Spain and Latin America.

"El Alma al Aire," Sanz's last studio album, for example, sold a record 800,000 units in just four days when it was released in Spain in September 2000, according to retailers in that country.

And Sanz's groundbreaking 1997 album, "Más," is the biggest-selling album in Spain's history, with 2.2 million copies sold there alone, according to Warner.

In contrast, "Más" sold almost 300,000 copies in the U.S., according to Nielsen SoundScan. "El Alma" scanned only 125,000 copies (although Warner has tallied sales here that double the number). As a result, in the three years since that release, Sanz, his label and his managers have made a concerted effort to raise his visibility here.

"This is an artist that we feel is at the top of his genre without ever singing a word in English," says Allison Winkler, the agent responsible for Sanz at Creative Artists Agency.

At least 20 dates in the U.S. are booked for April and May 2004 as part of Sanz's international tour, which kicks off in February in South America. Details and sponsorships are scheduled to be announced around the time of the album's release.

MAINSTREAM AWARENESS

"I see more mainstream awareness from people who may not understand the poetry of Alejandro's lyrics but do recognize an incredible artist when they hear one," adds Winkler, who says this will be Sanz's most extensive U.S. tour to date. "Even when you don't understand what he says, the demographics have changed."

That awareness has been brought about in part by the tremendous exposure Sanz gained through his multiple Grammy and Latin Grammy Award nominations and wins (four Latin Grammys for "El Alma al Aire" and three for "MTV Unplugged") and by his performance at the 2002 Grammy Awards alongside Destiny's Child.

This, coupled with that waterfront home, is key. Lack of promotional time abroad has long been a problem for many hugely successful Spanish acts, who are too busy touring in their lucrative home market.

But because Sanz has chosen to live—and record—in Miami for part of the year, he can promote



SANZ: FIGHTING SPAIN'S 'CREATIVE CRISIS'

intensely in the U.S. and Latin America, which is much closer to his Miami hub than Spain.

Sanz's 2001 "MTV Unplugged"—which aired on MTV Latin America and was released as an album—was also shot in Miami, in a further nod to the market.

With MTV, "we reached a younger audience who respected Alejandro as a quality act but maybe didn't see him as one of their own," says Gabriela Martínez, VP of marketing for Warner Music International, Latin America. "Our objective and strategy with this album is to show people that what they liked about 'MTV Unplugged' is this, and much more. The first single, for example, isn't a ballad."

The title track is the lead single. The forceful, midtempo song is topping airplay charts in Spain, Argentina, Chile and Colombia. In Mexico, it is in the top five, according to Warner.

In the U.S. it is rising on the *Billboard* Hot Latin Tracks chart, where this issue it is No. 25.

"We're on the single in a number of markets," says Haz Montana, VP of programming for Entravision Communications, whose holdings include the Superestrella network. "I don't think those crucial early-adopters are as aware of the record as they could be, but hopefully that will change. It's tough no matter how much potential buzz you have out there; you still have to work hard to break from the clutter."

But musically speaking, the consensus is that Sanz stands

apart from the pack.

"What impresses me is Alejandro's uncanny ability to stay just enough ahead of the curve to be different and just traditional enough to be mainstream," says David Gleason, VP of programming for Hispanic Broadcasting Corp. "We all know that the ballad genre is moving toward and melding with pop, and Alejandro is at the forefront in blending the romantic flavor with today's style."

Although Sanz became an international star thanks to "Más" and the single "Corazón Partío," which has been covered by a wide array of acts, he was a huge star in Spain long before then.

At first glance, it appears to be an unlikely success: Unassuming, dressed down and slight (he says one record executive predicted he would never be successful because he needed to be 5 inches taller), Sanz doesn't fit the mold of the Latin heartthrob, à la Ricky Martin, Luis Miguel or Chayanne.

Further, Sanz doesn't sing traditional pop but highly personal material firmly rooted in flamenco.

"What I saw in him was an author, a songwriter, like virtually none I had ever met," says Iñigo Zabala, president of Warner Music Latin America, who signed Sanz to his first major deal in 1990. "He was a very complete artist, even on his first album."

When that first album, "Viviendo de Prisa," was released in 1991, rock acts and pop groups dominated the Spanish market. But Sanz, a pop soloist, managed to sell more than 1 million copies in Spain alone, according to Zabala.

The secret, as many see it, was in his mix of styles. "He's synthesized the essence of roots Spanish music with the more universal sounds of popular music," says Eduardo Bautista, executive president of Spanish authors and publishers society SGAE.

COMPETITIVE FRONT

Today, with "No Es lo Mismo," Sanz again faces a market that appears to contradict his music. This time, it is dominated by a string of young pop acts spawned by reality TV show "Operación Triunfo."

For the past two years, the phenomenon has ruled the Spanish sales and radio charts to the degree that at times the entire top 10 of the sales chart has been filled by acts related to the show.

However, Zabala sees that as a competitive advantage. TV acts "are essentially interpreters, not authors," he says. "Alejandro is a singer and a songwriter, and we think that allows us to distinguish ourselves even more."

Sanz may be a musician's musician, but he doesn't shun others' commercial success. In the same way that he was willing to perform with Destiny's Child at the Grammys, he was also up to writing tracks for Ricky Martin and Alexandre Pires' current albums.

What truly worries Spain is piracy. Esteban "Kiko" Fuentes, managing director of Warner Music Spain, says

that matching Sanz's previous sales records, given the current market situation, will be difficult.

But Fuentes reports that so far, no pirated copies of the album have been identified on Spanish streets. No copies have been distributed to the press; journalists have heard the album only during monitored listening sessions.

"We are very conscious of the potential damage around that, and we do all we can to prevent leaks," Fuentes says.

Fuentes says that the marketing around the new album will concentrate on Sanz's assertion in its title, which means, "It's not the same."

"Any album by a major act is an event, but in the case of Alejandro, we are going to focus on his artistic evolution," Fuentes says. "This album is a big step forward in the way Alejandro expresses his music. And that's what we are going to put forward: It's not the same."

Sanz says he named his album "No Es lo Mismo" partly in response to repeated complaints he heard about a supposed "creative crisis" in Spain.

"I don't believe there's such a thing," Sanz says. "Because there are many people doing many interesting things. And this album is something that's recognizable, but it's not the same."

Parting ways with longtime producer Emanuele Ruffinengo, Sanz has instead paired up with a relative unknown—Cuban musician Lulo Perez—with whom he co-produced the album. It is the first time Sanz, who writes all the songs, also produced his own material. (He has produced for other artists, notably flamenco singer Nina Pastori.)

"In music, as in everything, there are stages," he says. "And it was time to change, or else we were all going to be going around doing the same thing. No one knows Lulo, but I'm betting on him. I'm betting on this album, and I'm betting on this Cuban musician who has a lot of art."

Cuba plays a role in Sanz's album, with one song, "Labana," dedicated to Havana. The artist has been openly critical of Fidel Castro's stance toward dissidents.

Beyond that, "No Es lo Mismo" is truly an evolutionary album. It finds Sanz in a far more commercial place than with "El Alma" but in a far more experimental mood, with contributions from friends like seminal flamenco guitarist Paco de Lucía.

"The mix of inspired melodies, hard romantic lyrics—not corny ones—and a voice broken with emotion are what's taken Alejandro to success," SGAE's Bautista says.

"All these ingredients are in his new work, but I would say that here they're in a 'pure state,'" Bautista says. "He's more personal than ever, more minimalist, more flamenco and overall, more mature. This album is Alejandro Sanz's state of the art."

Additional reporting by Emmanuel Legrand in London.

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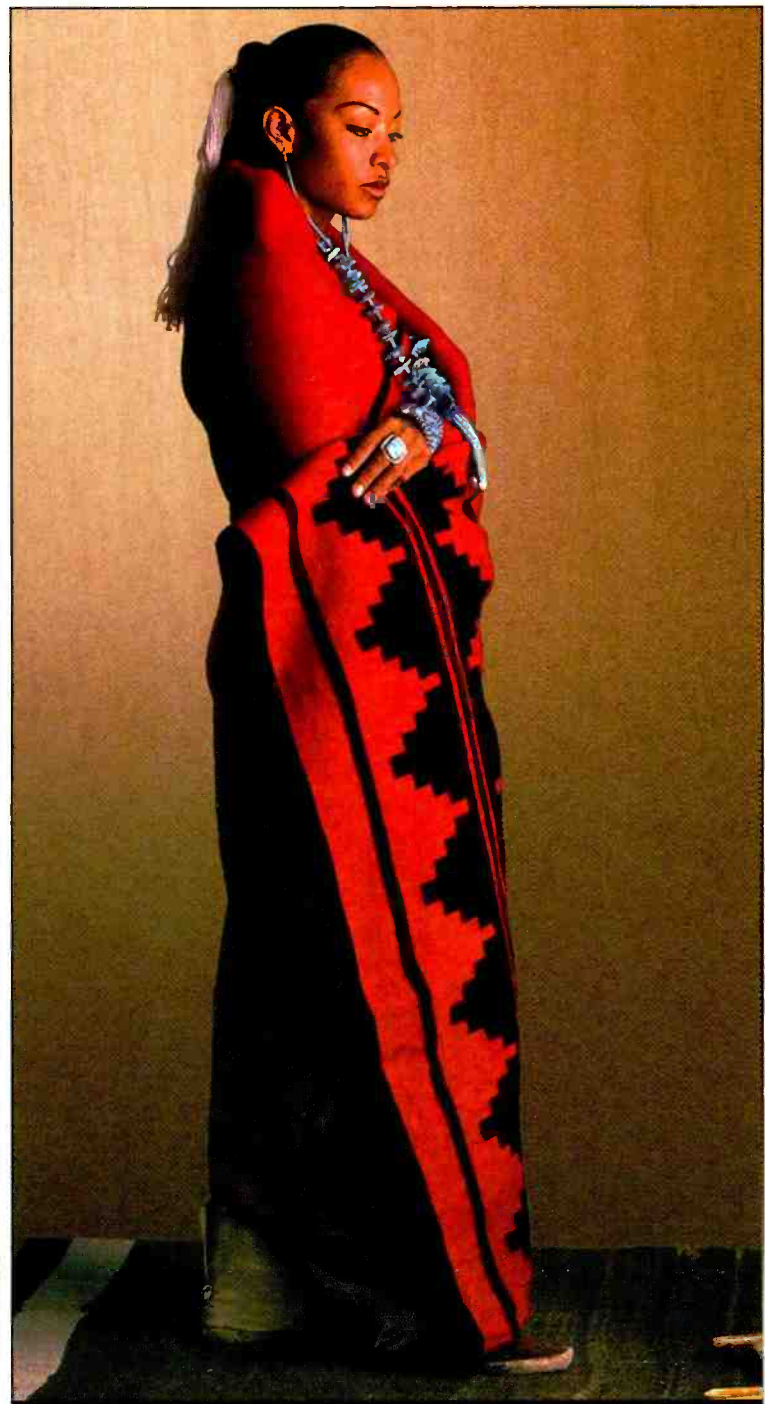
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Native American

A BILLBOARD SPECIAL REPORT



RADMILLA CODY WON A 2002 NATIVE AMERICAN MUSIC AWARD AS BEST FEMALE ARTIST.

Grammys And Nammys

The creation of a Native American music category for the 43rd annual Grammy Awards in 2001 brought long overdue mainstream recognition to one of the most vital and diverse genres in contemporary music.

Yet for many indigenous music insiders, the new Grammy Award was a tardy arrival on the genre's music scene.

The Native American Music Awards preceded the Grammys and have championed this homegrown sound with a show that boasts more than 30 separate categories for Native American music, from rap to rock, pop to powwow and beyond.

Known as the Nammys, the awards show provides an essential focal point for artists and executives to meet and mingle, adding a vital ingredient to the music's rich creative mix.

Organizers requested submissions by June 15th for the sixth annual
(Continued on page 20)

Spreading The Tribal Spirit *Indigenous Artists Seek Wider Audience*

BY RICHARD HENDERSON

The extraordinary diversity of Native Americans—with the U.S. government recognizing some 336 tribes within the contiguous 48 states alone—is reflected in the artistic output of North America's first inhabitants. Yet while their pottery, textiles, painting and silversmithy have achieved national and global renown, the music of Native Americans has been unable to break out of relative obscurity.

And just how to win a larger share of the ears of mainstream audiences remains a key challenge for labels recording Native American music.

The development of a larger non-native audience for this music has been hampered by a variety of factors, notes Robert Doyle, president of Phoenix-based Canyon Records.

First, there is no overriding sense in larger U.S. culture about what Native American music even is, Doyle says, noting that the category comprises diverse music representing many tribal groups and languages. For example, "Somebody might be attracted to powwow music but not at all attracted to traditional Navajo music," he explains.

Furthermore, the often spartan nature of Native music has intimidated outsiders.

"The musical sounds in the Native American community have been fairly limited: drums, rattles, voices," Doyle says. "You had musical material that wasn't readily accessible by the non-Native audience until Native American flute music of R. Carlos Nakai and his immediate predecessors, such as Kevin Locke, came along."

Through traditional retail outlets, sales levels are modest even for critically acclaimed albums in the genre. For example, among winners of the 2002 Native American music awards, according to Nielsen/Soundscan, Joanne Shenandoah has sold some 7,000 copies of her album "Eagle Cries." Native American albums also sell through nontraditional retail channels that can report sales to Nielsen/Soundscan, but often do not.

Canyon and other Native American labels have been trying to raise their music's profile by embracing musical fusion forms. "In our case,

much of this activity has centered around the flute, the most accessible instrument of native expression for non-natives," Doyle explains.

FLUTE MUSIC SELLS WELL

While cross-fertilization with other musicians and musical styles has been attempted, unaccompanied flute music still sells the best. "While the rock or orchestral hybrids have their appeal, they don't hold the same interest that unadulterated flute music has," he says.

Hybrids have also worked for Silver Wave Records. James Marienthal, president of the Boulder, Colo., label, agrees that native music has been eclipsed to some extent by other art forms but believes that the music's



MARTHA REDBONE: DEBUT ARTIST OF THE YEAR AT THE 2002 NAMMY AWARDS.

low profile may simply be the product of a time lag.

"Native American artwork and crafts started to be recognized in the '70s and has continued to grow in popularity. Originally, the main traditional forms weren't as attractive to outsiders and were considered an acquired taste," he observes. "In the past 10 or 15 years, other types of Native American music have been brought into a more contemporary context, breaking out of the general public stereotype of how their music sounds."

Within his own artist roster, Marienthal points to the collaboration of new-age artist Peter Kater with Nakai, calling their 1990 Native album "a pioneering recording." He also cites the attention given to recent efforts by such recognized performers as Robbie Robertson, the trio Walela and the S.O.A.R. (Sound

of America Records) label artist Brulé as breaking down barriers to acceptance of Native sounds.

Daniel Gibson, editor of Native Peoples magazine in Phoenix, suspects that Native American music will never find a large mainstream audience.

"Native musicians have been stereotyped in so many ways; the visual artists face this also. Many people hear the word 'Indian' and are immediately turned off," Gibson says. "Native American art, which at this point in time has become a billion-dollar-per-year industry, is still considered small potatoes by the New York art establishment."

While Native American musicians receive occasional coverage from niche new-age publications, he notes that "Native music, as a modern entity, is a hybrid that marketers, radio programmers and audiences don't quite know what to do with."

The result, he says, is that the Native American music scene has grown to depend upon an essentially do-it-yourself attitude. Native American artists tend to rely on Web sites, word-of-mouth and constant performing to expand their audience.

While Native weavers and potters have galleries and dealers behind them, "the musicians lack that well-funded support network," Gibson adds. "More money for advertising would certainly help."

But other fans, among them Rick West, director of the National Museum of the American Indian at the Smithsonian Institution in Washington, D.C., believe that the wider American culture is waking up to Native American music. West has pondered why outsiders found Native music so inaccessible previously.

"I would say that with respect to Native peoples, those components or aspects of culture that were not material in nature—intangible forms such as music, song or even dance—have always played second fiddle to our material culture," West says. "Outsiders, such as anthropologists and archaeologists, focused on material aspects of culture because they felt that material was more relevant to their systems of knowledge. Subsequently, as cultural anthropology has evolved, the
(Continued on page 20)

Spreading

Continued from page 19

focus has shifted to include songs and dance.”

Under West's auspices, the National Museum of the American Indian has issued CDs connected with its exhibitions.

“We have always appreciated the connections between intangible cultures and the material objects which characterize our collections,” West emphasizes.

NAMMY BREAKTHROUGH

Noting that the Grammy Awards added a Native American category in 2001, West calls it “a huge breakthrough for contemporary native musicians.” The category includes fusion musicians as well as traditional players who belong to drum groups. The Native American community has its own awards—the Nammys—to focus attention both within and outside of the Native American community on Native American music.

But Tom Bee, president and founder of Albuquerque, N.M.-based S.O.A.R., believes that the recognition of Native American musicians by the industry is mostly meaningless.

“The Grammy hasn't really helped our genre at all,” Bee says, “because retailers still aren't bringing our product into mainstream record stores. The retail buyers neither have, nor do they care to have, any knowledge of our genre, assuming that there's no audience for this music.



MARIENTHAL: MUSIC ECLIPSED BY OTHER ART FORMS

“The last [the music-buying public] ever thinks about are the musicians, the composers, producers or performers of this art form,” Bee continues. “They're still locked in their stereotypical image of the Native American and won't let us come out of that box.”

Doyle points to the challenge faced

by all ethnic music in the light of how much of contemporary pop is derived from African musical sources.

“That would seem to be an anomaly,” Doyle observes, “as most minority music has little influence on the larger culture. Look at polka music; there's a lot of Polish people in this country, but its influence in relationship to its ethnic population is far smaller than Native American music. There's only 2.5 million Native Americans, but I think their music will command a greater portion of the American consciousness than polka music.”

But to do that, Doyle cautions, Native American music cannot be divorced entirely from its historical roots and larger context.

“With powwow music, once it's taken away from its cultural settings—the dancers, the dance costumes—in our research and in some of the market tests we've done, people will react to it negatively,” Doyle notes. “They just don't get it, which I think is true of many kinds of ethnic music.”

“If you don't understand the cultural significance,” he continues, “the musical side is hard to grasp. We think that it's a beautiful and intense music, and we wish more non-Natives did get it, because they're missing out on something really interesting.”

Awards

Continued from page 19

Nammy event and will announce a date and venue for the show via their Web site, nammys.com.

The Grammys, meanwhile, serve the cause by bringing the best of the best to national attention, increasing awareness of the field by a vast new audience. Together, the Nammys and the Grammys help spread the word about Native American music both within and beyond the indigenous music community.

“Today, Native American pop is standing in the wings,” says j. poet, who has written extensively on the subject for the National Academy of Recording Arts & Sciences (NARAS). “It's a position not dissimilar to that of alternative rock at the end of the '80s, and there are several Native artists ready to take the music to the next level.”

Donald Kelly, executive director of the Native American Music Awards, sees the impact of awards shows as vital to that breakthrough moment.

But Kelly joined others in asserting that NARAS could do more. “They have a very narrow selection process,” he continues. “Their emphasis is on traditional music, but there is a lot more going on out there. It's not just limit-

ed to powwows. Native American music is becoming fully integrated into the contemporary mainstream, and that's something I'd like to see reflected in expanded Grammy categories.”

Kelly insists that would not undermine the Nammys. “A lot of artists who don't have access to big marketing budgets and distribution deals can get a real boost within the community from a Nammy award,” he explains. “It has the appeal of peer recognition, which for many performers young and old, that means more than a Grammy ever could.”

But do either of the awards make much difference where it counts the most—the bottom line?

“A Grammy sticker on an album can certainly have a measurable impact on sales,” says Paul Brotzman, owner of the Colorado-based Four Winds Trading Co., one of the nation's more successful Native American music retailers. “Between the two, a Grammy is much more helpful in increasing awareness and identity. It has a broader impact and gives us a strong marketing base.”

But Brotzman concedes that both awards are helpful in heightening awareness of the genre. “A Grammy helps introduce new audiences,” he concludes. “A Nammy helps maintain the interest of our established customer. Either way, we're happy.”

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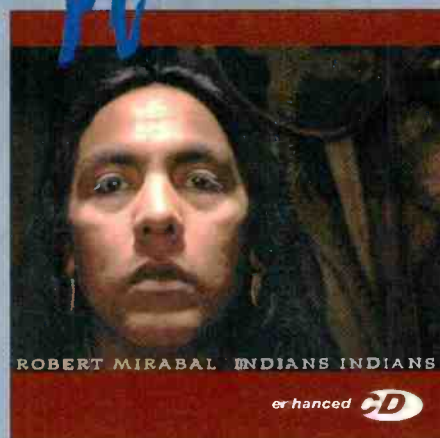
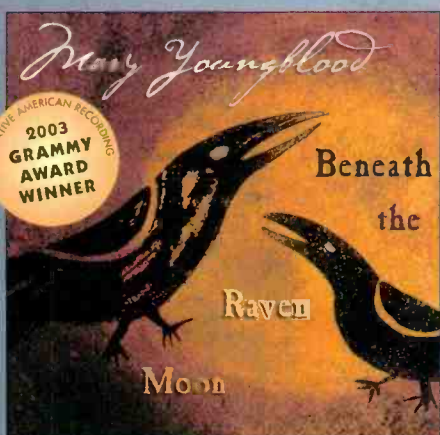
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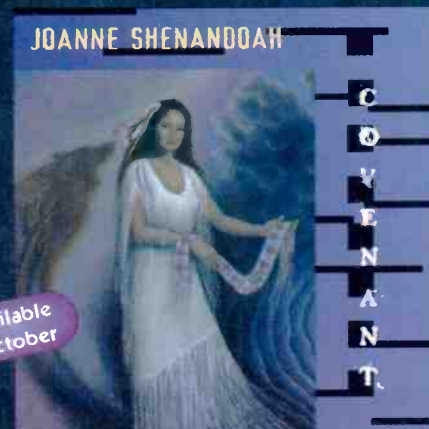
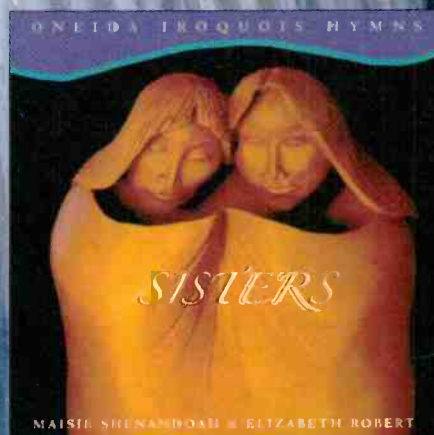
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Good Charlotte Headlines Second Trek

BY SUSANNE AULT

LOS ANGELES—Can there be too much of a good thing? That's what Good Charlotte will find out when the band embarks on its second arena tour in less than a year.

After completing the 49-date Honda Civic tour with co-headliners New Found Glory June 8, Good Charlotte kicks off a string of fall dates in September.

Starting Sept. 18 at the Alliant Energy Center Coliseum in Madison, Wis., the trek rolls through a 23-date first leg of arenas and theaters. Tickets are in the \$25 range.

Although it's rare for an act to hit arenas in the same market twice in one year, Candace Mandracia, talent buyer for House of Blues Concerts, believes Good Charlotte's Cox Arena show in San Diego (scheduled but not confirmed for Nov. 25) will sell just as well as the sold-out May 30 Civic gig there. HOB promoted a number of the Civic dates and will do the same for several of the fall shows. Most tickets go on sale this month.

Good Charlotte's fall concert series is the band's first arena-level solo headlining tour.

"New Found Glory and Good Charlotte really wanted to be two buddies on [the Civic] tour," says Steve Feinberg, Good Charlotte's manager at New York-based A Fein Martini. "But this is

their chance to have their own show." Scheduled support acts Eve 6, the Living End and Something Corporate add a new touch as well.

Plus, several of the upcoming stops—including the U.S. Cellular Arena in Cedar Rapids, Iowa, Sept. 19 and the Xcel Energy Center in St. Paul, Minn., Sept. 20.—were not part of the Civic tour's routing.

"We're trying to keep mixing things up," says Brian Greenbaum, the band's booking agent at Creative Artists Agency. "In a case like Detroit, we're doing multiple nights at the State Theatre. [In April], we did 12,000 [tickets at Cobo Arena]."

Greenbaum says that Good Charlotte should wind through 52-56 dates on the current tour, topping Civic's number of shows. But incorporating theater-size concerts "is a little more intimate and puts them in a different setting," he adds.

What makes the double stops for Good Charlotte possible, Mandracia adds, is "their singles consistently keep charting. It doesn't seem like people are burning out on them."

The band has seen four songs from its September 2002 release, "The Young and the Hopeless," land on the *Billboard* charts: "Lifestyles of the Rich and Famous," "The Anthem" and "The Young and the Hopeless" all ranked in the top 30 on the Modern Rock Tracks chart. "Girls and Boys," its latest single, is

No. 51 on The *Billboard* Hot 100 this issue. The Daylight/Epic album has sold 2 million copies, according to Nielsen SoundScan.

A fifth single from "The Young and the Hopeless," "Hold On," will be released to alternative rock to coincide with the tour's launch.

The Civic tour registered 22 sell-outs from 36 dates reported to *Billboard* Boxscore, with an average show

Moreover, even though both Good Charlotte and New Found Glory are newcomers, they managed to fill 95% of available venue capacities.

Greenbaum adds that the Civic tour "was hugely successful. Promoters were happy. Everyone is equally anticipating that [Good Charlotte] will do that business in buildings on their own."

John Peters, owner of Mass Con-

certs at the University of Massachusetts' Mullins Center in Amherst Oct. 10 and the Dunkin' Donuts Arena in Providence, R.I., Oct. 11.

Peters notes that the band was not an overnight sensation and that it worked hard to get where it is in 2003. "It's not like they came out of nowhere. They have played Vans Warped tours [in 2001 and 2002]. They've been doing meet-and-greets with radio."

Stints on the Warped fest definitely helped corral some rock credibility, Feinberg says.

"Our shows would be 70% girls and 30% guys," likely because of the cuteness factor of twins Joel and Benji Madden, Feinberg explains. "But then having Rancid call [Good Charlotte] their little brothers [on Warped], all of a sudden it's 50/50."

Modern rock WMRQ Hartford PD Todd Thomas points out that Good Charlotte made some friends by agreeing to play the station's annual 104 Fest in 2002.

Thomas recalls Good Charlotte running late for its Hartford show from an appearance at WMRQ but surprisingly still mingling with fans at the station.

"We gave them an opportunity to sneak out to get to the show, but they wanted to sign autographs. I haven't seen that in rock radio for a long time," he says. "That's why they are exploding."



GOOD CHARLOTTE: SET TO MAKE NEW FRIENDS ON FALL TOUR

gross of \$167,461. Civic's moderate \$25-\$28 ticket pricing was likely a factor in the modest show grosses.

"We could definitely make more money by creeping up the price," Feinberg admits. "But most of our fans are under 20 and work crappy jobs. We would rather have another fan than squeeze out another dollar."

certs, says he knew that Good Charlotte was particularly well-liked when the band sold out its April 26 Civic tour show at the Civic Center in Hartford, Conn.

"Hartford is a tough sell. Unless you're the Rolling Stones or Paul McCartney, you might not sell out," says Peters, who will promote con-

Disco Tour Aims To Give People A Groovy Time

BY SUSANNE AULT

LOS ANGELES—The first edition of the Get Up 'N Dance tour boogied into arenas this month.

Hot 1970s disco acts, including KC & the Sunshine Band, the Village People and Thelma Houston, headline the eight-date road trip, which ends Aug. 27. A second leg will start in the fall.

Polyester leisure suits might be long gone, but the tour's organizers hope that introducing an annual disco

tour franchise will provide a welcome rush of nostalgia. The outing comes amid a flurry of activity heralding the disco era.

"I think that everyone believes that audiences are looking for new concert opportunities. And this is unique, because it's a party and a concert," says Ed Kasses, president of tour producer Princeton Entertainment. "It's an opportunity to dance live to all the songs that people grew up with."

Other acts on the bill are the

Weather Girls' Martha Walsh, Bonnie and June Pointer (formerly of the Pointer Sisters), Anita Ward, Maxine Nightingale and the Trammps.

To encourage dancing feet, most venues are incorporating a mix of a general admission floor and reserved seats. Attendees can also compete in dance and costume contests.

Following the West Coast leg, Kasses says a string of European dates is in the works. He is already planning a 2004 installment. "We hope to make this a yearly event," Kasses says. "We're confident that there is an audience."

He is aiming for the August stretch to attract 7,000 to 10,000 people in each market. That would be sturdy attendance for a first-time tour.

The North American blackout hit Aug. 14, the same day the tour opened, which Kasses believes hurt attendance that night and through the weekend. He declined to discuss gross specifics but is optimistic that crowd size will increase during the course of the tour.

A number of the venues, including Dunkin' Donuts Center in Providence, R.I., and the Giant Center in Hershey, Pa., are co-promoting Get Up 'N Dance with Princeton Entertainment. Tickets

range from \$30 to \$65. Some arenas, such as the Bell Centre in Montreal and the Wacovia Center in Philadelphia, purchased the show from Princeton and are promoting it themselves.

"I think it's a fun decade to remember," KC says of Get Up 'N Dance's appeal. "It's the last fun decade to remember, actually."

Unlike today's electronic-heavy dance music, '70s-era disco was about "real people playing guitars," KC observes. "I think there was more heart and soul in the playing of those songs."

For those who are embarrassed to relive their platform shoe-wearing days, KC says, "You can't look at it as living in the past. When you go to a show like this, you are creating new memories."

Indeed, there seems to be plenty of activity surrounding the disco ball these days.

Get Up 'N Dance was modeled after ABC's "Disco Ball," a two-hour special that aired this summer, which saluted the disco era and featured KC, the Village People and Houston, among others. VH1 kicked off its "I Love the '70s" series Aug. 18.

Plus, during the past two years, ratings for Disco Saturday Night, the disco show on Clear Channel-owned

adult top 40 KBIG Los Angeles have spiked considerably, according to Archer, the station's music director.

That success spawned a KBIG Disco Fever multiple-artist concert at the Hollywood Bowl last summer and this summer; both sold out.

The KBIG radio show typically ranks No. 1 in its time slot among people 25-54 in Los Angeles, and Archer says Clear Channel is considering syndicating the program to more of its stations.

Additionally, Archer credits '70s-inflected songs by newcomers Junior Senior and Beyoncé as "harking back to the old disco style. When people listen to this music, people remember a simpler time when there were less worries and responsibilities."

Houston says that such '70s-themed shows are satisfying because "it's almost like a 'ha-ha-ha, I told you so.' When disco started, everybody hated it. It was all a little preposterous. But this whole era of music has just held up so well over the years."

The appeal extends beyond the U.S., Houston notes. She performed in front of 10,000 people in Bangkok, Thailand, and Cologne, Germany, in July.

Disco, she says, is "everlasting."



AUGUST 30
2003

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BRUCE SPRINGSTEEN & THE E STREET BAND	Gillette Stadium, Foxboro, Mass. Aug. 1-2	\$7,107,215 \$77/\$57	96,108 98,559 two shows	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	PNC Park, Pittsburgh Aug. 6	\$3,137,575 \$75/\$55	42,301 48,074	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 4, 6	\$2,497,636 \$137/\$45	27,820 27,982 two shows	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	ctnow.com Meadows Music Centre, Hartford, Conn. Aug. 2	\$1,155,020 \$123.50/\$41.50	18,272 24,000	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. Aug. 7	\$1,097,869 \$81.75/\$10	24,317 25,371	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Alpine Valley Music Theatre, East Troy, Wis. Aug. 2	\$1,073,458 \$75.25/\$10	25,104 35,118	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Philips Arena, Atlanta Aug. 3	\$1,001,135 \$67/\$37	17,101 sellout	Clear Channel Entertainment, The Messina Group
THE DEAD & BOB DYLAN, ROBERT HUNTER	Darien Lake Performing Arts Center, Darien Center, N.Y. Aug. 8	\$947,178 \$57.50/\$42.50	20,510 sellout	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS, DAVID RYAN HARRIS	Verizon Wireless Music Center, Noblesville, Ind. Aug. 8	\$784,077 \$47.50/\$30.50	23,548 24,442	Clear Channel Entertainment
THE DEAD & BOB DYLAN, ROBERT HUNTER	Verizon Wireless Music Center, Noblesville, Ind. Aug. 5	\$669,323 \$54/\$39.50	15,991 25,188	Clear Channel Entertainment
THE DEAD & BOB DYLAN, ROBERT HUNTER	Germain Amphitheater, Columbus, Ohio Aug. 6	\$666,904 \$56/\$39.50	15,359 20,000	Clear Channel Entertainment
VANS WARPED TOUR: THE ATARIS, THE SUICIDE MACHINES, DROPKICK MURPHYS, FACE TO FACE, GLASSJAW & OTHERS	Pontiac Silverdome, Pontiac, Mich. Aug. 3	\$609,975 \$29.50/\$20	22,562 30,000	Clear Channel Entertainment
BEN HARPER & JACK JOHNSON, DJ Z-TRIP	RIMAC Field, San Diego Aug. 10	\$606,698 \$36.50/\$30	18,071 sellout	Niederlander Organization
CHER, TOMMY DRAKE	Allen County War Memorial Coliseum, Fort Wayne, Ind. Aug. 6	\$587,636 \$67/\$37	10,305 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Conseco Fieldhouse, Indianapolis Aug. 2	\$573,990 \$79.75/\$39.75	9,285 13,362	Clear Channel Entertainment
CHER, TOMMY DRAKE	Charleston Civic Center, Charleston, W.Va. Aug. 7	\$567,118 \$78.25/\$48.25	8,388 13,201	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Montage Mountain Amphitheater, Scranton, Pa. Aug. 5	\$554,396 \$79.50/\$10	12,090 17,217	Clear Channel Entertainment
50 CENT & JAY-Z, BUSTA RHYMES, SEAN PAUL, FABOLOUS, OBIE TRICE	New Orleans Arena, New Orleans Aug. 4	\$523,350 \$50/\$30	13,490 sellout	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS, THE DISTILLERS & OTHERS	Sound Advice Amphitheatre, West Palm Beach, Fla. Aug. 5	\$508,358 \$59.50/\$39.50	12,789 19,438	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS, GRAHAM COLTON	Verizon Wireless Amphitheater, Bonner Springs, Kan. Aug. 13	\$491,850 \$45/\$31	15,015 18,000	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Verizon Wireless Amphitheater, Virginia Beach, Va. July 13	\$490,079 \$49.75/\$35/\$25	18,159 20,000	Clear Channel Entertainment, The Messina Group
CHER, DOM IRRERA	Cumberland County Civic Center, Portland, Maine July 14	\$487,175 \$95.75/\$65.75	6,466 sellout	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS, THE DISTILLERS & OTHERS	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 1	\$486,848 \$61.50/\$5.50	12,961 23,313	Clear Channel Entertainment
VANS WARPED TOUR: THE ATARIS, THE SUICIDE MACHINES, DROPKICK MURPHYS, TAKING BACK SUNDAY, RANCID & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. Aug. 8	\$485,512 \$27/\$20.24	20,859 sellout	Clear Channel Entertainment
JAMES TAYLOR	Xcel Energy Center, St. Paul, Minn. Aug. 1	\$483,200 \$50/\$40	10,042 12,200	Beaver Productions
STAR ACADÉMIE	Corel Centre, Ottawa July 29-30	\$480,767 (\$666,344 Canadian) \$28.50/\$23.45	17,878 18,000 two shows	Gillett Entertainment Group, Productions J
JOURNEY, STYX & REO SPEEDWAGON	HSBC Arena, Buffalo, N.Y. July 15	\$478,245 \$55/\$35	9,924 11,873	Concerts West
JOHN MAYER & COUNTING CROWS, DAVID RYAN HARRIS	Riverbend Music Center, Cincinnati Aug. 6	\$474,762 \$47.50/\$20	12,734 20,507	Clear Channel Entertainment
STEELY DAN	United Center, Chicago Aug. 8	\$473,762 \$85/\$60/\$39.50	6,434 7,914	Jam Productions
SANTANA, ANGELIQUE KIDJO	Coors Amphitheatre, Chula Vista, Calif. July 13	\$472,055 \$57.50/\$38.50/\$27.50	10,215 12,000	House of Blues Concerts
ALABAMA	Verizon Wireless Music Center, Noblesville, Ind. July 26	\$470,727 \$1,000/\$10	16,259 24,233	Clear Channel Entertainment
JAMES TAYLOR	ctnow.com Meadows Music Centre, Hartford, Conn. July 16	\$470,467 \$50.50/\$10	15,824 24,212	Clear Channel Entertainment
50 CENT & JAY-Z, BUSTA RHYMES, SEAN PAUL, FABOLOUS, OBIE TRICE	America West Arena, Phoenix July 28	\$459,432 \$48.50/\$38.50	10,820 12,332	Clear Channel Entertainment, in-house
JOURNEY, STYX & REO SPEEDWAGON	MCI Center, Washington, D.C. July 23	\$458,360 \$55/\$45	9,462 13,185	Concerts West
ALABAMA	Smirnoff Music Centre, Dallas July 18	\$455,315 \$304/\$154/\$59.50/\$24.50	8,309 10,000	House of Blues Concerts

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touring Music

Twain Starts Up! Tour In Ontario

Details have emerged regarding the much-anticipated **Shania Twain Up!** arena tour, set to begin Sept. 25 at **Copps Coliseum** in Hamilton, Ontario. Twain will play some 40 dates during the first leg, which ends Dec. 21.

The tour will be produced by individual promoters in each market, as opposed to cutting a national deal with one promoter. Among the promoters involved are Clear Channel Entertainment, Concerts West, House of Blues Concerts and Jam Productions.

"We tried to honor previous history," says **Ron Baird**, Twain's responsible agent at Creative Artists Agency.

"The best promoters in the country are being utilized in their individual markets."

Twain will perform in the round, with a 360-degree stage configuration. International markets are likely to follow.

Last time out, on her first head-

(Oct. 12-13) and **House of Blues** clubs in Los Angeles (Sept. 27-28), New Orleans (Oct. 7), North Myrtle Beach, S.C. (Oct. 19), Chicago (Nov. 6), Anaheim, Calif. (Nov. 26) and Las Vegas (Nov. 27). J Records singer/songwriter **Gavin DeGraw** opens all dates. **Brian Manning** at Creative Artists Agency books **Maroon5**.

On The
Road™
By Ray Waddell
rwaddell@billboard.com



BIG BOCEPHUS BUCKS: **Hank Williams Jr.** notched one of the best-earning nights of his career with an Aug. 16 date at the Kentucky State Fair's **Freedom Hall**, with **Montgomery Gentry** opening. The show grossed \$460,680 from 15,356 paid, and Hank Jr. rang up more than \$80,000 in merchandise sales for the night. The gross put Williams well into percentages.

"That was one of the biggest walkouts of Hank's career," says **Gregg Oswald**, Williams' agent at William Morris Agency.

The show was produced by **Dave Snowden**, president of Triangle Talent. "We do Hank here about every other year, and I don't think he has ever *not* sold out in Louisville at the Kentucky State Fair," Snowden says.

Snowden adds that the Aug. 24 fair-closing date by **Kenny Chesney** has already sold out at 15,821, with a \$506,000 gross. Snowden says that Chesney has been rebooked for the 2004 fair, as have the **Oak Ridge Boys**. It will be the Boys' 28th consecutive year at the Kentucky State Fair.

SALSA ON THE SIDE: **Ralph Mercado Presents** will produce the 28th Salsa Festival Sept. 6 at New York's **Madison Square Garden**. It will feature **Gilberto Santa Rosa** and the **Fania All Stars**, with special guests **Oscar D'León** and **Victor Manuelle**.

Led by **Johnny Pacheco**, the Fania All Stars comprise 27 of salsa's best, including the **Lion of Salsa**, D'León. Sponsors for the event are **Ralph Mercado Presents**, **El Diario**, **RED Calling Card**, **SBS**, **lamusica.com**, **Rincon Musical** and **Mercado Cabrera Music**.



BAIRD: DOING THE HONORABLE THING

lining tour in 1998-99, Twain grossed \$76 million, Baird says. Her **Up!** tour will cap a successful year for country music and for CAA country talent, with tours by CAA acts **Tim McGraw**, **Dixie Chicks**, **Alan Jackson** and **Martina McBride** all pulling strong numbers.

MAROONED AND LOVING IT: Hot new Octone/J Records act **Maroon5** will embark on its first headlining tour Sept. 24 at **Fat Cat Music House** in Modesto, Calif. Key bookings include the **Roxy** in Atlanta (Oct. 15), the **9:30 Club** in Washington, D.C. (24), the **Fillmore** in San Francisco (Nov. 24), **Workplay** in Birmingham, Ala.

112, Bad Boy Reunite For 'Hot & Wet'

BY JEFF LOREZ

The journey 112 went on to reach its fourth album, "Hot & Wet," saw the Atlanta-based band come full-circle from Bad Boy to, well, Bad Boy. Bad Boy/Def Jam, to be exact.



112: WANT TO BE KNOWN AS INDIVIDUALS

Members Mike, Slim, Q and Daron made news this past year after leaving Sean "P. Diddy" Combs' Bad Boy Entertainment for Def Jam.

But Bad Boy moved from Arista to Def Jam parent Universal, and the group and Combs have ironed out

their differences. In fact, 112 and Combs worked on several tracks together for the Sept. 23 release.

So what went down? Mike says the group had no intentions of leaving Bad Boy. "We just wanted our contract changed. [We] signed our contracts at 15.

"We had a production company [K World's Music] that was also our management," Mike continues. "So a lot of people were getting a cut before we got ours, and then we had to split it four ways. We really weren't making any money, even though we regularly sold 2 million copies of each of our albums."

The band is now managed by Marcus Grant of the Firm.

"In the end, Puffy had other obligations making sure Bad Boy was straight, and we had other obligations making sure 112 was straight. So it was just a business decision," Mike says.

"It was the same thing [Puffy] did in leaving Arista and going to Universal," Slim adds. "The irony of the whole thing now is that we're all under the same roof at Universal."

Thus a decision was made to modify the relationship rather than to end it.

"There's no bitterness," Mike says.

"It's a good working relationship. We did three joints with him and Stevie J, and he's featured on our second single and our intro. From that, people can understand we have no ill will toward him. It's still a love relationship."

Combs says 112 has "matured as songwriters, producers and A&R men, being able to step outside themselves, hear themselves and pick the right songs."

A self-contained unit thanks to principal producer Daron, the group has enjoyed a consistent run since debuting in '96, notching such hits as "Only You," "Cupid" and "Peaches & Cream."

But the group has been criticized for lacking the star appeal of such groups as TLC, Dru Hill and Destiny's Child. In other words, people still can't name the members of 112.

The group thinks its new arrangement with Bad Boy/Def Jam will help

fix that. "Our songs were bigger than us," Slim says. "Now we want people to know us as individuals, and being at Def Jam will help us with that."

The members of 112 admit to feeling frustrated by watching other R&B acts shine during the band's downtime while renegotiating contracts. But they were able to satisfy themselves by working on new music and touring overseas.

"It was great that Daron had a studio in his basement and we could keep working," Mike says. "We were just at the crib creating songs."

"Hot & Wet" stays true to 112's style of soulfully strong R&B, but there is one notable exception. First single "Na, Na, Na, Na" (sent to radio June 30) is a distinctly reggae-flavored outing featuring dancehall artist Supercat. Though it is the group's first foray into reggae, the move was not calculated.

"It was just a track I was working

on, and it started coming out that way," Daron says. "We decided to go with the vibe. Initially we decided to get Sean Paul on there. This was before he really blew up. Then we thought it would be cool to get Supercat on there instead."

Promo tours in the U.S. and Europe are being planned, complementing a print-ad campaign targeting Vibe, Source, Black Beat and other lifestyle publications, according to Def Jam marketing director Dexter Story. Major TV appearances include BET's "106 & Park."

Dismissing the fact that it has been a while between 112 albums, Combs notes, "They've come up with something that's urgent and viable. Their fans are waiting for them. Plus there aren't really a lot of male R&B groups out there now. This will be a refreshing way to fill that void."

Walker Moves To DreamWorks

Former Island Def Jam Exec Becomes Head Of Urban Promotion

It's official. **Johnnie Walker** now heads urban promotion at DreamWorks. She will divide her time between the label's Los Angeles and New York offices. Walker was most recently senior VP of R&B promotion at Island Def Jam. She succeeds **Garnett March**. DreamWorks' urban roster includes **the Isley Brothers**, **Floetry**, **Dave Hollister** and **Jon B**.

Ware's current provocatively titled project, "Love's Drimpin'," on his Kitchen Records (leonware.com). "Fortunately I'm still alive to receive justice for work I've done that didn't get its just due," Ware says of the two 1976 sets, on which he wrote and produced.

Ware was working on tracks for his own album and putting together a demo for co-writer **T-Boy Ross** when

13 from a heart attack.

Townsend co-wrote **Marvin Gaye's** seminal "Let's Get It On" and wrote and produced **the Impressions'** chart-topper "Finally Got Myself Together (I'm a Changed Man)." He also penned songs recorded by **Nat "King" Cole**, **Etta James** and others and charted his own top 10 R&B hit in 1958, "For Your Love."

A personable man whose world revolved around music, he spent the past couple of years working on "Rehabilitation Been There! Done That!" The stage play and recovery-themed CD was inspired by his and other artists' bouts with substance abuse.

Townsend is survived by three children (including son **David**, a member of **Surface**), among other relatives. Services were held Aug. 20 in Riverside, Calif.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



ON THE RECORD: Sources say DKG Music, home of R&B newcomer **Rhian Benson**, has signed a distribution deal with WEA. Benson's "Gold Coast" debut is set for Oct. 7... **Lil Fizz** will be the first of the **B2K** quartet to put out a solo album next year. Also coming from Epic in 2004 is a multi-format pop album by gospel diva **CeCe Winans**.

PREACHER MAN: **Leon Ware** calls himself "the sensual minister." And his music bears that out.

You can revisit his musical mastery by way of Motown/UME's July 29 expanded reissue of **Marvin Gaye's** "I Want You" as well as with the U.S. CD debut of Ware's own overlooked "Musical Massage." Or check out

timing wasn't right. I just hope [the albums] find their way to a younger audience. As long as [my music] goes to people's hearts, that's the same as the charts for me."

Ware's signature sexy theme permeates his new set as well. The title track was inspired by Ware's running into a perspiring woman at a gym.

"I thought, 'That's a song and a great concept.' It's another serving from a gentleman who lives his life pretty much in the bedroom. I accept the title of 'sensual minister' graciously and promote it vigorously."

MILESTONES: Black music has lost another talented practitioner. Songwriter/producer/artist **Ed Townsend**, 74, passed away Aug.

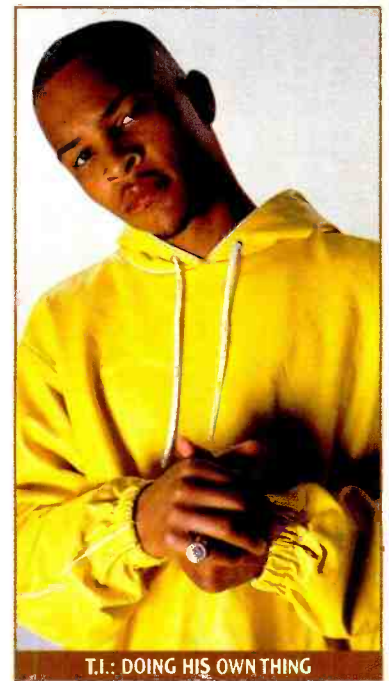


WARE: THE 'SENSUAL MINISTER'

AUGUST 30 2003		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	P.I.M.P. SHADY/AFTERMATH/INTERSCOPE	50 Cent
2	2	RIGHT THURR DISTURBING THA PEACE/CAPITOL	Chingy
3	3	GET LOW RME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
4	4	INTO YOU DESERT STORM/ELEKTRA/EEG	Fabulous Featuring Tamia Or Ashanti
5	5	SHAKE YA TAILFEATHER BAD BOY/UMRG	Nelly, P. Diddy & Murphy Lee
6	6	LIKE GLUE VP/ATLANTIC	Sean Paul
7	7	LET'S GET DOWN COLUMBIA/SUM	Bow Wow Featuring Baby
8	8	MAGIC STICK QUEEN BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
9	9	CAN'T STOP WON'T STOP ROC-A-FELLA/DEF JAM/UMRG	Young Gunz
10	11	DAMN! ARISTA	YoungBloodZ Featuring Lil' Jon
11	10	GET BUSY VP/ATLANTIC	Sean Paul
12	13	LIGHT YOUR A** ON FIRE STAR TRAK/ARISTA	Busta Rhymes
13	12	LIKE A PIMP SRC/UNIVERSAL/UMRG	David Banner Featuring Lil' Flip
14	14	21 QUESTIONS SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
15	23	SUGA SUGA UNIVERSAL/UMRG	Baby Bash Featuring Frankie J
16	17	WHAT UP GANGSTA SHADY/AFTERMATH/INTERSCOPE	50 Cent
17	16	IF I CAN'T SHADY/AFTERMATH/INTERSCOPE	50 Cent
18	15	CAN'T LET YOU GO DESERT STORM/ELEKTRA/EEG	Fabulous Featuring Mike Shorey & Lil' Mo
19	20	24/5 GRAND HUSTLE/ATLANTIC	T.I.
20	25	WHERE THE HOOD AT? RUFF RYDERS/DEF JAM/UMRG	DMX
21	19	WHERE IS THE LOVE? A&M/INTERSCOPE	Black Eyed Peas
22		STAND UP DISTURBING THA PEACE/DEF JAM SOUTH/UMRG	Ludacris Featuring Shawna
23	24	LA-LA-LA (EXCUSE ME AGAIN) BAD BOY/UMRG	Jay-Z
24	21	NEVER SCARED BREAK EM OFF/50 DEF/ARISTA	Bone Crusher Featuring Killer Mike & T.I.
25		ROUN' THE GLOBE ATLANTIC	Nappy Roots

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 R&B/Hip-Hop and 55 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.

T.I. Teams With Atlantic For 'Muzik'



T.I.: DOING HIS OWN THING

Taking matters into his own hands seems to suit T.I. well. The Atlanta native makes his Grand Hustle/Atlantic debut with "Trap Muzik."

HERE & THERE: Ying Yang Twins and Lil' Jon & the East Side Boyz will perform "Salt Shaker" in the MGM feature film "Soul Plane."

Released Aug. 19, the set is the rapper's first major-label effort since leaving Arista, where he released "I'm Serious" in 2001.

ROCK RADIO: As Billboard R&B senior writer Gail Mitchell mentioned in her column last week, American Urban Radio Networks and veteran hip-hop producer Pete Rock have teamed to launch the new syndicated show, "The New Pete Rock Old Skool Mix" (Billboard, Aug. 23).

Beats & Rhymes By Rashaun Hall rhall@billboard.com



Need further proof of the popularity of mix tapes? Then check out the recently launched classicmix-tapes.com. The site serves as "home of the most wanted and hard-to-find classic mix tapes of all time."

Chingy has signed an exclusive, long-term music publishing agreement with BMG Songs. The St. Louis native is having a breakout year. His Disturbing Tha Peace/Capitol debut, "Jackpot," entered both the Top R&B/Hip-Hop Albums chart and The Billboard 200 at No. 2.

Table with 3 columns: THIS WEEK, LAST WEEK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 25 Billboard Hot R&B/Hip-Hop Airplay tracks for August 30, 2003.

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service.

Table with 3 columns: THIS WEEK, LAST WEEK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 25 Billboard Hot R&B/Hip-Hop Singles Sales for August 30, 2003.

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores.

AUGUST 30 2003 **Billboard** **HOT LATIN TRACKS**

Table of Billboard Hot Latin Tracks chart. Columns include: This Week, Last Week, 2 Wks Ago, Weeks On, Title, Producer (Songwriter), Artist, Imprint/Promotion Label, Peak Position. Key entries include 'FOTOGRAFIA' by Juanes, 'UN SIGLO SIN TI' by Chayanne, and 'TU AMOR O TU DESPRECIO' by Marco Antonio Solís.

LATIN POP AIRPLAY

Table of Latin Pop Airplay chart. Columns include: This Week, Last Week, Title, Imprint/Promotion Label, Artist, This Week, Last Week, Title, Imprint/Promotion Label, Artist. Key entries include 'FOTOGRAFIA' by Juanes, 'UN SIGLO SIN TI' by Chayanne, and 'TU AMOR O TU DESPRECIO' by Marco Antonio Solís.

TROPICAL AIRPLAY

Table of Tropical Airplay chart. Columns include: This Week, Last Week, Title, Imprint/Promotion Label, Artist, This Week, Last Week, Title, Imprint/Promotion Label, Artist. Key entries include 'RIE Y LLORA' by Celia Cruz, 'HOY EMPIEZA MI TRISTEZA' by Grupo Montez De Durango, and 'ACTOS DE UN TONTO' by Conjunto Primavera.

REGIONAL MEXICAN AIRPLAY

Table of Regional Mexican Airplay chart. Columns include: This Week, Last Week, Title, Imprint/Promotion Label, Artist, This Week, Last Week, Title, Imprint/Promotion Label, Artist. Key entries include 'ESTOY A PUNTO' by Bronco, 'HOY EMPIEZA MI TRISTEZA' by Grupo Montez De Durango, and 'ACTOS DE UN TONTO' by Conjunto Primavera.

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop, 15 Tropical, 53 Regional Mexican) are electronically monitored 24 hrs a day, 7 days a week. Songs ranked by Audience Impressions... Records showing an increase in audience over the previous week, regardless of chart movement.

LAMC Gets Down To Business

BY LUZ MARIA CASTELLANOS

LOS ANGELES—Although a lack of radio support remains a pervasive problem for Latin alternative artists, the music community has made great strides in sponsorship deals and TV opportunities.

Those were the reigning themes at the fourth annual Latin Alternative Music Conference (LAMC) held Aug. 14-16 at the Beverly Hilton Hotel.

The familiarity of the themes may have accounted for the scant label representation at the annual confab, which was held for the first time in Los Angeles, the unofficial center for Latin alternative music in the U.S. The last three LAMC conferences were held in New York.

The seminar, which aims to raise awareness of the Latin alternative genre in the U.S., drew some 1,200 attendees. And although such alternative heavyweight acts as La Ley, El Gran Silencio and Café Tacuba were absent from the two evening showcases, in their place was a handful of burgeoning acts that stole the show.

Highlights included performances from Akwid (Univision Records)—whose album, "Proyecto Akwid," is No. 7 on the *Billboard* Top Latin Albums chart—Las Ultrasonicas (an all-girl punk band from Mexico City) and local favorites Los Abandonados and Los Pinguos.

"This is not Lollapalooza," Tomas Cookman, co-founder of the LAMC, said in response to criticism regarding the lack of big names at the conference. "We're not trying to sell concert tickets. It's about recognizing and bringing attention to the music."

Indeed, this year's festival seemed to be less about showcases than past conferences and more about content.

The TV panel was decidedly the most productive, now that TV has become the most effective outlet for the genre in light of the absence of mainstream radio attention.

Among the speakers was Jessica Roffe, programming manager at MTV Español and VH Uno. Roffe said that Latin rock/alternative show "A Todo Volumen," which airs on MTV Español, has recently upped its audience from 100,000 to 285,000 viewers

in Puerto Rico alone. This has enabled her to attract such corporate sponsors as Coca-Cola and Procter & Gamble.

Many see the surge in sponsorships as being linked to the recently released U.S. Census numbers that show Hispanics as the biggest minority group in the U.S.

While a few years ago the only rock band that could get a sponsorship deal was Maná, such support is now commonplace.

"You can't discount the census information," offered David Perez, CEO of Latin Force LLC, during the marketing panel. "It truly has been shifting CEOs and corporate boardrooms to ask, 'What's our Spanish strategy?' So I think we are really at



FERNANDEZ: PUSHING THE ENVELOPE

that point now where it's just about to tip over into the mainstream."

Radio was another major topic, with criticism leveled at media giant Clear Channel Radio.

During the radio panel, Rowan Jimenez, frontman of San Francisco-based band Orixá, claimed that the media giant's monopoly on radio was keeping Latin alternative music off the air. But others on the panel rejected such theories and argued that local PDs decide what to play.

Indeed, although both mainstream English and Spanish radio has been slow in catching up to the Latin alternative movement, there have been some breakthroughs, especially in L.A., where noncommercial KCRW DJ Nic Harcourt regularly integrates Latin alternative music into his "Morning Becomes Eclectic" show.

"We live in L.A., where half the pop-

ulation speaks Spanish. It would be insane for me not to be playing Latin alternative music," noted Harcourt, who said his audience has grown significantly since he began including Latin alternative music in his show. "And I think that as the demographics shift around the country in the next 10 years, there are going to be more and more stations playing this music."

That has already started to happen in places like New York, where WFUV 90.7 plays Latin alternative as part of its regular playlist and pop/tropical WCAA (Latino Mix) 105.9 has added a Latin rock show to its schedule.

Whether the language gap would hinder the success of the genre was also up for debate. "There's definitely a slight language barrier," said indie panelist Gustavo Fernandez, founder of DLN Distribution and Delanuca Records. "But it's just pushing the envelope—like [Anglo labels] pushed the envelope for many years marketing Madonna and Led Zeppelin to the Japanese and Mexican markets. So there is a cultural aspect, but it's just a matter of time."

It remains questionable whether labels are willing to answer that call, with many at the conference frustrated that there was not a more significant label presence.

"As a manager who is coming to the conference to see what potential interest there is, I've been disappointed with the lack of A&R presence here," said Yuzzie Acosta, manager for Latin electronica outfit Postdata.

Others were more blunt. "Participation by the major labels is terrible," Fernandez lamented. "I expected more. I think they're just not bringing anything to the table. There are some labels that are proactive—Surco, Universal—but the Warners aren't here; I don't see the Sonys."

While the conference is a unique opportunity for bands looking for exposure and to open a forum on the state of Latin alternative music, the much bigger issue of how to get the music to the masses continues to plague the genre.

"The American labels that bring 60 years of relationships with the rock stations need to get involved," Fernandez suggested.

through Universal. "Operación Triunfo" began airing June 6 in that country. **MARCELO FERNANDEZ BITAR**

In Argentina: In other "Operación Triunfo" news, Universal Music in Argentina has released "Claudio y Pablo—Los No. 1 de Operación Triunfo." The album features the winner and runner-up of the Argentine edition of the reality show. Tracks include the singles "Me Dijeron" (performed by Claudio) and "Dame un Poquito de Amor" (performed by Pablo). Both songs will also be included on the singers' solo debuts, which are slated for release in September. **MARCELO FERNANDEZ BITAR**

América Latina

NEWS FROM SOUTH OF THE BORDER

In Puerto Rico: Abel Talamantez, former member of boy group MDO, is the newest member of pop/Tejano band the Kumbia Kings. Talamantez was working on a solo album; he will put that project on hold. He made his first appearance with the band Aug. 12 on top-rated Mexican TV show "Otro Rollo." **RANDY LUNA**

In Chile: EMI and Sony in Chile have announced that they are withdrawing from their joint venture with reality TV show "Operación Triunfo." A joint press release said the reason for the split was "contractual." The eight albums scheduled to be released for "Operación Triunfo" in Chile will now be released

'Dance Hits USA' Aims For Music TV

Radikal Records founder **Jurgen Korduletsch** is behind a TV pilot to be lensed Aug. 23 at Club Abyss in Sayreville, N.J.

Korduletsch describes the dance music show, tentatively called "Dance Hits USA," as "Soul Train" meets "American Bandstand"—on steroids."

The show, Korduletsch notes, will focus on mainstream dance music, "not club culture or the underground club scene."

A mix of videoclips and live artist performances, "Dance Hits USA" will be hosted by **Vic Latino**, while **Rich "DJ Riddler" Pangilinan** will man the turntables. Universal artist **Becky Baeling** will be the musical guest on the pilot.

Among the musical segments will be "rate the video," a top five Dance Hits USA countdown and reports on global dance events.

If picked up and marketed properly by a network, "Dance Hits USA" is poised to provide a much-needed platform for dance music—a genre that is "blatantly ignored by the so-called music video channels," Korduletsch says.

POP MUZIK: British producer **Richard X** is truly one of the pioneers of the "mash-up" phenomenon that reared its feisty head a couple of years ago.



RICHARD X: OFFERS NEW MASH-UPS ON DEBUT

Working as **Girls on Top**, X released such unsanctioned tracks as "I Wanna Dance With Numbers" and "Being Scrubbed." The former intertwined **Whitney Houston's** "I Wanna Dance With Somebody" with **Kraftwerk's** "Numbers," while the latter did the same thing with **TLC's** "No Scrubs" and **the Human League's** "Being Boiled."

Earlier this year, X scored an international hit with the wholly sanctioned, sample-free mash-up "Being Nobody" by **Richard X vs. Liberty X**. For this track, Liberty X revisited the lyrics of **Rufus Featuring Chaka Khan's** classic "Ain't Nobody," while X did the same with the instrumenta-

tion of "Being Boiled."

The 24-year-old's debut album, "Richard X Presents His X-Factor, Volume One," arrives Sept. 2 from Astralwerks. The collection is a fierce mix of newly minted mash-ups and other delights.

Choice cuts include **the S.O.S. Band/Human League** hybrid "Finest Dreams" featuring **Kelis**, the **Thelma**

Beat
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By Michael Paoletta
mpaoletta@billboard.com



Houston-referencing "You Used To" featuring newcomer **Javine** and the **Caron Wheeler**-fronted "Lonely," which recalls **Lil' Louis'** club anthem "Club Lonely."

Elsewhere, the beautifully lush "Into You" spotlights **Jarvis Cocker** crooning alongside **Mazzy Star's Hope Sandoval** (courtesy of a "Fade Into You" sample).

Most delicious, though, is a decidedly twisted cover of the **Burt Bacharach/Hal David** classic "Walk On By." **Deborah Stickland-Evans** provides the emotion-free, dead-

pan delivery. Pay close attention, and you may just hear a bassline borrowed from **Björk's** "Human Behaviour."

CHOICE CUTS: Following in the footsteps of **Frankie Knuckles**, **François K.**, **Danny Tenaglia** and **Derick Carter** is **Tony Humphries**, the latest DJ to be

tapped for Azuli U.K.'s essential Choice compilation series.

Subtitled "A Collection of Club Zanzibar Classics" (so named for the now-defunct Newark, N.J., club where Humphries manned the turntables in the '80s), the two-disc set finds Humphries traversing the past three decades.

Shining moments include **Tongue 'N' Cheek's** "Tomorrow," **Peter Godwin's** "Emotional Disguise," **Gypsy-men's** "Hear the Music," **Pointer Sisters'** "Happiness," **Liquid Liquid's** "Optimo," **CJ & Co.'s** "Sure Can't Go to the Moon" and **Archie Bell & the Drells'** "Where Will You Go When the Party's Over."

Crowell's 'Fate' Is An Ode To Midlife

BY PHYLLIS STARK

NASHVILLE—Rodney Crowell has always written and performed songs reflecting the truths of his own life. Thus, it's no surprise that at this stage of his life and career he's recorded an introspective album he calls an "ode to midlife."

"We live in such a youth-driven culture," Crowell says, that "those of us who have been around for a while are hesitant to state our case. It's not culturally fashionable. [But] nothing can replace a life lived."

"Fate's Right Hand" will be released Aug. 26 as a joint venture between DMZ Records and Epic Records.

It's a return home for Crowell, who had a string of country hits as a Sony artist in the late '80s and early '90s before shifting to MCA Nashville. His most recent album, the critically acclaimed "The Houston Kid," was released on Sugar Hill Records in 2001.

His next career stop was DMZ Records, which acquired from Crowell the rights to release "Fate's Right Hand." But when DMZ president John Grady shifted to the helm of Sony Music Nashville earlier this year, he took Crowell with him.

Grady calls himself "a hopelessly lifelong fan" of Crowell's work. When he "woke up and was the president of

a record company," signing Crowell was a natural.

"Sometimes, honestly, you have to do something on feel, and this was one of those [times]," Grady says.

Crowell calls the DMZ/Sony partnership "a songwriter's dream. It's major-label distribution with an independent label's mind-set. I'm lucky to have just fallen into that place. The results have yet to be seen, but from where I sit it looks really good."

"Fate's Right Hand" is the 11th album from Crowell, a Grammy and ASCAP lifetime achievement award winner. He wrote all of its songs solo and co-produced the album with Pete Coleman.

Crowell calls the album "a group of songs that support a basic theme—finding the better part of yourself spiritually. It takes me a step into what I consider the unencumbered phase of my career as a recording artist."

FINDING THE FANS

Sony's biggest challenge, Grady says, will be to find the consumer for Crowell's music, consumers Grady describes as "ridiculous old farts like me who really do love music but are a little harder to get at commercially because of their habits."

"I know they're out there, because I saw them 65 times last year on the Down From the Mountain

tour and they all saw Rodney [on that tour] as well."

To spread the word about "Fate's Right Hand," Grady says, "we will use all arms of Sony. This is absolutely a joint effort with the New York office, the L.A. office and the Nashville office."



CROWELL: A RETURN TO COLUMBIA

Grady says the project will be initially worked to noncommercial radio, as well as the Americana and triple-A formats, which have already received the title track as a single. Crowell recently performed at a triple-A radio convention and will also play at the Americana Music Assn.'s conference in Nashville next month.

In October, Epic will take the track

"Earthbound" to country radio, and Crowell will shoot a video for the song. Despite a long absence from country radio, Grady says history is on Crowell's side. "The fact remains that Rodney sold millions of records in the country format."

The multi-format plan for Crowell is in keeping with Grady's long-time strategy. "If an artist makes a record that deserves to go to more than one format, then it's your job as a record company to take it to more than one format. Rodney Crowell transcends genre."

Beyond radio, the project will "be driven very hard by press," Grady says. "It already is receiving very high critical acclaim, but it absolutely is a commercial endeavor as well."

"In what is left of retail," Grady continues, "we're playing along." He calls Crowell "a big friend and spokesperson" for independent retailers and says the label will work with them closely.

The first week of the album's release, Crowell will be doing a "Texas residency," with in-stores, press and radio visits in his biggest sales markets of Houston, Austin and Dallas.

Grady says with an artist of Crowell's stature, he's also "not shying away" from such mass-market vehicles as Kmart, Target, CMT and Country Weekly. "From that side of the fence we will be doing a very basic ap-

proach because there are a lot of people who are interested.

"There are still people out there who have vinyl with Rodney Crowell's name on it," Grady says. "We plan on letting those people know this record exists."

Crowell, who is booked by Bobby Cudd at Monterey Peninsula Artists, will embark on a year-long tour to support the new album at the end of the month.

GOING FOR BROKE

Despite his hits, and literally hundreds of cover versions of his songs recorded by other artists, Crowell admits that he has made some bad business decisions in his career. Those decisions ultimately left him broke when he cleaned out what was left of his bank account to record "The Houston Kid." He took out a bank loan to record "Fate's Right Hand."

While he says he's since recovered financially, "I've still got a way to go."

"Nobody ever said I was smart. I made some bad deals," Crowell says. He retains a sense of humor about it, calling himself "quintessentially without a clue. [I'm] a right-brain artist. But I have a good manager [New York-based Gary Rabin] now, and he'll help me find my way. My deal with Sony is a lovely deal, [but] the road I took to get there is bloody."

Women Notice What Bentley Was Thinkin'

After this summer, Capitol artist **Dierks Bentley** may never want to see another little white tank top.

That garment plays a prominent role in the lyrics of his fast-rising debut single, "What Was I Thinkin'." As the song has gained momentum at country radio, Bentley has seen a dramatic increase of tank top-clad women at his shows.



BENTLEY: MAKING MUSIC TO DRINK TO

Not that he's complaining. "I always say, 'That's the hard part of my job,'" he notes with a laugh. "They say being a country singer is easy, but I have to go out there every

night and not be distracted by all those girls in little white tank tops."

"What Was I Thinkin'" is No. 4 on the Hot Country Singles & Tracks chart this issue. Bentley's self-titled Capitol debut hit retail Aug. 19. He previously released an independent album on the tiny Danglin' Rope Records.

For Bentley's major-label debut, Capitol took a chance on first-time producer **Brett Beavers**, an established songwriter who penned much of the album with Bentley. Both are Sony/Tree writers. Bentley says he wanted to work with a producer who is also a musician and a songwriter, and he and Beavers just clicked.

According to Bentley, Capitol Records president **Mike Dungan** "really let Brett and me have the reins, which really is a risk for a label head to take. From day one Mike and the label were cool with that. There was no power struggle."

His goal for the album was simple: "I wanted to make music that drinks well," Bentley says. "Country music that you can sit down and drink a beer to."

Unlike much of today's country, Bentley's album would seem to have more male appeal than female. He

admits it "may be a little more geared toward guys, but you wouldn't know it from the road. We have a lot of female fans. But if we're going to err, we're going to err on the side of **Hank Jr.**"

Bentley approached the project knowing exactly what kind of sound he wanted to create. "It's based in acoustic music and making acoustic instruments the driving force of the record," he says. "There are two acoustic guitars on all my tracks, but we kept the steel and the Telecaster up, so it's still a big-sounding record."

After moving to Nashville from his native Phoenix at 19, Bentley eventually found a place where he felt at home at Nashville's Station Inn, a haven for bluegrass fans and musicians. At that venerable nightspot, Bentley says he found "people who just love music for music alone. They took me in, and I found my foundation musically."

While Bentley's sound is contemporary country, the album's highlight, "Train Travelin'," shows off his bluegrass influences. Bentley wrote the song and enlisted **the Del McCoury Band** to perform it with him on the album. He calls that event "the highlight of my whole music career."

Nashville
Scene™
By Phyllis Stark
pstark@billboard.com



artists **Destry** and **Rick Henry**. CBUJ and Central South will also distribute the Southern gospel label Promise Records.

Burns will serve as the company's president/CEO. His wife, **Calina Burns**, will be VP/treasurer.

ON THE ROW: **Bethany Newman** has been named senior director of creative services for MCA Nashville, Mercury and Lost Highway Records. She previously operated her own design firm.

Mike Rivers has been promoted to director of field marketing/sales at RCA Label Group. He previously was the company's field marketing and sales manager.

Two more members of the Warner Bros. promotion team have been let go. Out are Southwest regional promoter **Clay Henderson** and **Matt Williams**, who had overseen promotion efforts specifically for **Faith Hill**.

The moves come on the heels of the departure a few weeks ago of regional promoter **Chuck Thagard**. **Glenn Noblit** will move from Southeast regional duties to the Southwest. Veteran promotion man **Brooks Quigley** joins the label as Southeast regional.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



SILVER

RECORD COMPANIES: Cliff Silver is named senior VP/CFO of RCA Music Group in New York. He was senior VP of finance for BMG.

RCA Music Group also promotes John Voigtmann to VP of international marketing in New York. He was senior director of international marketing.



VOIGTMANN

Bethany Newman is named senior director of creative services for Mercury/MCA Nashville/Lost Highway Records in Nashville. She previously owned her own design studio.



NEWMAN

Mike Rivers is promoted to director of field marketing and sales for RCA Label Group in Nashville. He was manager of field marketing and sales.

PUBLISHING: Lauren Keiser is promoted to CEO of Carl Fischer Music in New York. He was executive VP.



KEISER

Chuck Bradley is named urban creative director for Famous Music in Los Angeles. He was an urban consultant for Windswept Pacific.



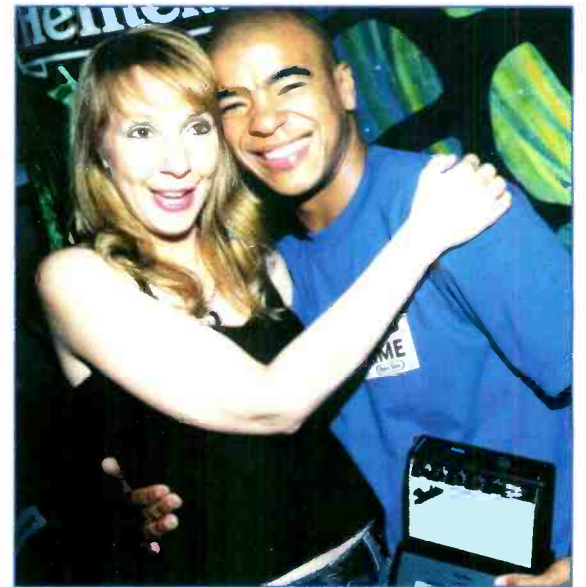
BRADLEY

DISTRIBUTION: Joe Beiderman is named account manager for Galaxy Music Distributors in Philadelphia. He was a sales executive for Universal One Stop.



City Of Hope Toasts Portnow

National Academy of Recording Arts and Sciences president Neil Portnow was named this year's City of Hope Spirit of Life award honoree at a breakfast attended by industry players and held at New York's Town Restaurant. A longtime supporter of City of Hope, Portnow will be presented with the award Oct. 9 at a star-studded gala dinner. Pictured, from left, are lawyer Allen Grubman of Grubman, Indursky & Schindler; Zach Horowitz, president/COO of Universal Music Group (UMG); RCA Music Group president/COO Charles Goldstuck; Fox Music Publishing senior VP/GM Mary Jo Mennella; EMI Music Publishing chairman/CEO Martin Bandier; Columbia Records Group chairman Don Jenner; Portnow; Universal Music Enterprises president Bruce Resnikoff; Michele Anthony, executive VP of Sony Music Entertainment; BMI president/CEO Frances Preston; Atlantic Records co-president Ron Shapiro; UMG chairman/CEO Doug Morris; Virgin Records chairman/CEO Matt Serletic; and Virgin president/COO Roy Lott. The City of Hope National Medical Center and Beckman Research Institute, a National Cancer Institute-designated comprehensive cancer center, is one of the world's leading research and treatment centers for such life-threatening diseases as diabetes and HIV/AIDS.



ASCAP Honors Morillo

Revered DJ/producer Erick Morillo was honored with the Heineken Ampt/ASCAP Recognition Award for his many contributions to dance music. He was given the award by ASCAP's senior director of membership, Jackey Simms, during a ceremony at Discotheque in New York. The event was part of the Heineken Adventure to Stardom tour.



Five Little Women

Raven, star of the Disney Channel's "That's So Raven," was joined in New York by the members of 3LW for the premiere of "The Cheetah Girls." From left, Raven is pictured with Jessica Benson, Adrienne Bailon, Kiely Williams and fellow actor Sabrina Bryan at La Guardia High School for Music & Performing Arts. The channel aired the film Aug. 15. (Photo: Chuck Pulin)



Lending a Hand

More than \$30,000 was raised at the Musical Chairs benefit for the VH1 Save the Music Foundation held at the home of Morris L. Reid and Jaci Wilson Reid in East Hampton, N.Y. A silent auction offered autographed items from the likes of Smash Mouth, Hootie & the Blowfish and Boyd Tinsley of Dave Matthews Band, as well as a Steinway piano, baby BMW racers and helicopter ride tickets. Pictured, from left, are Morris Reid, founder and managing director of communications consulting firm Westin Rinehart; VH1 GM Christina Norman; and Hootie frontman Darius Rucker. (Photo: Patrick McMullen)

RIM SHOTS by Mark Parisi





Mellencamp, Chesney Meet At The Crossroads

John Mellencamp and Kenny Chesney convened in Nashville for a taping of "CMT Crossroads," which teams country artists with pop, rock and R&B stars. Pictured, from left, are Chris Parr, VP of music and talent for CMT; CMT producer Sarah Brock; Chesney; CMT senior VP/GM Brian Philips; Bill Flanagan, senior VP/editorial director of MTV Music Group; and Mellencamp. The one-hour episode will air at 9 p.m. E.T. Oct. 3. Previous episodes of "Crossroads" have paired Elvis Costello with Lucinda Williams, Kid Rock with Hank Williams Jr., ZZ Top with Brooks & Dunn and Elton John with Ryan Adams. (Photo: Rick Diamond/WireImage)



With Special Guest: Dad

Smooth-jazz artist Brian Culbertson has a new star performer with him this summer—his dad, Jim, on trumpet. Growing up in Decatur, Ill., Culbertson studied with his father, who was the band teacher at Brian's high school and a well-known music educator in the area. The younger Culbertson went on to DePaul University, where he studied music (playing piano and trombone). He scored a label deal before he graduated.



Dido Flag Waving

Having completed her forthcoming sophomore set, "Life for Rent," Dido is making the promotional rounds. One stop was a visit with adult top 40 WPLJ (95.5) New York's Scott Shannon and Todd Pettengill, where she performed the disc's first single, "White Flag," live in the studio. Pictured, from left, are Shannon, Dido and Pettengill. "Life for Rent" is due Sept. 29 on Arista.

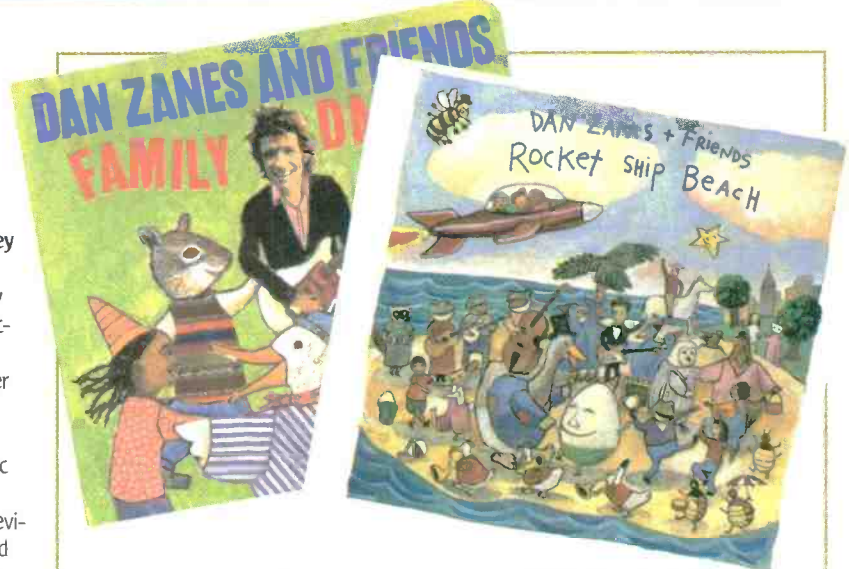
A Long Goodbye

Hartford Civic Center senior VP/GM Marty Brooks recently presented Cher with a Steuben crystal commemorating the 150th show of her current Living Proof farewell tour. Joining Brooks and the singer for her concert at the venue are local Clear Channel Entertainment exec Jim Koplik and Brad Wavra, president of Clear Channel Touring.



You Saxy Thing

Saxophonist Dave Koz, right, recently mastered his forthcoming "Saxophonic" disc at Hollywood-based Future Disc with Steve Hall at the helm.



Zane's New Love: Kids' Music

Fatherhood changes every man. And when it comes to songwriters, fatherhood also leaves a fairly significant mark on his work, too.

But being a dad has rarely had as great an impact on a rock/pop artist's career than that of Dan Zanes, former frontman for '80s cult faves the Del Fuegos.

After his wife, Paula, gave birth to their daughter, Anna, some eight years ago, Zanes completely abandoned rock to make children's albums.

His first children's title, "Rocket Ship Beach," was released in 2000 and featured such songs as "Polly Wolly Doodle" and "Father Goose." Then-neighbor Sheryl Crow, as well as Suzanne Vega and revered axeman G.E. Smith, guested on the set, issued on Zanes' Festival Five label.

Zanes' fourth such title, "House Party"—which, like the others, features an all-star cast—arrives Oct. 7 (on the Ryko-distributed Festival Five). It contains duets with the Grateful Dead's Bob Weir and Deborah Harry, among others.

Zanes says that making these folk music collections of covers, traditionals and originals—which are crafted to appeal to both children and adults—has renewed his love for music.

When the Boston-based Del Fuegos decided to take a break in 1990 after roughly a decade together, Zanes says he was 28 and felt like an old man.

"That's a bad sign," the now 41-year-old artist says. "And the music business felt like it was changing. The harder we tried, the less anything could get going." In addition, "that type of lifestyle didn't really suit me at that point," he notes.

Originally intending to take six months off to concentrate on a solo record, the singer retreated to the Irish Catskills in upstate New York. Zanes checked himself out of the rock'n'roll scene to grow vegetables and write instrumental

music. Some of his work showed up in commercials; one track made the soundtrack to "Natural Born Killers."

"I was getting paid for music for the first time in my life," he laughs. "That was a thrill."

During that time, hours spent listening to gospel and a slew of blank-label 45s of Jamaican rock steady rejuvenated his excitement for music. Attracted by the communal feel of these genres, he started to realize that "the music I really loved involved everybody, not just the performers."

"The thing that was so weird about rock'n'roll, eventually, was just that I felt like we were up on a stage, looking down, and there [was] a big wall between the audience and the performer," he continues. "It became something that didn't really involve everybody."

But older children's tunes did, as did the roots and folk music that he loved as a child—by Woody Guthrie, Leadbelly, Pete Seeger. "To me, that's perfect, all-ages music. [It] really engages kids and teaches them a lot about the world and the mysteries of life and death," he says.

So, after Anna's birth, he began to dedicate his career to making such music—all-ages, folk-based songs that promote a communal vibe and that can be played in a basement, or in a kitchen, a living room—wherever. Such kids' music isn't as bountiful as it once was—most children's music, he notes, is connected to TV shows or movies—and he wanted to expose his daughter to the same sort of music he grew up loving.

"To be truly successful at this, for me, it's not about how many records I can sell but if I can get other people excited about making their own music. Underneath it all, that's really what I'm after. That's what I'm trying to get out to other people: 'You can do it, too.'"

WES ORSHOSKI



ALBUMS

Edited by Michael Paoletta

POP

★ THE DANDY WARHOLS

Welcome to the Monkey House

PRODUCERS: Courtney Taylor-Taylor, Nick Rhodes, Tony Visconti
Capitol 84368

RELEASE DATE: Aug. 19

Overseas, in countries like Italy, the Dandy Warhols are superstars. The group's last album, "Thirteen Tales From Urban Bohemia"—which spawned the groovy international hit "Bohemian Like You"—went gold and platinum in several European countries. Fame in its own backyard, however, has eluded the Portland, Ore.-based quartet. But that may change with the arrival of its fourth album. Co-produced by Warhols lead singer/guitarist Courtney Taylor-Taylor, Duran Duran founding member Nick Rhodes and longtime David Bowie collaborator Tony Visconti, "Welcome to the Monkey House" wears its psychedelic rock colors well. The sublime, trance-like "The Last High" conjures beautiful images of Roxy Music and "Scary Monsters"-era Bowie. Other noteworthy tracks include "Heavenly," "Plan A" (with backing vocals from Duran Duran's Simon LeBon), the Prince-hued "Wonderful You" and "Scientist" (featuring Nile Rodgers of Chic on rhythm guitar). At times derivative, "Welcome to the Monkey House" nevertheless spotlights a band that deserves a larger piece of the American pie.—*MP*

★ KINGS OF LEON

Youth & Young Manhood

PRODUCERS: Ethan Johns, Angelo RCA 52394

RELEASE DATE: Aug. 19

It just may be time to stomp your feet and yell out loud. The first full-length from Kings of Leon, fronted by three sons of a Pentecostal preacher, is a new Southern twist on the catch-all genre of garage rock. Gloriously embracing its redneck roots, the band careens through gangly guitar riffs, feverish country melodies and odes to mothers and daughters who wear cherry red lipstick. Lead singer Caleb Followill alternates between a rough drawl and a screeching roar. At first, this hits as hard as a slug of whiskey. But it perfectly conveys the sexy and restless mood of the Deep South. Most of the material from the band's earlier EP, "Holy Roller Novocaine," appears on "Youth & Young Manhood." New standouts like "Red Morning Light" and "Joe's Head" only add to the good-time hysteria.—*SA*

★ EVA CASSIDY

American Tune

PRODUCER: not listed

Blix Street G2-10079

RELEASE DATE: Aug. 12

Eva Cassidy's tragic death from melanoma in 1996—five years before her posthumously released album "Songbird" brought her international

ESSENTIALS



DIANNE REEVES

A Little Moonlight

PRODUCER: Arif Mardin

Blue Note 7243 5 80252

RELEASE DATE: Aug. 19

After releasing an ambitious big band album—"The Calling: Celebrating Sarah Vaughan" in 2001—Reeves revels in a more intimate setting with "A Little Moonlight." Working with her touring trio—Reuben Rogers (bass), Greg Hutchinson (drums) and Peter Martin (piano)—Reeves delivers a quiet, unabashedly romantic jazz album. Of the 10 songs on the CD, none is more expressive of the spirit and warmth of the project than "What a Little Moonlight Can Do." Not only does the song impart the key amorous vibe, but the wonderful interplay between Reeves' scat vocals and Martin's piano solo epitomizes the notion of freedom in the groove. Another special moment is Reeves' languid take on "You Go to My Head." Here, accompanying Reeves, is trumpeter Nicholas Payton, who lingers note by note on her vocal, then adds his own sultry solo comment to underwrite this lazy jam.—*PVV*

ALAN JACKSON

Greatest Hits Volume II

PRODUCER: Keith Stegall

Arista 53097

RELEASE DATE: Aug. 12

For the few who make it to a second greatest-hits package, the quality of material often declines. But not so for Alan Jackson, whose "Volume II" represents a remarkable growth. Jackson is that rare artist who can master both the lightweight ("WWW.Memory") and the substantive ("Everything I Love"). What sets Jackson apart, however, is his ability to so effectively communicate the



personal in a manner that cuts to the bone, as on "I'll Go On Loving You" and "Where Were You (When the World Stopped Turning)." He is also a master interpreter ("Pop a Top," "The Blues Man"), paying homage while remaining his own person. Generous at 26 cuts, the collection features the current hit "It's Five O'Clock Somewhere." It is tempting to say Jackson is at the top of his game, but that would imply he has already peaked.—*RW*



JESSICA SIMPSON

In This Skin

PRODUCERS: various

Columbia 086560

RELEASE DATE: Aug. 19

For her third Columbia album, songbird-siren Jessica Simpson went into lockdown with a host of Nashville and Los Angeles songwriter/producers to ensure that her own lyrical voice prevails throughout "In This Skin." The result is a topical triptych of love, marriage and self-assurance. First single "Sweetest Sin," a collaboration with writer Diane Warren and producer Ric Wake, is representative, with its slinky insinuations and adoring goose-bumps melody. Simpson shows off those glorious pipes on a number of lofty ballads, including the searing "I Have Loved You" and near a cappella "You Don't Have to Let Go" (a nod to her dad's love). There's enough tempo to broaden appeal, highlighted by the Egyptian-colored "My Way Home" and bass-bumpin' "Forbidden Fruit." A wholly satisfying set from a former teen idol who is obviously comfortable in her womanly "Skin." Tons of potential.—*CT*

fame—sadly ended her recording career before it really began. Fortunately, for the millions of fans who were touched too late, Blix Street has since managed to compile four more albums of additional material. This latest set, which features six cuts discovered after the release of last year's "Imagine," again displays Cassidy's facility with varied pop music genres, including jazz ("God Bless the Child") and pop standards ("Yesterday"). The lead track, a cover of Joe Simon's R&B hit "Drowning in the Sea of Love," boasts a full-band arrangement. But others, like the Paul Simon title cut and the traditional folk gem "The Water Is Wide," feature Cassidy with only acoustic guitar backing. Truly, not much else was ever needed.—*JB*

TYWANNA JO BASKETTE

Fancy Blue

Sweet Tea 03022

PRODUCER: Clay Jones

RELEASE DATE: Aug. 12

On her debut album, Tywanne Jo Baskette stakes out terrain among idiosyncratic singer/songwriters like Jane Siberry, Sam Phillips and Nick Drake. With a childlike voice strangled through a larynx that sounds smoke- and gin-seared, the Nashville-based

Baskette hews a rough'n'ready country-rock and folk hybrid, switching between electric and acoustic arrangements. Like a 10-year-old rhyming off the top of her head, Baskette writes ditties more than tunes with a sing-songy tone. Her offhand lyrics include an ode to her lost parakeet ("Parakeet"), an a cappella screed about lung cancer ("1985/1998") and a song about pink underwear ("Pink"). Baskette has been compared to Captain Beefheart and Tom Waits, but her quirky intonations and quirkier lyrics are so lacking in drama, form or imagery that she more closely recalls the Shaggs, a group that is legendary for its willful amateurism.—*JD*

R&B/HIP-HOP

► BOW WOW

Unleashed

PRODUCERS: various

Columbia/SUM 87103

RELEASE DATE: Aug. 19

Bow Wow showcases a new, more mature attitude on his third set, "Unleashed." With mentor/So So Def CEO Jermaine Dupri no longer at the helm, Bow Wow took full creative con-

trol and enlisted a host of A-list producers for the set. Jazze Pha manned the boards on lead single "Let's Get Down," an infectious track that features Baby. The cut has already re-established the rapper's teen-dream status with the "106 & Park" crowd. Bow Wow gets serious on the Nep-tunes-produced "The Movement," a sparse, midtempo tune in which the Cleveland native—who here sounds like a young 2Pac—tackles such issues as the ghetto, war and censorship. While tracks like "The Movement" prove that Bow Wow is no longer a kid, the rapper knows he still has some growing up to do. The melodic "Eighteen," produced by Lil Jon, addresses just that. Who knew adolescence could have such a great backbeat?—*RH*

► JAVIER

Javier

PRODUCERS: the Underdogs, Syndicated

Rhythm, Kevin Cloud, Andrew Slater

Capitol 7243 5 39843 0 4

RELEASE DATE: Aug. 5

Already riding high on the hip-hop charts with Chingy's "Right Thurr," Capitol strides into R&B territory with Javier. On this strong debut, the confident singer/songwriter/musician calls

to mind another talented wunderkind, Alicia Keys. Javier covers all the bases, from R&B and funk to rock, Latin and jazz, reflecting such influences as Donnie Hathaway, Stevie Wonder and Sam Cooke. But the multi-instrumentalist does it in a style all his own. Lifting lead single "Crazy" carries an infectious hook that keeps you humming long after the last note has sounded. And Javier's sweet tenor is showcased to maximum effect on the spare, tender ballad "Song for Your Tears" and the compelling "In Your Hands." Definitely log this album under the winner category.—*GM*

DANCE/ELECTRONIC

★ ANANDA PROJECT

Morning Light

PRODUCER: Chris Brann

Nite Grooves/King Street Sounds KNG234

RELEASE DATE: Aug. 12

Organic house music may not be the flavor du jour on most dancefloors, but that does not prevent Atlanta-based producer/composer Chris Brann from pressing on. Brann—who records as Ananda Project, Wamdue Project and P'taah, among other aliases—revels in that which is melodic, jazzy, atmospheric, soulful and emotional. The sumptuous "Morning Light," the follow-up to "Release" and its remix companion "Re-Release," does not deviate from this musical mission—although this time around, Ananda mainstays Heather Johnson and Terrance Downs share vocal duties with New York-based house singer Lydia Rhodes ("Suite Dreams") and ex-Mandalay member Nicola Hitchcock ("Can You Find the Heart"), among others. "Secrets" (featuring newcomer Marta Gazman) is an elegant Naked Music-styled track, while the Latin-hued "Rain Down" (featuring Sylvia Gordon) is tailor-made for peak-hour play in soulful house clubs. "Justice, Mercy" and "I Hear You Dreaming," which both spotlight Downs, epitomize the contemplative and jubilant nature inherent in Brann's oeuvre.—*MP*

COUNTRY

► THE DEL McCOURY BAND

It's Just the Night

PRODUCERS: Ronnie McCourey, Del McCourey

McCourey Music/Sugar Hill 0001

RELEASE DATE: Aug. 12

It is good to be the king. And that is precisely what Del McCourey—backed by arguably the most formidable bluegrass outfit in existence—remains. These titans shine brightly on their McCourey Music debut, exhibiting the kind of dazzling chops and range of style that has won them fans far outside the bluegrass community. Sparkling virtuosity from sons Rob (banjo) and Ron (mandolin), along with Jason Carter (fiddle) and Mike Bub (bass), backs Del's superbly authentic vocals, powering a brace of Richard Thomson-penned gems in "Dry My Tears and Move On" and "Two-Faced Love." The elder McCourey's keening vocal on "Let an Old Racehorse Run" proves this old (Continued on next page)

CONTRIBUTORS: Susanne Ault, Jim Bessman, Keith Caulfield, Leila Cobo, John Diliberto, Gordon Ely, Rashaun Hall, Gail Mitchell, Michael Paoletta, Chuck Taylor, Philip van Vleck, Ray Waddell. **ESSENTIALS:** 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. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

horse has plenty of races left, and instrumental "Hillcrest Drive" is a runaway train with jawdropping mandolin runs from Ron. The haunting title cut, with the Fairfield Four, is incredibly cool and a highlight of the set. Elsewhere, vocals on "Fire & the Flame" are tight, and "Zero to Love" and "Same Kind of Crazy" are pure hillbilly romance. Mighty, mighty fine stuff, from start to finish.—**RW**

WORLD

MOSQUITOS

Mosquitos
PRODUCERS: Jon Marshall Smith, Chris Root
Bar None 146

RELEASE DATE: Aug. 12

In their self-titled debut album, Brazilian/American trio Mosquitos creates a musical landscape that finds the girl from Ipanema enjoying the sounds of indie-pop and Philip Glass. In other words, it is a delirious mix of female member Juju Stulbach—a Brazilian with breathy, bossa-inspired vocals—and New York-based rockers Jon Marshall Smith and Chris Root. The end result is an album that is pleasant enough: often sweet, often avant-garde (witness first track "Rainsong") and often too simplistic. The issue is not that the songs are too short but that they are underdeveloped—either vague in structure or listless in execution. That said, Mosquitos' music ably keeps the listener interested. The mix of styles, coupled with the singing in English and Portuguese, is intriguing.—**LC**

JAZZ

► BELA FLECK & THE FLECKTONES

Little Worlds
PRODUCER: Bela Fleck
Columbia 86353

RELEASE DATE: Aug. 12

"Little Worlds" is one of the coolest and most inventive jazz releases of the year. The first studio album for Bela Fleck and his Flecktone bandmates since "Outbound" in 2000, "Little Worlds" eclipses everything this group has released previously. The album is an ambitious three-CD release that must be viewed as a watershed moment in Fleck's career. It is one thing to appreciate the banjo as a weird instrument—Fleck's starting point—and quite another to mastermind a jazz album as thoroughly cutting edge as this one. Fleck's core compatriots (Victor Wooten, Future Man and Jeff Coffin) deliver nothing less than stellar work. A host of guest players—which includes Derek Trucks, Bobby McFerrin, Divinity and the Chieftains—performs with equal inspiration and gusto. With "Little Worlds," Fleck's bluegrass/jazz fusion (blu-bop) is given its most definitive and gripping articulation yet.—**PVV**

★ DANILO PEREZ

... Till Then
PRODUCER: Tommy LiPuma
Verve 440 076 141

RELEASE DATE: Aug. 12

This elegant, small-ensemble jazz album is Panamanian keyboardist Danilo Perez's first CD as leader in three years. He has chosen to go with a pair of trios—John Patitucci (bass) and Brian Blade (drums), and Ben Street

(bass) and Adam Cruz (drums). Guest vocalist Lizz Wright offers a lovely performance on the title track, which she wrote the lyrics for, and which is a Perez original dedicated to flutist/composer Mauricio Smith. Perez's gift for interpreting the work of others is very much on display throughout "... Till Then." His take on Milton Nascimento's "Vera Cruz," with Blade, Patitucci and guest Donny McCaslin on soprano sax, is delightful. Perez's piano provides a sparse and pointed commentary that Blade and Patitucci underwrite with a subtle, insistent momentum. McCaslin's soprano sax, pushed down in the mix, is a fanciful rejoinder to Perez's piano.—**PVV**

GOSPEL

► LAMAR CAMPBELL & SPIRIT OF PRAISE

Confessions of a Worshipper
PRODUCER: Daniel Witherspoon
EMI Gospel 82851

RELEASE DATE: Aug. 19

Campbell and his 15-voice ensemble—noted especially for a number of strong and memorable ballads on their four previous releases—surprise and delight this time out with a set grounded in celebratory uptempo selections—albeit with a perfect leavening of trademark balladry. The group's sound is still essentially church-rooted gospel with shadings of jazz, R&B and pop. The standouts are many. "Oh Give Him Glory" has a jaunty Latin flavor, while "Close to You" is a heart-grabbing ballad. "Nothing Too Hard for God" is a perfect marriage of cool R&B and inspired, choral gospel. Steadily but surely, Lamar Campbell & Spirit of Praise has matured into one of gospel's sturdiest and most inspired acts.—**GE**

DVD

CHICAGO
Miramax 30700

RELEASE DATE: Aug. 19

It is safe to say that "Chicago" will be a brisk seller on DVD—thanks to its Academy Awards haul earlier this year and because the release has some nifty bonus features. The primary extra is a deleted musical sequence with Catherine Zeta-Jones and Queen Latifah performing "Class." (This number was dropped from the film after poor test screenings.) Also included is a screen-specific audio commentary with director Rob Marshall and screenwriter Bill Condon, whom we wish had gone into greater technical depth. Marshall and Condon do, however, briefly discuss why certain songs were cut from the film, how the film was trimmed to get a PG-13 rating and the remarkable lack of computer-generated images. A standard-issue behind-the-scenes featurette is also included.—**KC**

Billboard.com

Also reviewed online this week:

- Frank Black, "Show Me Your Tears" (SpinArt)
- Michael Franti & Spearhead, "Everyone Deserves Music" (iMUSIC)
- Kurt Rosenwinkel, "Heartcore" (Verve)

SINGLES

Edited by Chuck Taylor

POP

► **ASHANTI Rain on Me** (4:58)
PRODUCERS: Irv Gotti, Chink Santana
WRITERS: A. Douglas, A. Parker, I. Lorenzo, B. Bacharach, H. David
PUBLISHERS: various

Murder Inc. Records B0000143 (CD track)
Mariah Carey, Whitney Houston and Celine Dion can't score a top 40 hit to save their lives—all three have recently stiffed with signature, hitworthy singles—and yet Ashanti keeps cooking with one lame, loop-filled release after another? Alas. The second single from Ashanti's fast-selling "Chapter II" is a hook-heavy track that the village idiot could make into a hit, thanks solely to the memorable instrumental riff lifted from Burt Bacharach and Hal David's classic "The Look of Love." Beyond that, producers Irv Gotti and Chink Santana back "Rain on Me" with a hopelessly repetitive melody, showcasing a typically soulless, nearly monotone vocal from Ashanti. Certainly, studio wizardry will keep the Def Jam doll on top—as the quality of the radio airwaves continues to spiral ever downward. Ashanti is as prepackaged as they come. Thank God she looks swell in a bikini.—**CT**

★ **NATURAL What If** (3:42)
PRODUCERS: Richard Supa, John Merchant
WRITERS: R. Supa, J. Merchant
PUBLISHERS: various

Trans Continental Records (CD promo)
The classic power ballad has become an endangered species in the U.S., but thanks to its success overseas, American male quintet Natural continues to nurture the art of sophisticated music for the masses. "What If," the first single from its upcoming U.S. debut album, is a velvet-plush love song with a chorus that would tame a tiger into romantic submission, complete with a melodramatic bridge and modulation designed to send chills up the spine. Vocally, the Lou Pearlman-signed outfit of Patrick King, J. Horn, Michael Johnson, Marc Terenzi and Ben Bledsoe continues to blend its Natural harmonies like a band of brothers. The popularity of "American Idol" has made obvious the country's adoration of singable, affecting melodies. Now if someone could just tip off radio that hits don't have to hurt your head to be credible. See naturalofficialsite.com for more information.—**CT**

R&B

T.I. 24's (4:20)
PRODUCER: DJ Toomp
WRITERS: C. Harris, A. Davis
PUBLISHERS: Ya' Majesty's, ASCAP, Toomp Stone Publishing, BMI

Grand Hustle/Atlantic 83650 (CD promo)
T.I. looks to be the next Southern MC to make his mark on the charts with "24's." Some may remember the Atlanta native's underrated 2001 Arista debut, "I'm Serious," while others may know him from his scene-stealing verse on Bone Crusher's "Never Scared" earlier this year. "24's" serves as the lead single from T.I.'s Grand Hustle/Atlantic debut set. "Trap Muzik." The anthemic track, courtesy

ESSENTIALS



EVANESCENCE Going Under (3:34)
PRODUCER: Dave Fortman
WRITERS: B. Moody, A. Lee, D. Hodges
PUBLISHERS: various
Wind-up 60150-13063 (CD track)

Evanescence took the world by thunderous storm with its melodramatic anthemic debut, the hard-rocking/rap "Bring Me to Life"—taking popular music's two most prominent trends and whipping them into a crafty froth. Follow-up "Going Under" again focuses on the raw, vulnerable vocals of Amy Lee and the goth-influenced spitfire guitars of Ben Moody, delivering the lyric about obsessive love with explosive emotional candor: "50,000 tears I've cried/Screaming, deceiving and bleeding for you/And you still won't hear me." Like the previous single, "Under" is initially rooting itself at rock radio, with top 40 ready to shift into drive as soon as "Bring Me to Life" ebbs. For better or worse, these two songs are remarkably similar (as is much of the album); that either successfully brands Evanescence or limits its overall potential. In any case, "Going Under" is fully fueled to at least carry the potent band through the fourth quarter.—**CT**



ERYKAH BADU Danger (4:24)
PRODUCER: Freakquency
WRITERS: E. Badu, R.C. Williams, R. Smith, J. Poyser
PUBLISHERS: Rexamillions (ASCAP)/Divine Pimp Publishing/Tribes of Kedar BMI Songs (ASCAP)

Motown 21054 (CD promo)
While the "neo soul" movement has exploded in recent months, leave it to Erykah Badu, one of its forebears, to return and turn the sub-genre on its ear. Badu's latest effort, "Danger," proves that you can have soul without needing a lot of ornate, live instrumentation. The song, which serves as the lead single from her forthcoming EP, "Worldwide Underground," is a bass-heavy, funk affair that will have heads bobbing. Badu has the uncanny ability to make virtually anything sound good. Here, she and Freakquency, her production team, employ a sparse drum program to craft the song. While "Danger" isn't nearly as melodic or memorable as "On & On," "Tyrone" or her most recent hit, "Love of My Life (An Ode to Hip Hop)," it's miles ahead of many of her contemporaries.—**RH**

of DJ Toomp, serves as a backdrop for the ever-confident MC to praise the benefits of the high life, which includes "riding 24's"—24-inch car rims. The single's adhesive hook only adds to its infectious feeling. Mainstream R&B stations, particularly in the South, have already picked up on this gem, while autophiles have every reason to turn this one up.—**RH**

song is accessible on many levels: It's lovely to listen to, appreciable in its melodious merit and, as ever, a vocal gift from the gods. Lennox puts the art back into artistry.—**CT**

ROCK

► **A PERFECT CIRCLE Weak and Powerless** (3:15)
PRODUCER: not listed
WRITERS: Maynard, Billy
PUBLISHERS: Transfixed Music/Harry Merkin Music, ASCAP
Virgin 17962 (CD promo)

Virgin platinum act A Perfect Circle's upcoming sophomore album, "Thirteenth Step," is off and running with the dark and edgy "Weak and Powerless," a song that appears to address the ravages of addiction ("Someone feed the monkey while I dig in search of China/White as Dracula as I approach the bottom/Desperate and ravenous/I'm so weak and powerless over you"). Maynard James Keenan sings with brooding authority as band founder and guitarist Billy Howerdel paces the song with a nervous friction. Both modern and active rock are treating "Weak" like royalty, with more than 125 stations already on board in week one. A Perfect Circle joined Lollapalooza Aug. 15, while Internet fan sites are gurgling with big love for the band. Looks like all elements are squared away for Circle.—**CT**

AC

► **ANNIE LENNOX Wonderful** (4:11)
PRODUCER: Stephen Lipson
WRITER: A. Lennox
PUBLISHER: BMG, PRS
J Records 55788 (CD promo)

"Pavement Cracks" did not herald the return of Annie Lennox with the fervor of previous hits "Why" and "Walking on Broken Glass"—but album "Bare" went gold in its first four weeks, signaling continued intrigue in the timeless ingénue. "Wonderful" is perhaps a better pick to pique interest in Lennox's new work, with its lush verses, power-punching chorus and ear-perking lyric of unrequited lust: "Idiot me, stupid fool, how could you be so uncool/To fall in love with someone who doesn't really care for you/But I feel wonderful." The contrast in tempo between the soft, romantic verses and sexually charged chorus demonstrates Lennox's clever way of linking melody and message with masterful musicality. This

Grammys Acknowledge Writers Group

The recently formed Writers Rule! Coalition has scored a major victory in lobbying the National Academy of Recording Arts and Sciences to award certificates to songwriters of the Grammy Award winners in the pop, rock, R&B, rap and country track/single performance categories.

Additionally, the Winner's Certificates will go to the original producers of a sampled work whose new version wins the Grammy in the single/track performance categories.

The certificates confirm that "the song is such a major component of the performance," NARAS senior VP Diane Theriot says.

"The Recording Academy has demonstrated a commitment to its members' input and a keen receptiveness and respect for their contributions to the organization," adds Writ-

ers Rule! Coalition founder and longtime Recording Academy member Wayne Garfield.

Himself a songwriter and producer, Garfield initiated the campaign for writers' certificates last year following Janet Jackson's Grammy win in the best dance recording category for "All for You," which samples Change's "The Glow of Love." Garfield co-wrote the 1980 club classic featuring Luther Vandross, but when he sought to have a picture taken with a Grammy statuette to commemorate Jackson's award, he was informed that writers of a song in a Grammy-winning performance category could only purchase a "Certificate of Participation."

"I felt that songwriters were more or less an afterthought, because the



Pictured celebrating the new Grammy Winner's Certificates, from left, are Diane Theriot and Wayne Garfield.

Recording Academy only recognized a writer's contribution if he or she won as writer of a song of the year in the various genres," Garfield says. "But I'm

a firm believer that everything starts with the song, and thank God Diane Theriot was receptive to the idea and helped us prepare a proposal."

The proposal was pitched to the academy's Awards and Nominations Committee and then ratified by the Board of Trustees.

Garfield formed Writers Rule! in January 2002 as a songwriters' advocacy group. He quickly enlisted jazz/R&B veteran Roy Ayers, a major mentor to Garfield, whose entry into the music business was as co-lead singer of the late 1960s/early '70s Voices of East Harlem.

Other founding coalition members include Maurice Starr, film producer/artist manager (and Garfield's brother) Geoffrey Garfield, Willie Colon, producer Tony Mercedes and Spirit Music Group president Mark Fried.

The organization now aims to connect with the Recording Industry Assn. of America and the National Music Publishers Assn. "to sensitize them to the needs of producers whose recordings have been sampled and incorporated into records that became hits," Garfield says.

"Proper credit must be given to the original producers whose work is sampled," notes Colon, the salsa/jazz star whose songs have been sampled into hits by Big Punisher and Fat Joe. "Those songs are sampled for their hit status and instant recognition, and therefore the originator must be honored along with the new producer."

Songwriters who are interested in joining the coalition can contact Garfield at writersrule@worldsuperstar.com.

Wainwright Live Disc Debuts On Sanctuary

You can't keep a good man down—or a great singer/songwriter from a deal.

So it is that Loudon Wainwright III returns Aug. 29 with "So Damn Happy," his debut disc for Sanctuary Records. Recorded live at Largo in Los Angeles and the Mystic Theater in Petaluma, Calif., the set features five new songs and concert versions of others culled mostly from Wain-

wright's post-1990 output.

It also follows "The Last Man on Earth," Wainwright's acclaimed studio album released on Red House in 2001.

"I like the studio, but my songs are written to be performed," says the Snowden Music (ASCAP) writer, whose live performances are unforgettable—and periodically taped and released for

posterity. "I don't write for other people—or to go in the studio—so I think of my [live] audience: I earn my living as a performer, and records are sort of a side thought."

Wainwright notes, too, that his songs are typically full of "jokes and twists and turns."

"The way to get them is to be in the audience," he says, hoping not to sound "like I'm hyping the live record thing. [But] it's fun to see how I sell the songs in a live situation—and hopefully they're fun to listen to."

The album features such guests as Van Dyke Parks and Richard Thompson, who plays on "The Home Stretch"—having also played on the studio version from 1986's "More Love Songs."

Daughter Martha Wainwright joins her father on "You Never Phone," an album "highlight," Wainwright says, "because she's a hell of a singer." The song is also the latest of many reflecting his frequently strained filial and paternal

relationships.

Meanwhile, Wainwright's flair for topical songwriting is evidenced by "Something for Nothing," which takes on downloaders. His self-effacing side is represented by "The Shit Song,"

in which he admits to looking like the song title.

The tone of "So Damn Happy," then, is "lighter and sillier" than that of "The Last Man on Earth," as those songs were written after Wainwright's mother died.

"I write in a similarly journalistic style as my father," notes Wainwright, whose father ran the L.A. bureau of Life magazine in the 1950s. "His best columns were when he wrote about who he was. They were much more compelling."

When not on the road, Wainwright is now spending most of his time in L.A., where he is pursuing acting alongside his music career. He has completed filming a role in Tim Burton's upcoming movie "Big Fish" and played a urologist in an episode of the "Grounded for Life" TV series, which he calls "a dream come true."

GUTHRIE AWARD TO MELLENCAMP: John Mellencamp will be honored at the Huntington's Disease Society of America's (HDSA) seventh annual Guthrie Awards Dinner. The ceremony will be held Oct. 2 at the Waldorf Astoria Hotel in New York. The Woody Guthrie

Words & Music
By Jim Bessman
jbessman@billboard.com



Award recognizes Mellencamp's embodiment of Guthrie's ideals.

Guthrie died of Huntington's Disease in 1967. His wife, Marjorie, then founded what became the HDSA to promote and support research to find a cure for the disease, help those and their families stricken with it and educate the public and healthcare professionals about it.

Mellencamp's current Columbia album, "Trouble No More," includes Guthrie's "Johnny Hart" as well as "To Washington," a Mellencamp song inspired by Guthrie (*Billboard*, June 28). He performed both at recent concerts in New York and Los Angeles and sang "To Washington" on the inaugural "Sessions@AOL" broadcast from Graceland.

"As a songwriter, as a singer, as a communicator of stories and ideas, Woody Guthrie represents the values that this country is supposed to be about: honesty, directness and compassion," Mellencamp says. "To be associated with the legacy of Woody Guthrie is truly a great honor."

The Guthrie Awards Dinner will again be hosted by Judy Collins.

The Advantage of Member-Ownership #8

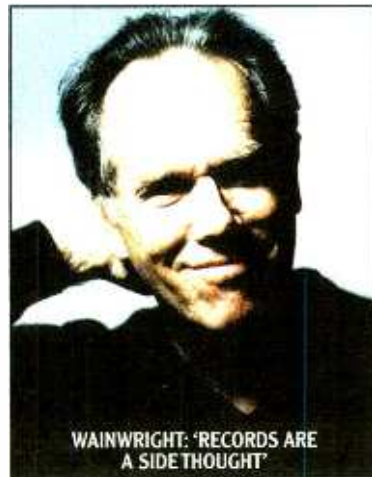
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WAINWRIGHT: 'RECORDS ARE A SIDE THOUGHT'



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Hi Fi Finds Room To Grow In Shrinking Biz

BY MOIRA McCORMICK

Along with the rest of the music industry, independent Chicago chain Hi Fi Records has experienced a downturn in business during the past year or so. But co-owners Tim Peterson and Joe Losurdo are evidently doing something right: Hi Fi Records opened its third store last month.

The new outlet is smaller than the 1,600-square-foot flagship store in Lincoln Park on the city's Near North Side. It is equal to the north suburban Evanston location (500 square feet), and it boasts a convenient locale, on the ground floor of the building that houses Chicago's highest-profile showcase club, Metro, a stone's throw from Wrigley Field.

The space had been occupied for the past 10 years by single-store indie Clubhouse Records.

"I saw a blurb in [a local paper] that said they were closing," says Peterson, who then proposed a new Hi Fi to Metro owner Joe Shanahan. "Joe was happy to have another record store there; it's the ticket booth for the [Metro] club."

And from the retailer's standpoint, he says, "you've got dedicated music fans coming in on a daily basis."

He notes that store hours, from noon to 10 p.m., are designed to attract clubgoers exiting early shows: "They come out excited and want to blow off steam."

Peterson also expects a plethora of in-store appearances from touring acts, with bands "pulling right up to the building" for the club.

Fans can purchase music at the new Hi Fi that they could not get at Clubhouse. Peterson says—namely hip-hop and dance. Both genres are represented live at Metro and at a downstairs dance club, Smart Bar, on a regular basis.

"Clubhouse only sold punk," he notes, adding that it may take some time to get people accustomed to purchasing hip-hop and dance there. "We're mostly selling new product—Alkaline Trio is blowing out the door, as are the Mars Volta, Granddaddy and Cursive."

Hi Fi sells \$18.98-\$19.98 list CDs for \$15.99; midline price point is \$11.98. Used CDs go for \$8-\$10, and most used vinyl sells for \$6-\$10, with higher-value titles at \$15-\$20.

"We do a booming business in \$1 records," Peterson notes. "Someone'll come in with a beat-up Zeppelin, and there's always someone who wants to buy it."

Vinyl sales make up 50% of Hi Fi's business, and 50% of those titles are sold to dance and hip-hop DJs, according to Peterson. (Hi Fi began in 1997 as a vinyl-only store, bringing in CDs two years later.)

The Evanston store, he notes, does not carry vinyl; it caters to "an older, educated white crowd [that buys] a lot of country and folk and no dance or rap or R&B at all."

The new Metro location, though, does carry vinyl; Peterson says Hi Fi is on a mission to "turn kids on to buying records."

He notes that Losurdo advised that the store should stock the Beatles, Led Zeppelin and Simon & Garfunkel LPs. Though Peterson protested that kids weren't interested in those acts, he did so anyway.

"The first albums I sold," he says with a laugh, "were by the Beatles and Simon & Garfunkel—to a kid all in black with black nail polish. I was thinking, 'Aren't you supposed to want My Life With the Thrill Kill Cult?'"

Peterson says that despite the economy, opening a new store was easier than the six years it took to open the second one.

"We've built a reputation and credit history with distributors," he explains, "so we don't have to jump through those same hoops. We can pay them based on

our sales, rather than upfront."

Hi Fi's wholesalers include ATM Distributing in Streetsboro, Ohio (a division of rack-jobber Arrow Distribution); Abbey Road Distributors in Santa Clara, Calif.; Gotham Distributors in Ardmore, Pa.; and Choke Distribution in Chicago.

Peterson says years of retailing have shown him and Losurdo where money can be saved.

"Our cash registers, credit card processors, fax machines, printers, etc., all came from eBay," he says. "A store closed in Nebraska, and we got their cash register for \$80—we would have paid \$600 for the same register, used, from a register store here in the city."

Losurdo, as it happens, apprenticed with a carpenter, so he designs and builds the store's fixtures himself. "He made LP and CD bins with angled fronts and backs, so they're more shoppable than the straight up-and-down boxes," Peterson says. "We looked online for used fixtures, but you can buy lumber cheaper."

"We also implemented our own computer database and ordering system through a pro-

(Continued on page 42)



MTV is using a carousel featuring oversized "heads" of celebrities like those of Beyoncé, left, and Chris Rock to drive interest in the upcoming Video Music Awards.

VMAs Blast Off With Live Shows

BY BRIAN GARRITY

NEW YORK—MTV Networks is staging a free concert series called MTV Blast Off to hype the Aug. 28 Video Music Awards.

The effort, for the first time, takes MTV's live music-related promotion of the show outside of New York.

The network is also taking over New York's Rockefeller Center with a VMA-themed exhibit that showcases moments from past VMAs.

Even for a channel that specializes in generating buzz, plugging the VMAs—one of MTV's most highly rated and sponsorship-driven events each year—promotes an annual challenge of self-one-upmanship, executives say.

"The Video Music Awards is our flagship event of the year," says Tina Exarhos, executive VP of marketing for MTV and MTV2. "The whole concept of doing these free events leading up to the show is a fun way to get people excited about it."

This year, the network looked to new markets in which to make a splash.

Promotion of the show outside of New York is nothing new for MTV. It is doing radio pro-

motion in 40 different markets nationwide.

But, as Exarhos points out, "this gives us something big to talk about."

Under the Blast Off banner, MTV is sponsoring performances by Lil' Jon & the East Side Boyz and the Ying Yang Twins Aug. 25 at the House of Blues Sunset Strip in Los Angeles.

In addition, it is sponsoring free music in New York. Simple Plan and Fountains of Wayne will perform at Rumsey Playfield in Central Park Aug. 26, and Iggy Pop & the Stooges will play the Roseland Ballroom Aug. 27 in an MTV2-sponsored VMA show.

In the days leading up to the show, MTV will stage an interactive VMA experience called the MTV Sideshow at Rockefeller Center. The VMAs will be held at Radio City Music Hall, which is also located in the center.

The main focus of the installation will be a VMA-themed carousel. It is an actual working carousel, but the horses have been replaced with the oversized VMA "heads" of celebrities—such as Fred Durst and Britney Spears—that are featured in the network's advertising campaign for the show.

(Continued on page 43)



EXARHOS: SOMETHING TO TALK ABOUT

Throwing CD Baby Out With The Bath Water?

CD Baby, the Portland, Ore.-based indie-music e-tailer, has become embroiled in a war of (virtual) words over the company's contract with its labels to distribute music online.

CD Baby is one of the most successful marketers of artist-released product on the Web (*Billboard*, April 5). The 5-year-old company represents titles by more than 43,000 performers and has sold more than \$4 million worth of albums to date.

CD Baby founder **Derek Sivvers** was among the representatives of indie firms in attendance at Apple's June 5 demonstration of its iTunes Music Store in Cupertino, Calif. He came back an enthusiastic supporter of the format (*Billboard*, June 21).

CD Baby does not have formal contracts with its labels. The company runs a consignment business and, after minimal startup costs, takes \$4 for every unit sold through its

Web site. Participating artists are free to price their CDs as they like and take the rest.

But Sivvers formulated a contract for participating CD Baby labels that would allow the company to represent the imprints for digital distribution of their music on such services as iTunes.

That contract came under fire early this month, when **Moses Avalon**—a producer/engineer/author ("Confessions of a Record Producer")/music-business symposium founder—slammed CD Baby and Sivvers in an e-mail sent to thou-

sands of his readers.

Avalon (whose real name is **Josh Melville**) hinted darkly that the details of Sivvers' online contract cast CD Baby's reputation for integrity in a bad light, writing that it appeared "that the dark side of the Force may have seduced the young Jedi."

Avalon—who admits in his e-mail that he had unsuccessfully approached Sivvers seeking a \$2,000 fee to have the contract vetted by his company—alleged that the contract (which can be viewed at cdbaby.net) tied up the labels' rights exclusively for three years and attempted to grab underlying rights to the artists' compositions.

Avalon claimed that the contract extended beyond digital distribution rights, citing an unnamed attorney who said, "I do not believe the rights being obtained [by CD Baby] are limited to digital or streamed content but could be stretched to include an assignee who is a traditional CD-based distributor."

Avalon also intimated that CD Baby stood to benefit greatly from the contract if a third party, such as Apple, offered to buy the e-tailer outright.

CD Baby quickly amended the contract to allow labels to terminate the agreement with 30 days' written notice.

In a response drafted by the company's attorney after Avalon's e-mail was posted on industry board the Velvet Rope, CD Baby rebutted a number of Avalon's contentions.

Nonetheless, even though several of the firm's client labels leaped to its defense on the Velvet Rope, some artist-run imprints represented by

CD Baby have already opted out of the contract.

With a trace of weariness, Sivvers admits to The Indies that the spread of Avalon's accusations on the Web has had an impact.

"We're in an age when any evil deeds, even if accidental, are heard all over the Internet immediately," Sivvers says.

Though CD Baby's attorney has

The Indies
By Chris Morris
cmorris@billboard.com



already responded to some of the issues raised in Avalon's e-mail, others—including those regarding underlying rights—have not yet been comprehensively addressed.

Sivvers says he has sent the digital distribution contract to two other attorneys for a once-over.

"I thought, 'Maybe I need another outside opinion to bust a hole in [the accusations],' " he says. The lawyers will let him know "if any of the accusations might be correct."

Contacted by The Indies, Avalon disputes any notion that he was trying to "extort" money from CD Baby, and claims he offered to perform work for the firm for free.

He says, "I mention several times [in the e-mail] that I like CD Baby . . . My focus was just the contract.

"My job was to get musicians to take a look at this contract and to get Derek's company to take a look at this contract, because it's sloppy."



SIVVERS: CONTRACT UNDER FIRE

Web site. Participating artists are free to price their CDs as they like and take the rest.

But Sivvers formulated a contract for participating CD Baby labels that would allow the company to represent the imprints for digital distribution of their music on such services as iTunes.

That contract came under fire early this month, when **Moses Avalon**—a producer/engineer/author ("Confessions of a Record Producer")/music-business symposium founder—slammed CD Baby and Sivvers in an e-mail sent to thou-

AOL Music: Total Monthly Streams			
Top Audio		Top Video	
1. ELVIS PRESLEY * Rubberneckin' (Oakenfold Remix) RCA	462,029	1. 50 CENT FEAT. SNOOP DOGG P.I.M.P. SHADY/AFTERMATH/INTERSCOPE	1,704,947
2. LUDACRIS * Stand Up DEF JAM	336,992	2. CHRISTINA AGUILERA FEAT. LIL' KIM Can't Hold Us Down RCA	1,046,034
3. BEYONCE FEAT. JAY-Z Crazy in Love COLUMBIA	212,212	3. JUSTIN TIMBERLAKE Senorita JIVE	764,946
4. CHINGY Right Thru! CAPITOL	156,079	4. 50 CENT Many Men SHADY/AFTERMATH/INTERSCOPE	747,831
5. THE ROLLING STONES * Sympathy for the Devil Remix ABKCO	143,784	5. BLACK EYED PEAS Where Is the Love? INTERSCOPE	663,678
6. MYA My Love Is Like ... Wo INTERSCOPE	139,818	6. NELLY FEAT. P. DIDDY Shake Ya Tailfeather UNIVERSAL	650,470
7. FEFE DOBSON ** Take Me Away ISLAND	127,747	7. HILARY DUFF So Yesterday HOLLYWOOD	642,584
8. R. KELLY Thoia Tho'ing JIVE	127,111	8. LUTHER VANDROSS Dance With My Father 1 RECORDS	311,247
9. ASHANTI Rock Wit U DEF JAM	99,795	9. FOO FIGHTERS Low RCA	244,039
10. FABOLOUS Into You ELEKTRA	90,693	10. ALIEN ANT FARM * These Days DREAMWORKS	236,115

* First Listen/First View * Artist of the Month ** Breaker Artist *** Sessions@AOL
Source: AOL Music for June 2003

Hi Fi

Continued from page 41

grammer. Randy Suske. Everything's got dates associated with it; we can, for example, see if a title has been sitting there a year," Peterson says.

The database is invaluable in tracking Hi Fi Records' burgeoning online mail-order business; orders are processed through amazon.com, eBay and its sister company, half.com. "Ten percent of our business is mail-order," Peterson says.

Hi Fi Records employs six salespeople, "almost all of whom are in bands or their sound crews," Peterson says.

(Continued on next page)

Billboard SPECIALS

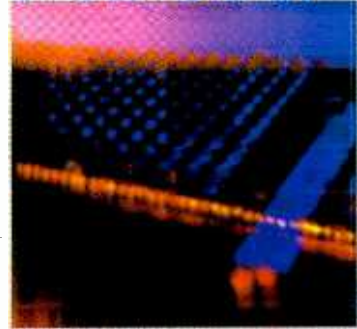
DANCE & ELECTRONIC



Billboard's Dance & Electronic 2 spotlight reports on the state of the market for this genre, including the benefits of legal digital download services, dance format at radio, and the latest equipment available for dance DJs in the club environment. We report on who's who in the European dance and electronic music scene and provide an update on the Billboard Dance Music Summit.

issue date: september 27 • ad close: september 27
Joe Maimone 646.654.4694 • jmaimone@billboard.com

STUDIOS & RECORDING



Billboard's Studios & Recording Equipment spotlight takes an in-depth look at studios in the age of sophisticated home recording, budgets and MP3s. We profile top recording studios and report on how studios are benefiting from audiophile formats such as 5.1 surround sound, DVD-Audio, and Super Audio CD.

issue date: september 27 • ad close: september 27
Aki Kaneko 323.525.2299 • akaneko@billboard.com

NEWBURY COMICS



25 years and 25 retail stores since its start, Newbury Comics has created a solid market niche through diverse stock and support for new artists. On their silver anniversary, Billboard celebrates Newbury Comics' success with a special tribute highlighting this independent chain, including insight from the company's CEO, Mike Dreese.

issue date: september 27 • ad close: september 27
Joe Maimone 646.654.4694 • jmaimone@billboard.com

UPCOMING SPECIALS

ARETHA FRANKLIN issue date: October 4 • ad close: September 9

DVD issue date: October 4 • ad close: September 9

TOURING QUARTERLY 4 issue date: October 11 • ad close: September 16

GLORIA ESTEFAN issue date: October 11 • ad close: September 16

EUROPEAN QUARTERLY 3 issue date: October 18 • ad close: September 23

Indie Retail Camp Provides Forum For Ideas, Great Music

Some of the best independent retailers in the land converged upon New York the weekend of Aug. 8 for the indie retail summer camp. The meeting was a retail summit for the powers-that-be in rock music and all of its derivatives and many other genres to boot. Collectively some 150 people representing 256 stores attended from three coalitions and one chain.

Oops, I'd better rephrase that: The summit brought together one coalition, one alliance, one network and one chain. That is the Coalition of Independent Music Stores (CIMS), the Alliance of Independent Media Stores (AIMS), the Music Monitor Network and Newbury Comics. But whatever they call themselves, make no mistake about it: They are a force to be reckoned with, particularly in breaking records.

Or, as **Tim Johnstone** of the Record Exchange—a CIMS indie store in Boise, Idaho, puts it—"It was a great opportunity to prove how vital the indie sector is."

His boss, owner **Michael Bunnell**, adds that while it was nice to get to know retailers from other parts of the country, "with three groups there was even more of an exchange of ideas than you would normally get" within each individual retail group.

And to be sure, all kinds of ideas and information were exchanged. CIMS member **Sandy Bitman**, owner of the three-store, Orlando, Fla.-based Park Avenue CDs, says that in addition to seeing all the great bands that performed at label showcases that each major hosted for the meeting and finding out what is breaking locally and regionally, the meeting provided a place to discover things like how to

source lifestyle goods. In fact, the meeting was timed to coincide with the gift show that was held at the Jacob K. Javits Convention Center in New York.

For instance, Bitman found out who the best source is for Saddle Creek T-shirts, which apparently has multiple vendors. She also got some input on issues that arise with point-of-sale systems.

Retail Track
By Ed Christman
echristman@billboard.com



"In a chain, you have a chance to throw back problems at corporate, but as an independent you are working in a bubble," Bitman says. So she heard how other merchants dealt with similar POS issues.

Similarly, **Judy Negley**, owner of seven-unit Independent Records & Video in Boulder, Colo., and a Music Monitor Network member, says she was on the lookout for a new POS system "and got great ideas" on that.

For **Bill O'Keefe**—owner of Detroit store Rockabillys, which is a member of AIMS and the Detroit Music Retail Collective—the meeting was a way to give the labels ideas.

"We know our customers and our business, but we can't wait for the labels to come to us; we need to bring ideas to the labels to get things done," he says. "There are a lot of ideas in the indie world, and sometimes you don't get to put

them on the table with the labels, so this forum works for that."

And like all conventions, it is also a forum where retailers and vendors reveal to each other what they are working on. For the Music Monitor Network, collectively, that meant telling vendors about the new marketing tool that the group will make available to them.

"We are essentially going to grow into our name and will place a kiosk with touch-screen monitors in all of our stores," says **Michael Kurtz**, executive director of Music Monitor. Those monitors will feature information on the 20 featured artists that the network promotes every two months in its Monitor This program. "Customers will be able to listen to all tracks on all

albums" and view electronic press kits and videos.

Beyond music, the monitors will air trailers of new movies and videogames. They will also be used to run contests, which will allow the network to build up a database of active buyers so that it can send e-cards to them.

I would be remiss if I didn't mention that every retailer I spoke with complimented the great music that the labels provided for the summit. Each major hosted a night from Friday through Tuesday, with independents doing product presentations on Sunday during the day. In total, 38 acts performed for attendees. Highlights, at least from Retail Track's perspective, were **My Morning Jacket**, **Damien Rice**, **British Sea Power**, **Jet**, **Junior Senior** and **Shelby Lynne**.

showcases at retail. In the weeks prior to the show, the displays will carry CDs from VMA nominees. In the weeks following, they will carry CDs from the winners.

Fans logging on to mtv.com can sign up for information about the VMA Blast Off concert series.

They will receive a "blast" message to their e-mail or Cingular Wireless device for updates on where and how to get free tickets. They are available at designated Cingular stores, as well as through radio partners R&B KPWR (Power 106) in L.A. and top 40 WHYZ (Z100) in New York.

MTV is running VMA-themed contests, games and editorial features throughout the Web site. There are two viewers choice awards that fans can vote for online.

VMAs

Continued from page 41

Other elements of the VMA Side-show include a DJ, a large photo gallery of memorable VMA moments and photo ops with cardboard cutouts of VMA talent.

MTV is also using retail and online elements to plug the VMAs. It is teaming with retailer Saks to present a VMA-themed window display. The Best of the VMAs: 1984-2003, starting Aug. 23.

It has worked with the National Assn. of Recording Merchandisers to create and distribute displays, signage, posters and bin cards for in-store

Hi Fi

Continued from preceding page

He tailors their schedules so they can go on tour as needed and still have a job when they return. "We also share insurance costs with them."

All of this enables Hi Fi Records to pursue its mission of introducing the CD generation to the joys of vinyl.

"We're building clients from 17-year-old punk rockers to 35-year-old jazz fans," Peterson says, noting, "A guy my age just came in and bought 78s for a Victrola. [If] you make it fun and interesting—make it a good space—you've got a good record store."

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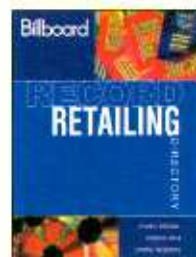


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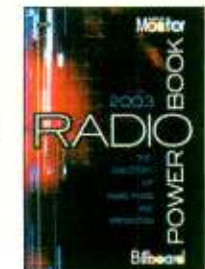


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AUGUST 30
2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 1 Week At Number 1			
1	NEW	BRINGING DOWN THE HOUSE (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 29125	Steve Martin Queen Latifah	PG-13	29.98
2	NEW	BRINGING DOWN THE HOUSE (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13	29.98
3	NEW	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04700	Frankie Muniz Hilary Duff	PG	26.98
4	1	DAREDEVIL (WIDESCREEN) 20TH CENTURY FOX 07788	Ben Affleck Jennifer Garner	PG-13	29.98
5	NEW	WHAT A GIRL WANTS (PAN & SCAN) WARNER HOME VIDEO 24665	Amanda Bynes	PG	27.98
6	2	DAREDEVIL (PAN & SCAN) 20TH CENTURY FOX 07794	Ben Affleck Jennifer Garner	PG-13	29.98
7	NEW	WHAT A GIRL WANTS (WIDESCREEN) WARNER HOME VIDEO 24666	Amanda Bynes	PG	27.98
8	3	FINAL DESTINATION 2 WARNER HOME VIDEO 06278	T.C. Carson	R	27.98
9	5	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31171	Animated	G	29.98
10	NEW	CASABLANCA (SPECIAL EDITION) WARNER HOME VIDEO 65681	Humphrey Bogart Ingrid Bergman	PG	26.98
11	6	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	PG-13	29.98
12	4	SOLARIS 20TH CENTURY FOX 07983	George Clooney	PG-13	27.98
13	8	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R	29.98
14	10	PHONE BOOTH 20TH CENTURY FOX 08426	Collin Farrell Kiefer Sutherland	R	27.98
15	9	GODS AND GENERALS WARNER HOME VIDEO 23413	Jeff Daniels Robert Duvall	PG-13	27.98
16	13	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13	29.98
17	11	BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travolta Samuel L. Jackson	R	27.98
18	NEW	VALLEY GIRL MGM HOME ENTERTAINMENT 04819	Nicolas Cage	R	19.98
19	15	OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90625	Luke Wilson Will Ferrell	NR	26.98
20	NEW	SURE THING MGM HOME ENTERTAINMENT 02363	John Cusack Daphne Zuniga	PG-13	19.98
21	18	OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90625	Luke Wilson Will Ferrell	NR	26.98
22	16	HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13	29.98
23	NEW	THE LAST AMERICAN VIRGIN MGM HOME ENTERTAINMENT 04815	Lawrence Monson	R	14.98
24	NEW	ROCKY & BULLWINKLE - COMPLETE SEASON 1 SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55716	Animated	NR	39.98
25	NEW	HALLOWEEN (25TH ANNIVERSARY EDITION) ANCHOR BAY ENTERTAINMENT 12284	Jamie Lee Curtis Donald Pleasence	R	29.98
26	NEW	STAR TREK: DEEP SPACE NINE - COMPLETE SEASON 4 PARAMOUNT HOME ENTERTAINMENT 58954	Armin Shimerman	NR	129.98
27	21	JUST MARRIED FOX VIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	27.98
28	NEW	BREAKIN' MGM HOME ENTERTAINMENT 04974	Lucinda Dickey	PG	14.98
29	RE-ENTRY	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
30	NEW	SNATCH COLUMBIA TRISTAR HOME ENTERTAINMENT 01566	Brad Pitt	R	26.98
31	NEW	JERRY MAGUIRE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 68253	Tom Cruise Cuba Gooding, Jr.	R	14.98
32	RE-ENTRY	AMERICAN HISTORY X NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 04739	Edward Norton Edward Furlong	R	24.98
33	RE-ENTRY	THE SHAWSHANK REDEMPTION COLUMBIA TRISTAR HOME ENTERTAINMENT 2563	Tim Robbins Morgan Freeman	R	19.98
34	RE-ENTRY	THE GREEN MILE WARNER HOME VIDEO 2579	Tom Hanks Michael Clarke Duncan	R	24.98
35	32	BIG LEBOWSKI UNIVERSAL STUDIOS HOME VIDEO 22666	Jeff Bridges John Goodman	R	14.98
36	NEW	THE THING FROM ANOTHER WORLD (50TH ANNIVERSARY EDITION) WARNER HOME VIDEO 36685	Kenneth Tobey Margaret Sheridan	NR	19.98
37	19	THE LIFE OF DAVID GALE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21986	Kevin Spacey Kate Winslet	R	26.98
38	29	THE BOONDOCK SAINTS FOX VIDEO 2002807	Willem DaFoe	R	14.98
39	23	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R	27.98
40	27	FAMILY GUY VOLUME ONE FOX VIDEO 2006951	Animated	NR	49.98

AUGUST 30
2003

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 1 Week At Number 1				
1	NEW	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	2003	PG-13	24.98
2	1	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175	Animated	2003	G	24.98
3	2	DAREDEVIL 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	2003	PG-13	22.98
4	NEW	WHAT A GIRL WANTS WARNER HOME VIDEO 24696	Amanda Bynes	2003	PG	19.98
5	NEW	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04689	Frankie Muniz Hilary Duff	2003	PG	19.98
6	3	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	2003	PG-13	19.98
7	4	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
8	5	KANGAROO JACK WARNER HOME VIDEO 23692	Jerry O'Connell Christopher Walken	2003	PG	22.98
9	7	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	2003	PG-13	24.98
10	6	FINAL DESTINATION 2 WARNER HOME VIDEO 06276	T.C. Carson	2003	R	22.98
11	NEW	VEGGIE TALES - THE BALLAD OF LITTLE JOE WARNER HOME VIDEO 07081	Animated	2003	NR	14.98
12	8	BOB THE BUILDER: TEAMWORK HIT ENTERTAINMENT 24115	Animated	2003	NR	16.98
13	12	SPONGEBOB SQUAREPANTS - LAUGH YOUR PANTS OFF PARAMOUNT HOME ENTERTAINMENT 79273	Animated	2003	NR	12.98
14	13	SPONGEBOB SQUAREPANTS - SPONGE-A-RAMA PARAMOUNT HOME ENTERTAINMENT 79283	Animated	2003	NR	12.98
15	15	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 50149	Animated	2003	G	9.98
16	9	THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON ANCHOR BAY ENTERTAINMENT 01315	Animated	2003	NR	12.98
17	NEW	BABY EINSTEIN: BABY GALILEO BUENA VISTA HOME ENTERTAINMENT 31445	Animated	2003	NR	19.98
18	11	AIR BUD SPIES BACK BUENA VISTA HOME ENTERTAINMENT 29859	Katija Pevec Jake D. Smith	2003	G	19.98
19	14	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
20	16	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
21	17	INCREDIBLE HULK BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
22	10	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 26163	Leonardo DiCaprio Daniel Day-Lewis	2002	R	24.98
23	18	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.98
24	20	FAIRLY ODD PARENTS - ABRA CATASTROPHE! THE MOVIE PARAMOUNT HOME ENTERTAINMENT 79293	Animated	2003	NR	19.98
25	23	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.98

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AUGUST 30
2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	BRINGING DOWN THE HOUSE (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13
2	1	DAREDEVIL 20TH CENTURY FOX 07788	Ben Affleck Jennifer Garner	PG-13
3	NEW	WHAT A GIRL WANTS (WIDESCREEN) WARNER HOME VIDEO 24666	Amanda Bynes	PG
4	2	FINAL DESTINATION 2 WARNER HOME VIDEO 06278	T.C. Carson	R
5	NEW	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04700	Frankie Muniz Hilary Duff	PG
6	6	SOLARIS 20TH CENTURY FOX 07983	George Clooney	PG-13
7	4	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29968	Jackie Chan Owen Wilson	PG-13
8	3	PHONE BOOTH 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R
9	5	THE LIFE OF DAVID GALE UNIVERSAL STUDIOS HOME VIDEO 21986	Kevin Spacey Kate Winslet	R
10	8	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13

AUGUST 30
2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	PG-13
2	1	DAREDEVIL 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	PG-13
3	NEW	WHAT A GIRL WANTS WARNER HOME VIDEO 24696	Amanda Bynes	PG
4	NEW	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04689	Frankie Muniz Hilary Duff	PG
5	2	FINAL DESTINATION 2 WARNER HOME VIDEO 06276	T.C. Carson	R
6	3	PHONE BOOTH 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R
7	4	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13
8	5	SOLARIS 20TH CENTURY FOX	George Clooney	PG-13
9	6	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	PG-13
10	7	BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT	John Travolta Samuel L. Jackson	R

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Westlake Audio Offers Exposure For Unsigned Acts

BY CHRISTOPHER WALSH

Thirty-year-old Westlake Audio, a multifaceted company whose offerings include multiple high-end recording and mixing studios, a technical services division and manufacture of high-quality loudspeakers, has launched the Artist Development Program.

The program, which debuted Aug. 1, offers unsigned acts an extraordinary opportunity to gain label exposure and find an audience. Artists apply online, and those selected by the Westlake staff are awarded a showcase on the company's Web site, westlakeaudio.com.

Additionally, one winner will be chosen each month to receive free recording time at the facility. The results of those sessions will be featured on the site and promoted within the music industry.

"It's just another way to reach out," Westlake Audio VP of recording services Steve Burdick says. "Our main focus has always been on the producer and engineer and still will be. This is just a deeper focus—going right to the artist. I think it's a great community-type service. It gives people exposure: The band we have [featured on the Web site] now just played in Nashville, and because of our site, three labels went to see them."

Studio owners, often producers and/or engineers themselves, have long given spec deals to promising artists, with the understanding—sometimes formalized, sometimes not—that the artist will record at said studio, at a standard rate, if the initial demos result in a label deal. This practice may even be more common today, given commercial studios' struggle to keep

'It's just another way to reach out. Our main focus has always been on the producer and engineer and still will be. This is just a deeper focus—going right to the artist.'

—STEVE BURDICK,
WESTLAKE AUDIO

rooms occupied.

Similarities exist in Westlake's Artist Development Program, Burdick says, but only to a point: On a

recent day, for example, all of Westlake's rooms were booked.

"In the future, this may turn into a production-type company or small label, but right now, we need to gain credibility for the program before we can move forward. We're not asking anything of [the program's participants]—at this point, anyway. All we ask is, 'If you get signed, and if it's geographically possible, you do your record here.'"

Additional features of the program include the opportunity to record during downtime at Westlake Audio at discounted rates, admission to seminars on music production and home studio construction, monthly newsletters and discounts on recording equipment and such services as mastering, CD duplication and merchandise.

As manifested at the Plant Studios in Sausalito, Calif., which has publicized a new accessibility to lower-budget projects during downtime (*Billboard*, Aug. 9), and the industry-wide emphasis on the digital audio workstations found in commercial and small, private studios alike, audio professionals are witnessing unprecedented, sweeping change in their industry. This transformation is both a reaction to and reflection of the larger changes affecting the music industry. Such creative solutions as Westlake's Artist Development Program are increasingly common.

"The whole industry in general needs a jump-start," Burdick says. "This concept came together very quickly in July. We wanted to do something new, something a little more innovative, a little more creative, as far as studios go."

As manifested at the Plant Studios in Sausalito, Calif., which has publicized a new accessibility to lower-budget projects during downtime (*Billboard*, Aug. 9), and the industry-wide emphasis on the digital audio workstations found in commercial and small, private studios alike, audio professionals are witnessing unprecedented, sweeping change in their industry. This transformation is both a reaction to and reflection of the larger changes affecting the music industry. Such creative solutions as Westlake's Artist Development Program are increasingly common.

Blackout Adds Insult To Injury Among N.Y. Studios

In a business in which profit margins are slim in the best of times, imposed downtime is more than just a demoralizing ordeal.

In the New York recording

community, the Aug. 14-15 blackout terminated all operations, prevented clients and employees from getting to and from sessions and, in some cases,

caused equipment damage. Given the exceedingly difficult environment in which New York studios operate—economic recession, a music industry experiencing

seismic change and the ever-improving home studio phenomenon—the blackout added insult to injury.

"It was not a fun thing to go through, given the year we've all had," says

David Amlen of Sound on Sound Recording, where four sessions were in progress. "We actually did some sessions Friday night [after the power was restored], but the momentum you have is lost."

Tino Passante of Avatar Studios says, "We had a couple of

sessions going on; they came to a grinding halt." Some DAT machines and outboard equipment at Avatar were damaged by the surge of restored power. "We spent Friday powering everything

AUGUST 23 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (AUGUST 23, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison B. Knowles (Columbia)	FRONTIN' Pharrell Featuring Jay-Z/ The Neptunes (Star Trak/Arista)	IT'S FIVE O'CLOCK SOMEWHERE Alan Jackson & Jimmy Buffett/ K. Stegall (Arista Nashville)	FAINT Linkin Park D. Gilmore, Linkin Park (Warner Bros.)	HOLLYWOOD Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	SONY HIT FACTORY (New York) Jim Caruana, Pat Thrall	HOVERCRAFT (Virginia Beach, VA) BASSLINE (New York) Andrew "Drew" Coleman, Gimel "Young Guru" Keaton	TRACKING ROOM SOUND STATION (Nashville, TN) SHRIMPBOAT SOUND (Key West, FL.) John Kelton	NRG (North Hollywood, CA) Don Gilmore, John Ewing, Jr.	SONY SARM (London) Mark "Spike" Stent
CONSOLES/(DAW'S)	Neve 88 R, SSL 9000 J	SSL 4000 G+/ Pro Tools	SSL 9000 J, SSL 4056 G, Neve 8068	Vintage Neve 8068	SSL 9000 K
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Studer 800, Otari MX80, Pro Tools	Pro Tools HD	Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499, Pro Tools	BASF 900, Pro Tools	Pro Tools HD	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	SONY (New York) SUITE E (Atlanta, GA) Phil Tan	SOUND STATION (Nashville, TN) John Kelton	SOUNDTRACK (New York) Andy Wallace	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLES/(DAW'S)	SSL 9000 K	SSL 9000 J/Pro Tools	SSL 4056 G	SSL G Series	SSL G Series
RECORDER(S)	Studer A827	Pro Tools	Ampex ATR 100	Studer A820	Ampex ATR 100
MIX DOWN MEDIUM	EMTEC 900	Pro Tools	BASF 900	EMTEC SM900	Quantegy GP9
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Chris Athens	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	SONY	BMG	BMG	WEA	WEA

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**Studio
Monitor™**
By Christopher Walsh
cwalsh@billboard.com



back up slowly, getting everything stable. We were up and running Saturday. It could have been worse."

At Water Music in Hoboken, N.J., owner Rob Grenoble found a silver lining in the blackout: It provided him with an opportunity to finish some gardening.

"Obviously, when something is lost that was digital, it's lost forever," Grenoble says. "But the systems are amazingly resilient. Our servers, everything booted back up and we went back to work."

Electricity was restored at Sound on Sound at noon Aug. 15, Amlen recalls. "But without any subway, Metro North or Long Island Railroad service, employees couldn't get here. Friday was pay day—I couldn't come in and write paychecks, so everybody was a little unhappy."



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



WARNER STRATEGIC MARKETING ACT NENA PERFORMED AT THE COMET AWARDS DURING POPKOMM

Though Attendance Falls, Popkomm Looks To Future

Trade Fair Buzzes About Form It Will Take After Its Move To Berlin

BY OLAF FURNISS

COLOGNE, Germany—In a break with tradition, the 2003 edition of annual European trade fair Popkomm was a major part of the news, rather than being the venue for news.

With professional accreditations down 30% from 2002 to 10,247 and the number of exhibitors down 22% to 618, much of the industry talk at Popkomm centered on the future of the event and what form it will take when it moves to Berlin next year.

Viva Media CEO Dieter Gorny confirms that music and youth marketing group Viva has sold part of its 70% stake

in Popkomm parent company MusikKomm to events and conference organizer Berlin Messe. But Gorny refuses to elaborate on the deal, other than describing it as a "joint venture," which he says will result in Berlin Messe "carrying the financial risk" on the event in the future.

Gorny, a Popkomm co-founder, sold his controlling stake in MusikKomm to Viva Media earlier this year (*Billboard*, Aug. 2). The 30% stake in MusikKomm not owned by Viva has until now been held by Technomedia, a subsidiary of the Köln Sparkasse bank. But none of the parties involved had commented at press time on whether any of Technomedia's stake is included in
(Continued on page 50)

Aussie Authors, Labels Alarmed By FTA Plans

BY CHRISTIE ELIEZER

SYDNEY—Alarm bells are ringing in the Australian entertainment sector regarding the potential effects of a proposed Free Trade Agreement (FTA) with the U.S.

Talks on the agreement were initiated by the Australian government in 2002; they continued in Hawaii in July, and further negotiations will take place in the Australian capital, Canberra, during October. A provisional agreement is expected to be drawn up by December.

The FTA's aim is to encourage trade and improve market access between the two countries by reducing tariffs and other forms of government intervention. The music

sector here is concerned that measures put in place to develop and protect Australian culture—such as local content quotas on radio, TV, tax incentives, gov-

ernment funding and export development grants—could be scrapped because they are perceived as "barriers to trade."

Julie Owens, executive officer of trade body the Assn. of Independent Record Labels (AIR), says, "Any funding cutbacks, at a time when more independent bands [than ever before] are making their way internationally, would be disastrous."

Scot Morris, director of international relations at authors body the Australasian Per-
(Continued on page 51)



MORRIS: THREAT TO LOCAL PERFORMERS

Canadian Online Pact Is Close

BY LARRY LeBLANC

TORONTO—The publishing issues that have held back the development of a commercial online music business in Canada are nearly resolved.

During the past year, labels body the Canadian Recording Industry Assn. (CRIA) has been brokering an Online Licensing Agreement here for such competing U.S.-based digital-music services as Roxio's Napster (formerly Pressplay) and MusicNet, as well as Toronto-based Moontaxi Media.

"We are close to a deal," CRIA president Brian Robertson says.

CRIA has been the driving force in negotiating with the Canadian Music Reproduction Rights Agency (CMRRA), representing songwriters and publishers here (*Billboard*, Dec.

14, 2002). A deal would pave the way for the launch of commercial digital services in Canada; such other services as U.S.-based MusicMatch and Full Audio have also signaled their intention to open.

CMRRA president David Basskin says that closure on a deal is imminent. "It looks as if we have cleared the last of the issues," he says.

Informed sources say, however, that one issue that remains is the development of a compatible royalty structure under which labels will pay publishers for use of their works in these digital services. This likely will be resolved only after a working agreement is reached.

"While we don't have a launch time frame, because of these outstanding licensing issues, we expect
(Continued on page 50)



Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Each chart shows 'SINGLES', 'HOT MOVER SINGLES', and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK'.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Each chart shows 'SINGLES', 'HOT MOVER SINGLES', and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK'.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Billboard®

EUROCHART

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK		08/20/03
SINGLES			
1	5	NEVER LEAVE YOU - UH OOH, UH OOH!	LUMIDEE MCA
2	2	CHIHUAHUA	DJ BOBO RCA/HANSA/DJ BOBO/VOGUE
3	1	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
4	4	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
5	3	CRAZY IN LOVE	BEYONCE FEATURING JAY-Z COLUMBIA
6	6	GET BUSY	SEAN PAUL ATLANTIC
7	14	STUCK	STACIE ORRICO VIRGIN
8	15	BURGER DANCE	DJ OTZI UNIVERSAL
9	11	IN THE SHADOWS	THE RASMUS PLAYGROUND
10	7	SATISFACTION	BENNY BENASSI PRESENTS THE BIZ ULM
HOT MOVER SINGLES			
13	16	DJ DIAM'S VIRGIN/HOSTILE/VIRGIN	
14	NEW	SLEEPING WITH THE LIGHT ON	BUSTED UNIVERSAL
17	NEW	COMPLETE	JAIMESON J-DID/V2
18	NEW	MARIA (I LIKE IT LOUD)	SCOOTER VS. MARC ACARDIPANE EDEL
20	NEW	DID MY TIME	KORN IMMORTAL/EPIC
ALBUMS			
1	1	EVANESCENCE	FALLEN WIND-UP/EPIC
2	3	ROBBIE WILLIAMS	ESCAPOLOGY CHRYSALIS
3	2	BEYONCÉ	DANGEROUSLY IN LOVE COLUMBIA
4	4	EROS RAMAZZOTTI	9 ARIOLA
5	5	SEAN PAUL	DUTTY ROCK ATLANTIC
6	6	NORAH JONES	COME AWAY WITH ME BLUE NOTE
7	8	THE RASMUS	DEAD LETTERS PLAYGROUND
8	9	SHANIA TWAIN	UP! MERCURY
9		EVA CASSIDY	AMERICAN TUNE BLIX STREET/DARA
10	11	METALLICA	ST. ANGER VERTIGO/MERCURY

THE NETHERLANDS			
THIS WEEK	LAST WEEK		(MEGA CHARTS BV) 08/18/03
SINGLES			
1	3	NEVER LEAVE YOU - UH OOH, UH OOH!	LUMIDEE MCA
2	1	THIS LOVE IS REAL	JIM BMG
3	7	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ GLAM SLAM
4	2	SUMMER JAM 2003	UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
5	4	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
ALBUMS			
1	NEW	JIM	IMPRESSED BMG
2	1	ROBBIE WILLIAMS	ESCAPOLOGY CHRYSALIS
3	2	ANDRE HAZES	25 JAAR—HET ALLERBESTE VAN EMI
4	23	THE ROLLING STONES	FORTY LICKS VIRGIN
5	3	KANE	WHAT IF RCA

SWEDEN			
THIS WEEK	LAST WEEK		(GLF) 08/15/03
SINGLES			
1	1	HAR KOMMER ALLA KANSLORNA	PER GESSLE CAPITOL
2	2	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY WIND-UP
3	3	NAR VI TVA BLIR EN	MIG S&S
4	6	HUM HUM FRAN HUMLEGADEN	LARS WINNERBACK SONET
5	7	CRAZY IN LOVE	BEYONCE FEATURING JAY-Z COLUMBIA
ALBUMS			
1	1	PER GESSLE	MAZARIN CAPITOL
2	2	CAROLA	GULD PLATINA & PASSION—DET BASTA SONET
3	4	EVANESCENCE	FALLEN COLUMBIA
4	7	ANNA-LOTTA LARSSON	TIDLAST FRITUNA
5	3	VARIOUS ARTISTS	ORIENTAL SUMMER HITS WARNER BROS.

DENMARK			
THIS WEEK	LAST WEEK		(IFPI/NIELSEN MARKETING RESEARCH) 08/19/03
SINGLES			
1	2	FALLIN' HIGH	SAFRI DUO UNIVERSAL
2	1	HVER DAG	UFO YEPHA PLAYGROUND
3	4	BANJO THING	INFERNAL CAPITOL
4	5	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD POLYDOR
5	3	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY EPIC
ALBUMS			
1	1	BIG FAT SNAKE	ONE NIGHT OF SIN CMC
2	NEW	GUDRUN LANGE	QUIET STORM UNIVERSAL
3	2	ROBBIE WILLIAMS	ESCAPOLOGY CHRYSALIS
4	7	B-BOYS	VI GI R DEN OP UNIVERSAL
5	3	JULIE	HOME CAPITOL

NORWAY			
THIS WEEK	LAST WEEK		(VERDENS GANG NDRWAY) 08/18/03
SINGLES			
1	1	WILD AT HEART	DAVID PEDERSEN RCA
2	2	CHASING RAINBOWS	GAUTE RCA
3	3	SHE'S SO HIGH	KURT NILSEN BMG
4	4	GET BUSY	SEAN PAUL ATLANTIC
5	5	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY EPIC
ALBUMS			
1	1	SAYBIA	THE SECOND YOU SLEEP EMI
2	2	POSTGIROBYGGET	BEST AV ALT NORWAVE
3	NEW	UNNI WILHELMOSEN	HURRICANE'S EYE UNIVERSAL
4	4	LIZA NILSSON	SAMLADE SANGER 1992-2003 DIESEL
5	11	CAROLA	GULD PLATINA & PASSION—DET BASTA SONET

NEW ZEALAND			
THIS WEEK	LAST WEEK		(RECORD PUBLICATIONS LTD.) 08/18/03
SINGLES			
1	3	STAND UP	SCRIBE DIRTY
2	1	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE POLYDOR
3	4	IGNITION	R. KELLY ZOMBA
4	2	CRAZY IN LOVE	BEYONCE FEATURING JAY-Z COLUMBIA
5	NEW	MAREKO (HERE TO STAY)	MAREKO DAWNRAID
ALBUMS			
1	1	HAYLEY WESTENRA	PURE UNIVERSAL
2	2	BIC RUNGA	BEAUTIFUL COLLISION COLUMBIA
3	3	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	4	ELEMENO P	LOVE AND DISRESPECT UNIVERSAL
5	5	EVANESCENCE	FALLEN SONY

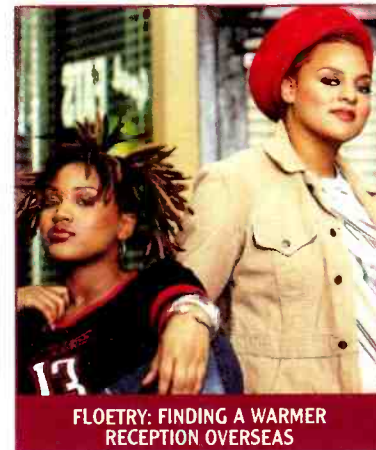
PORTUGAL			
THIS WEEK	LAST WEEK		(PORTUGAL/AFP) 08/19/03
SINGLES			
1	1	SING FOR THE MOMENT	EMINEM INTERSCOPE
2	5	LOSE YOURSELF	EMINEM INTERSCOPE
3	3	EVERYTHING INVADED	MOONSPELL CENTURY MEDIA
4	6	UM POUCO MAIS DE AZUL	MEDERADOS DE PARANHOES EMI
5	NEW	LOSER	3 DOORS DOWN REPUBLIC
ALBUMS			
1	1	TRIBALISTAS	TRIBALISTAS VIRGIN
2	2	EVANESCENCE	FALLEN WIND-UP
3	3	SANTOS & PECADORES	OS PRIMEIROS 50 ANOS RCA
4	8	JOANA	MAR CONFIDENTE ARISTA
5		CABEUAS NO AR	CABEUAS NO AR CAPITOL

ARGENTINA			
THIS WEEK	LAST WEEK		(CAPIF) 07/22/03
ALBUMS			
1	1	BANDANA	VIVIR INTENTANDO BMG
2	2	ALEX UBAGO	QUE PIDES TU? WARNER BROS.
3	NEW	PINON FIJO	LOS CHICOS TAMBIEN CENTRALIZA/BMG
4	5	MANÁ	REVOLUCION DE AMOR WEA LATINA
5	10	RICARDO ARJONA	SANTO PECADO COLUMBIA
6	NEW	NORAH JONES	COME AWAY WITH ME BLUE NOTE
7	NEW	MADONNA	AMERICAN LIFE MAVERICK/WARNER BROS.
8	14	ERREWAY	TIEMPO SONY
9	6	PINON FIJO	POR LOS CHICOS... VIVO CENTRALIZA/BMG
10	NEW	VARIOUS ARTISTS	ESCALERA A LA FAMA BMG/EMI/SONY MUSIC

Floetry In Motion In U.S., Not U.K.

There's been much comment in recent years about the difficulty U.K. acts have experienced in selling records in the U.S. But south London-born neo-soul duo Floetry have a different problem. Despite

Anderson, contemporary Christian music stars **Matt Redman** and **Delirious' Martin Smith**, and **Paul Carrack**, who sings on the LCGC cover of **Mike + the Mechanics' "The Living Years."** "This is a very special occasion for us," LCGC leader Rev. **Basil Mead** said before the choir departed for a tour of West Africa this month. **KWAKU**



FLOETRY: FINDING A WARMER RECEPTION OVERSEAS

COMMAND PERFORMANCE: "It was something of a shock when out of the blue we got an invitation to perform for **Michael Jackson**," says Universal Denmark managing director **Jens-Otto Paludan** about his star **Jay Kid's** dream come true. Jackson invited the 13-year-old Dane to perform at an Aug. 30 bash at the Orpheum Theater to celebrate the King of Pop's 45th birthday. The Kid's "Bringing Back the Magic," a set of Jackson covers, recently went gold at home (25,000 copies) and has been a top 10 fixture since its mid-June release (*Global Pulse*, *Billboard*, July 19). "Ever since I first heard Michael Jackson's music, my greatest wish has been to meet him. Now, I'm going to perform for him," the Kid enthuses.

CHARLES FERRO

its U.S. achievements with "Floetic" (DreamWorks), it remains virtually unknown at home.

The album has sold 578,000 copies in the U.S., according to Nielsen SoundScan. Last month, it was shortlisted for the Panasonic Mercury Music Prize, whose judging panel commended the act as "crackling with confidence." But

"Floetic" has not charted in the U.K., nor does Polydor, which markets DreamWorks in the U.K., have any special plans for its promotion.

Singer **Marsha Ambrosius** and MC **Natalie Stewart** studied at the Brit Performing Arts School before relocating to Philadelphia. "They completely embraced us," Stewart says. "We went on a two-week holiday, with no plans other than to do a couple of shows, but everything just snowballed." **Michael Jackson** recorded Stewart's song "Butterflies" for his "Invincible" album, and "Floetic" was nominated for three Grammy Awards. The Mercury Prize winner will be announced Sept. 9 in London.

PAUL SEXTON

HAPPY BIRTHDAY: Fresh from an appearance on **Elbow's** new album (*Global Pulse*, *Billboard*, Aug. 16), the **London Community Gospel Choir** (LCGC) released the commemorative "21st Anniversary Concert Live at Abbey Road" CD/DVD Aug. 11 on Kingsway. Recorded before a selected audience in the London studio made famous by **the Beatles**, guests included R&B vocalist **Carleen**

HELSINKI VICE: The **Don Johnson Big Band** is this summer's musical phenomenon in Finland. Released May 9, its sophomore set, "Breaking Daylight," has kept its momentum through the summer and is now approaching platinum (30,000 units). The album debuted at No. 1 and after 11 weeks is still at No. 3, while single "One MC, One Delay" has risen back to No. 4 after 14 weeks on the charts. The band plays an original mix of jazzy hip-hop with English-language rapping. "What has amazed me is that our music appeals both to my Mum and to a 12-year-old hip-hopper," the band's MC **Tommy Lindgren** says. The band self-released its debut, "Support de Microphones," which sold 10,000 copies. Universal Music Finland signed the band in March, and "Breaking Daylight" was released on the group's own Beat Back label. **JONATHAN MANDER**

Global Pulse™
 Nigel Williamson, Editor
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COMMON CURRENCY

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

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BEYONCÉ Dangerously in Love (S)	5		8	4		5				
EVANESCENCE Fallen (S)	4	6			3	1	10	6	4	
NORAH JONES Come Away With Me (E)	9				1	6		3		9
SEAN PAUL Dutty Rock (W)			4			4			8	
EROS RAMAZZOTTI 9 (B)				10	5				1	10

Japanese Retail Expands In Shrinking Market

BY PETER SERAFIN

TOKYO—Despite recent figures from Japanese labels showing that the decline of the music market here is continuing, some of the biggest retail players in the country are preparing for expansion.

According to the Recording Industry Assn. of Japan, production of prerecorded audio software by its member companies in the first six months of 2003 was down 13% on the same period in 2002 (*Billboard*, Aug. 9). However, several music merchants, including both HMV and Tower Japan, plan to increase the scale of their operations soon.

HMV is the country's only remaining overseas-owned retailer active in Japan. It currently has 39 stores nationwide and will "pursue fairly aggressive growth in the near

term," according to HMV Asia Pacific president Paul Dezelsky. "We're opening eight stores this [calendar] year," Dezelsky says, "and more next year."

With land prices in Japan continuing to fall, commercial/retail construction is up, and HMV wants to take advantage of that situation. Dezelsky notes the increasing number of U.S.-style shopping malls being built throughout Japan, which he sees as ideal locations for new HMV stores.

Tower Records Japan is also bullish on its future prospects. The company currently operates 58 stores, and another is set to open Sept. 6. "We plan to have a total of 77 stores by the end of April 2006," says Tatsuro Yagawa, head of Tower's business development group. Tower Japan was bought

from its U.S. parent in a management buyout in October 2002, and it is now a wholly Japanese-owned company (*Billboard* Bulletin, Oct. 14, 2002).

Virgin Megastores Japan (VMJ), which declines to comment on its own plans, is also wholly Japanese-owned. It had been a 50/50 joint venture between department store chain Marui and Virgin Entertainment Group (VEG) until April 24, when Marui bought out VEG. VMJ currently operates 29 outlets in Japan.

Japan's largest retailer of music is Culture Convenience Club (CCC), which claims a 12.7% market share. (Accurate market shares are not available for many of the country's other music retailers.) CCC has 1,140 outlets nationwide, 813 of which sell music software.



DEZELSKY: HMV IS PURSUING GROWTH

By the end of March 2004, the company says it will have 1,179 stores, most of which will carry music software.

The 240-outlet Shinseido—which industry estimates credit as

the country's No. 2 retailer—has 240 outlets. A spokesperson for the chain says, "We will be expanding, but we're still determining to what degree."

Other retailers paint a less rosy picture. A spokesman for the Sumiya music retail chain, which has a total of 80 stores, primarily in the east of Japan, says: "Business is tough right now, [and] we are restructuring our company. We have no intention of opening any new stores before the end of 2004."

Even the companies forecasting growth, however, are toughing it out in the current environment. Dezelsky cites a lack of strong domestic releases as the main reason for recent sluggish sales. "It hasn't been great for the last two to four months," he says. "There is just no great product out there."

Popkomm Changes

Continued from page 47

the deal with Berlin Messe.

Discussion about the future of Popkomm in Germany's capital occupied many delegates from the local industry and abroad at this year's event. Non-German exhibitors accounted for some 60% of exhibitors this year, with 369 stands.

One issue concerning many delegates was the fear that Popkomm's live music program, which enables acts to showcase in the relatively compact center of Cologne in front of the public and industry representa-

tives, could be under threat in the urban sprawl of Berlin.

Some German industry figures, such as Universal Germany chairman/CEO Tim Renner, have publicly suggested that moving the show to October would provide a useful opportunity for labels to push major last-quarter releases. But that suggestion has not met with universal approval.

Paulina Ahokas is director of Music Export Finland, which this year doubled the number of companies it brought to the event to 16. She notes that the prospect of Popkomm being moved to a later time of year, partly to attract southern Europeans who traditionally holiday in mid-August, does not make sense. "October is [also] full of industry events and is a really busy month for any label," she adds.

Philipp Jung, A&R consultant to V2 Germany and former A&R director of

Jive Zomba Germany, is also critical. "It is a totally ridiculous idea; you end up with the problem of 50 acts with the same release dates," he says. "A trade fair should not be determined by release schedules."

Gorny insists that the switch to



AHOKAS: DISLIKES MOVE TO OCTOBER

Berlin was not motivated by any pressure from Berlin-based majors Sony and Universal. "For me," he says, "the indicator that a move would be popular was when the non-Berlin-based majors agreed to it, on the grounds that Popkomm is so muddled up at the moment that switching to Berlin would provide a chance for a fresh start."

But while the majors may be presenting a united front, such large independents as Four Music are not convinced a switch to the capital is necessary. The label, which is home to such domestic artists as soul singer Joy Delaney, reggae star Gentleman and rapper Afrob, moved from Stuttgart to the capital last year. But its managing director, Fitz Baum, does not believe that a Berlin location is essential for Popkomm.

"It doesn't really matter [in which]

city you host it," he says, although he is hopeful that Berlin's size could make it easier to find locations for label events.

Baum adds that this year's event proved highly successful for his own company in terms of meetings with international partners, including potential investors. "With 30% fewer people, there was more time to discuss business," he says. "In future, Popkomm should not be about size; it should be about quality."

Gorny plans to announce details of when and where in Berlin the event will be held during the next few weeks, as well as which members of the current team will be moving to the capital. "When it comes to appointments, we need to build a team that includes both the Berlin Messe and Popkomm staff," he says. "The team will definitely need to have experience, and that know-how is in Cologne."

Canadian Agreement

Continued from page 47

to roll out in Canada in the near future," confirms Ann Garrett, spokeswoman for MusicNet in Los Angeles. "Canada is an important market."

Bob Ohlweiler, senior VP of business development at San Diego-based MusicMatch, says: "The Canadian market is fantastic, so we're hoping this licensing gets resolved. We've got [à la carte download licensing] deals with Universal, EMI and BMG in the U.S., and we're negotiating with Warner and Sony. Some of these deals are North American. Companies have said when the publishing is worked out in Canada, we're OK to go there."

Roxio, which is retooling Pressplay as an à la carte and subscription service before relaunching it as Napster by December, also plans to tap the Canadian market.

"It is our priority to make Canada the next market we bring our services to after we launch Napster 2.0 in the U.S.," says Napster's Los Angeles-based VP of corporate communications and public affairs, Seth Oster.

On the labels front, negotiations between several of the digital-music services with the affiliates of multinationals—in Canada as well in the U.S., because of existing North American agreements (and, in some cases, with Canadian independent labels)—has centered on the brokering of licensing deals.

Three-year-old Toronto-based Moontaxi Media, which operates music streaming site moontaxi.com and the jazz and classical streaming service mymoontaxi.com, was the first

to announce its digital rollout in Canada, with à la carte download service Puretracks (*Billboard* Bulletin, Aug. 12). It is slated to launch this fall, once the deal is struck with the CMRRA.

Moontaxi Media has also announced it has the backing of the five major Canadian affiliates—Universal, EMI, Sony, BMG and Warner—to provide content to Puretracks. A number of leading Canadian independent labels had previously been confirmed for the service, including Aquarius Records, Tacca Musique and Justin Time in Montreal; MapleMusic Recordings, Anthem and True North in Toronto; and Vancouver-based Nettwerk Productions.

Puretracks will offer access in a Windows Media format to single tracks and full albums from \$0.99 Canadian (\$0.71) per track. More than 250,000 tracks—including

30,000-50,000 domestic tracks—will be offered initially.

"There will probably be different pricing," Moontaxi Media co-founder Derek van der Plaats says. "It'd be nice if all tracks had the same rights. The 99-cents model is a start; we will see some higher pricing."

According to van der Plaats, among those holding an undisclosed equity stake in Puretracks are Canadian media giants Key Publishing and Standard Broadcasting in Toronto, as well as Universal Music Canada and EMI Music Canada. According to sources—though as yet this is unconfirmed—Sony Music Canada will also soon take an equity stake.

"I love the fact that Puretracks is Canadian-owned," says Denise Donlon, president of Sony Music Canada. "The model they have chosen to pursue is very strong."

"Puretracks is a progressive Canadian-owned company which fully

understands Canadian content, including French-language issues," says Randy Lennox, president/CEO of Universal Music Canada.

Puretracks' label strategy has helped quell the concerns of many Canadian independent label executives who had worried that multinationals were attempting to corner the Internet market on selling music to consumers.

"I'm comfortable with Puretracks," says Ric Arboit, president of Nettwerk Productions in Vancouver. "They gave a presentation and showed an interface that looks like Apple's iTunes Music Store."

Moontaxi Media is now seeking to develop partnerships with radio networks, online retailers and Internet service providers for the provision of the Puretracks service at partner sites. "We haven't signed formal contracts, but we are very close," van der Plaats says.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

German Federal Employment and Economics minister Wolfgang Clement said Aug. 15 that Germany's government would back the creation of an export office to help promote domestic music abroad. Representatives from the German industry have been negotiating with the government in Berlin for more than a year on setting up an export office similar to those already established by France. In a keynote speech at the Popkomm trade fair in Cologne, Clement confirmed that the government coffers had the funds and resources available for such an operation. "Let's finally set up an export office; we'll help resolve the foreseeable financial problems and concerns," he said. Clement emphasized, however, that the government in Berlin "can't bear all the costs," and the industry would need to put forward convincing arguments for funding. Gerd Gebhardt, chairman of German labels body BPW, says Clement has made "a very important statement. It is a clear statement that the government is behind [the idea] and willing to finance it and that it is necessary. We now have to give them the necessary argument."

LARS BRANDLE



WRIGHT

The Austrian Entertainment Retailers Assn. has joined Brussels-headquartered trade group the Global Entertainment Retail Assn. Europe (GERA-Europe). The Vienna-based Austrian body is headed by president Gerda Korp and represents some 150 entertainment merchants. It operates as a division of the Austrian Chamber of Commerce. Korp says that membership of GERA-Europe will enable the body to "liaise Austrian issues with the European point of view." London-based GERA-Europe president Simon Wright adds that bringing the Austrian group into the larger association will help GERA-Europe "ensure that European entertainment retailers speak with one voice when it comes to representing and defending their interests vis-à-vis music industry organizations and the European institutions." In addition to Austria, GERA-Europe members include the national entertainment retail associations of Belgium, France, Germany, Italy, the Netherlands and the U.K.

TOM FERGUSON

The annual Urban Music Seminar (UMS) 2003 will take place Sept. 20-21 at London's Royal Festival Hall. UMS formed in 1998 as a nonprofit organization with a mixture of public- and private-sector funding to inform and educate young people about working in the music industry. Artists, producers and music industry executives take part in a series of interactive guest panels during the event. In addition to its seminars, master-class workshops and unsigned act showcases, attendees at this year's free event will get private, one-on-one advice from industry accountants and lawyers.

KWAKU

London-based mobile music firm Shazam Entertainment has struck deals with telecommunications companies, paving the way to roll out its music-recognition service in three further European countries. The firm has signed agreements with Zed Sonera in Italy, TeliaSonera in Finland and Mobilkom Austria in Austria. Each is offering customers a rebranded version of the existing Shazam service. Shazam claims its services are now available to more than 50 million mobile-phone users across Europe, and it has a music database containing more than 1.7 million tracks. Shazam, which launched in the U.K. in 2002, also opened for business in Germany this spring. More recently, it obtained a license to operate in China (*Billboard Bulletin*, June 18).

LARS BRANDLE

HMV Europe will rack up a total of 1 million square feet of trading space in the U.K. and Ireland for the first time in its history when the music merchant opens its new outlet Sept. 4 in Birmingham, England. The new 8,000-square-foot site will be the retailer's 164th store in the U.K. and Ireland; it is located in the redeveloped Bullring shopping center. The London-headquartered HMV Europe plans to open at least 20 more stores during its current financial year, which ends April 2004.

TOM FERGUSON

Chris Sy has been named managing director of EMI Music Philippines, effective Oct 1. He replaces JV Colayco and will report directly to Norman Cheng, chairman/CEO of EMI Music Southeast Asia. Sy is currently GM of United International Pictures in the Philippines. "These are challenging times for the entire recording industry," Cheng says. "With Chris' experience in the Philippines and with EMI about to introduce new business plans, I know we have the right individual to help us reach [our] objectives."

PETER SERAFIN

BAM Picks Up MNW Roster In Scandinavia

BY JEFFREY DE HART

STOCKHOLM—Bonnier Amigo Music Group (BAM) is taking over Scandinavian distribution for the roster of troubled Swedish independent label group Music Network Records (MNW).

Stockholm-based MNW Records Group is dramatically downsizing its operations and ending its involvement in Scandinavian distribution (*Billboard Bulletin*, Aug. 8). MNW has been struggling to maintain its operations as a label and distributor in recent years. During 2001/2002, it downsized its staff, reduced the number of labels it represented, closed regional offices and ceased involvement in a number of joint ventures (*Billboard*, May 18, 2002).

An agreement was signed Aug. 11 with Stockholm-based BAM to distribute MNW's past, present and future catalog in Scandinavia. Acts involved include Bosson, Papa Dee, Kamera, Eldkvarn, Thåström, Doktor Kosmos, Miss Universum, Staffan Hellstrand, Fläskkvartetten and Isolation Years.

"It's a very important step for our company," BAM managing director Ludvig Werner says. "The MNW catalog is roughly 1,000 titles, and it's [part of] Swedish music history. They have a lot of new and interesting stuff, as well. It's perfect timing for Bonnier Amigo, because we add a lot [of] rock and high-end availability to our music group and [will] become stronger as the biggest independent company in Sweden."

Although remaining tight-lipped about its own future plans, MNW has confirmed that during the next 12 months it will reduce its staff from 53 to six people, as it ends its distribution role in Scandinavia and concentrates on A&R-related label activities.

All the personnel who are laid off will leave within the next 12 months, depending on the outcome of negotiations with labor unions as required under Swedish law. MNW's offices in Denmark, Finland and Norway are to be shuttered during that period; the company will remain

headquartered in Stockholm.

The responsibilities of the six staffers who will remain are expected to be in A&R (three), promotion (two) and finance (one).

The company declines to make any formal comment about its plans or restructuring, other than confirming that it will stop trading as a public company on the Stockholm stock exchange. An informed source says a decision has been made by the MNW board to buy back all stock in the company from shareholders in order to take the company private.

Founded in 1969, MNW had been reporting losses during the past three years, and the recent decline in music sales in Sweden added to its problems. According to local International Federation of the Phonographic Industry affiliate GLF (*Billboard*, March 15), annual shipments in Sweden fell 5.7% in value from 2001 to 1.6 billion kronor (\$189 million) in 2002.

The future in Scandinavia of several MNW-distributed labels—including U.K. indie Domino and Germany's Nuclear Blast—is undecided, although Werner says: "We are in contact with some of them, and they are interesting [to us]."

Gothenburg-based Border Music Distribution has already struck distribution deals with Stockholm label Silence Records, which MNW had handled for 33 years, and Australian indie Hot Records. The latter had been overseen in Scandinavia by MNW label manager Liza Berthelsen.

Berthelsen left MNW Aug. 6 and was immediately named label/promotion manager at Border Music. She is currently operating from a temporary office in Stockholm. The company plans to open a permanent office in the city that Berthelsen would share with another Border employee, representing Silence.

"We are negotiating with a number of interesting labels," Berthelsen says. "My ambition is to bring with me the quality labels I represented—and possibly a couple of others from MNW—plus a few more labels I'm interested in."



BERTHELSEN: MNW VET NOW AT BORDER MUSIC

Aussie Authors

Continued from page 47

forming Right Assn. (APRA), says the association is worried that scrapping quotas in the film and TV sectors would lead to studios and TV networks preferring the cheaper option of importing U.S.-made product over spending more money to create local product. "That would mean less work for our 33,000 [composer and songwriter] members," Morris says.

Melbourne-based artist manager Nathan Brenner, managing director of Ideal Management, argues that the end of government assistance for domestic talent would mean "there will be one less reason for multinational record companies to sign local acts."

Australia's trade minister, Mark Vaile, has insisted publicly that quotas will stay. But Richard Letts, chairman

of the Music Council of Australia (MCA), is not wholly convinced. "The Americans have in the past been hostile to local quotas," he says. "They consider them unfair trading."

Letts says he worries that even if the quota system remains, U.S. negotiators could still insist on a "standstill" clause in the FTA. That would mean all existing arrangements are maintained but no new measures can be introduced. The music industry's position is that quotas have to remain flexible, to be changed if—for example—ownership of radio stations becomes consolidated or if stations switch from analog to digital services.

The agreement would also guarantee free trade in e-commerce. However, Morris explains, "We have [as yet] no provisions [in law] relating to digital delivery of copyright material, and the government may not be able to intervene in the future to ensure there is [an equal] place for Australian product to be consumed that way."

Informed sources suggest that the U.S. negotiators are pushing for Australian laws governing the liability of

Internet service providers to follow those that apply in America.

Unlike in the U.S., Australian ISPs can avoid liability if copyright infringement occurs on their systems. Peter Coroneos, CEO of Manuka, South Canberra-based trade body the Internet Industry Assn. (IIA), says, "It is not important for Australia to adopt U.S.-style legislation which contemplates litigation from the start." Members of the IIA include telecommunications companies, content creators and publishers, Web developers, e-commerce traders and ISPs.

APRA and the MCA have already communicated their concerns in meetings with the Australian government's Department of Trade, but Letts admits that he is still nervous about the changes the FTA could bring about.

"The trading partners are so unequal" in size, he says. "In the cultural area, we have nothing to gain and everything to lose. It is important that our government doesn't commit itself to something where it will find itself hamstrung from helping out the music industry further down the track."

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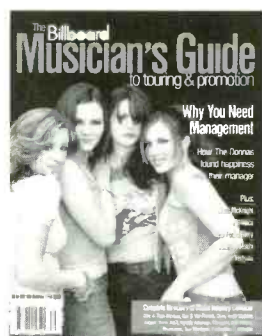
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TV Musical Revival

Continued from page 9

the key business players at the center of Hollywood's renewed love affair with musicals.

The duo's Burbank, Calif.-based company, Storyline Entertainment, is currently developing several musicals for the big and small screens, including most of ABC's musicals.

Storyline is also developing TV-musical versions of "Fiddler on the Roof," "The Wiz" and "Mame," as well as a music-based TV drama for Fox called "The Rise," about a group of aspiring singers and dancers.

Zadan and Meron were behind the 1993 hit CBS-TV musical "Gypsy," starring Bette Midler.

"When we started with 'Gypsy,' people laughed at us because they thought musicals hadn't worked for a long time on TV," Zadan says. "But then 'Gypsy' was a ratings success."

The ABC network, owned by the Walt Disney Co., has paved the way for the comeback of TV musicals. The network has presented updated remakes of "South Pacific" in 2001 and "The Music Man" this year.

The network's musical repertoire also includes "Geppetto" in 2000, "Annie" in 1999 and "Cinderella," the 1997 musical starring Whitney Houston and Brandy.

"Other networks have tried to develop these projects over the years, but most don't have the financial structure in place like we do," notes Quinn Taylor, ABC senior VP of movies and miniseries. "We have all the other arms of Disney for resources, and the Disney brand name is a huge asset."

"'Chicago' [the movie] has changed the one-upmanship of musicals," Taylor continues. "But oddly enough, I think 'Chicago' may have benefited from these prior [TV movies]. I think we helped each other."

OLD AND THE NEW

When it comes to the business of making TV musicals, the general rule seems to be to stick to a familiar story but put a fresh twist on it so that it appeals to the target audience.

"It's probably three times harder to do a musical than other movies," Zadan says. "If a musical is good, it looks effortless, but what you have to go through to make them is extraordinary."

For starters, TV musicals cost more than the average made-for-TV movie. Current industry estimates put the average production costs of TV musicals at \$4 million to \$8 million.

By contrast, TV-movie dramas and comedies have an average production cost of \$3 million.

Most made-for-TV musicals also are adapted from previously known work, such as books, or musicals from film or theater. But the challenge in presenting a successful adapted musical is bringing something so new to the production that it will be perceived as more than a mere reread of the original.

"With 'Cinderella,' a lot of people

thought multicultural casting wouldn't work, but we proved them wrong," Zadan says.

ABC's Taylor says, "We're selling the cast name, but we're primarily selling the title of the musical. We learned a lesson from doing an original musical, 'Geppetto,' which wasn't as highly rated as 'Annie' or 'Cinderella.' These musicals are expensive to make, so we can't really run the risk of telling the audience a new story."

Maggie Malina, MTV senior VP of original movies for TV, says, "Pick the right classic, make sure you have a great script and make it relatable to your audience."

BROADCAST VERSUS CABLE

Classics aside, broadcast and cable networks often take widely different approaches to producing musicals, which are shaped as much by budget and timing as they are by artistic content.

For broadcast network ABC, airing programs during a "family hour" prime-time slot means that the network's musicals must appeal to that audience.

Taylor explains: "'Chicago' was a fantastic movie, but you didn't necessarily connect and sympathize with the characters in the way you have to do in television."

Although broadcast networks generally have larger budgets for musicals than their cable-TV counterparts, the cable networks tend to be more creative, according to Zadan.

On the cable-TV front, MTV is leading the charge. Disney Channel has also weighed in with TV musicals, most recently with "The Cheetah Girls," starring Raven and members of 3LW.

In 2001, MTV presented its first official TV musical, "MTV's Hip Hopera: Carmen," starring Beyoncé Knowles in her first major acting role. Before that, the network had taken a step in the TV-musical direction with the



ZADAN, LEFT, AND MERON: LEADING HOLLYWOOD BACK TO THE MUSICAL.

of "Wuthering Heights" was conceived by songwriter/producer Jim Steinman, who is best-known for his collaborations with Meat Loaf. Steinman served as the movie's executive producer, and he wrote original songs for "Wuthering Heights."

Songs in "Wuthering Heights" include "If It Ain't Broke, Break It," "More," "I Will Crumble," "Shine" and "The Future Ain't What It Used to Be." The soundtrack, which MTV says will be an EP of about five songs, will be sold on mtv.com.

Steinman says he had a clear vision of how he wanted to do a musical version of the Emily Bronte classic: "It had to be set in Northern California, with teenagers and rock'n'roll."

Steinman gives credit to MTV's Malina, MTV/VH1 president of entertainment Brian Graden and MTV executive VP of series and movie development Lois Clark Curren for being among the key executives who championed the project.

"Wuthering Heights" sat in development at MTV for about two years



SCENE FROM 'THE MUSIC MAN' STARRING MATTHEW BRODERICK, CENTER

2000 movie "2gether," a satire on the boy-band craze.

MTV's musical movies in development include "Gloss," an original musical about a teenage girl who transforms from a misfit to a member of high society.

Also in development are "Phantom," a modern take on "Phantom of the Opera" (with the MTV version taking place in a performing-arts high school), and "MTV's Hip Hopera: Faust," which will be a hip-hop version of the "Faust" story.

MTV's modern musical adaptation

until earlier this year when it went into production. Filming of "Wuthering Heights" began in May and finished in about three weeks, while Steinman says he had about a month to write original songs for the musical.

Steinman believes the fast turnaround time had a lot to do with "Wuthering Heights" being on a cable network like MTV.

"It's hard for TV movies at MTV to get greenlit because they can be very expensive," Steinman elaborates. "MTV is very profit-minded and isn't known for spending a lot of money on pro-

ductions compared to other networks. If it was on another network, it probably would've taken longer to film, but they move quickly at MTV."

MTV's Malina explains, "We have a short turnaround time because we have to keep up with our audience's tastes."

THE CASTING DILEMMA

For those responsible for casting musicals, the question always arises: Should the stars of the musicals be actors who can sing or singers who can act?

Mike Vogel, who stars as Heathcliff in MTV's "Wuthering Heights," was originally considered for a supporting role, but he impressed the filmmakers so much with his acting and musical talent that he was ultimately cast in the lead male role.

"I'm a sucker for love stories," Vogel says regarding why he wanted the lead role in the "Wuthering Heights" musical. "And people always laugh when I say this, but my favorite movie of all time is 'My Fair Lady.'"

In "Wuthering Heights," Vogel and co-star Erika Christensen do their own singing. Vogel's character also becomes a rock star in the film, which required him to do live concert performances and record songs for the "Wuthering Heights" soundtrack.

Vogel says that to prepare for the role, he went to rock clubs, watched DVDs from acts like Nine Inch Nails and Jeff Buckley and got advice from the members of MxPx, who have a cameo in the movie.

"My voice grew from the time we did rehearsals to filming and recording," Vogel continues. "I attribute that to becoming comfortable in the surroundings. I pretty much winged a lot of it; that's the beauty of acting."

Steinman adds, "Mike Vogel isn't a singer by profession, but he took the highest leap out of the entire cast. He was really brave. Erika Christensen sounds like Norah Jones but stronger."

MTV's Malina says that with the exception of MTV's Hip Hopera series, the network prefers that its musicals' lead roles go to actors who can sing: "With Hip Hopera, it has to star established music artists who can act. We like discovering new talent, too."

For TV musicals, Zadan says that he and Meron usually like to cast people who have a strong background in theater, while established stars from TV and film tend to get the lead roles.

Matthew Broderick headlined ABC's "The Music Man," while Glenn Close starred in the network's "South Pacific."

Cher has committed to star in the TV musical "Mame," according to Zadan. Carol Burnett and Tony Award-winning "Hairspray" star Marissa Jaret Winokur will headline "Once Upon a Mattress."

For "1776," Zadan says, "we have the biggest movie-star cast we've ever put together for a TV musical." Zadan says he could not reveal any names yet but promises that "the marquee will be eye-popping."

The booming interest in TV musicals can be sustained, Zadan concludes, "as long as we do them well, take chances and bring new ideas to the genre."

AUGUST 30, 2003 Billboard VIDEO MONITOR

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 "New Ons" are those clips with six or more plays for the first time in the chart week.

For week ending
AUGUST 17, 2003

 1234 W. Street, NE, Washington, D.C. 20018	 330 Commerce Street, Nashville, TN 37201	 1515 Broadway, New York, NY 10036	 1515 Broadway, New York, NY 10036
<p>50 CENT, P.I.M.P. CHINGY, RIGHT THURR PHARRELL, FRONTIN' NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER FABOLOUS, INTO YOU LIL JON & THE EAST SIDE BOYZ, GET LOW B2K, WHAT A GIRL WANTS YOUNG LOU, DANIN MARY J. BLIGE, LOVE AT 1ST SIGHT BOW WOW, LET'S GET DOWN YOUNG GUNZ, CAN'T STOP, WON'T STOP ASHANTI, ROCK WIT U LUTHER VANDROSS, DANCE WITH MY FATHER LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) BEYONCE KNOWLES, CRAZY IN LOVE ISLEY BROTHERS, BUSTO NAPPY ROOTS, ROUN THE GLOBE TYRESE, SIGNS OF LOVE (MANKIN) BEYONCE, MISSY ELLIOT, MC LYTE & FREE, FIGHTING TEMPTATION GINUWINE, IN THOSE JEANS LOON, HOW YOU WANT THAT SEAN PAUL, LIKE GLUE MYA, MY LOVE IS LIKE... WO JAY-Z, LA, LA, LA (EXCUSE ME AGAIN) BRIAN MCKNIGHT, ALL NIGHT LONG JAVIER, CRAZY DAVID BANNER, LIKE A PIMP ELEPHANT MAN, PON DE RIVER ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM J.S. ICE, CREAM MONICA, SO GONE NICK CANNON, FEELIN' FREAKY T.I., 24'S RUBEN STUDDARD, FLYING WITHOUT WINGS 112, NA, NA, NA, NA ZANE, TONITE, I'M YOURS LATIF, I DON'T WANNA HURT YOU JUELZ SANTANA, DIFSET (SANTANA S' TOWN) MARQUE'S HUSTON, CLUBBIN' MACK 10, LIGHTS OUT</p> <p>NEW ONS LUTHER VANDROSS, DANCE WITH MY FATHER BEYONCE, MISSY ELLIOT, MC LYTE & FREE, FIGHTING TEMPTATION ELEPHANT MAN, PON DE RIVER, PON DE BANK ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM ZANE, TONITE, I'M YOURS</p>	<p>KEITH URBAN, WHO WOULDN'T WANNA BE ME TIM MCGRAW, REAL GOOD MAN/THE RIDE ALAN JACKSON & JIMMY BURETT, IT'S FIVE O'CLOCK SOMEWHERE SHANIA TWAIN, FOREVER AND FOR ALWAYS KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS BRAD PAISLEY, CELEBRITY BROOKS & DUNN, RED DIRT ROAD DIERKS BENTLEY, WHAT WAS I THINKIN' GARY ALLAN, TOUGH LITTLE BOYS EAGLES, HOLE IN THE WORLD MONTGOMERY GENTRY, HELL YEAH RASCAL FLATTS, I MELT PAT GREEN, WAVE ON WAVE BRIAN MCCOMAS, 99.9% SURE JESSICA ANDREWS, GOOD TIME OIKIE CHICKS, LONG TIME GONE TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) JOHN MELLENCAMP, TEARDROPS WILL FALL LONESTAR, MY FRONT PORCH LOOKING IN PATTY LOVELESS, LOVIN' ALL NIGHT GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE WHELIE NELSON & NORA JONES, WURLITZER PRIZE LIVE BILLY CURRINGTON, WALK A LITTLE STRAIGHTER FAITH HILL, WHEN THE LIGHTS GO DOWN JAVIER, CRAZY KENNY CHESNEY, BIG STAR TRACE ADKINS, THEN THEY DO DWIGHT YOAKAM, THE BACK OF YOUR HAND TOBY KEITH, BEER FOR MY HORSES JIMMY WAYNE, STAY GONE JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS TIM MCGRAW, SHE'S MY KIND OF RAIN MARTY STUART, IF THERE AIN'T THERE OUGHTA BE RASCAL FLATTS, THESE DAYS KEITH URBAN, SOMEBODY LIKE YOU TERRI CLARK, I JUST WANNA BE MAD MONTGOMERY GENTRY, SPEED ALISON KRUE, BEING UNDER DARRYL WORLEY, TENNESSEE RIVER RUN</p> <p>NEW ONS DARRYL WORLEY, TENNESSEE RIVER RUN</p>	<p>50 CENT, P.I.M.P. CHRISTINA AGUILERA, CAN'T HOLD US DOWN GODD CHARLOTTE, GIRLS & BOYS CHINGY, RIGHT THURR LIL JON & THE EAST SIDE BOYZ, GET LOW SEAN PAUL, LIKE GLUE LINKIN PARK, FAINT JENNIFER LOPEZ, BABY I LOVE U FABOLOUS, INTO YOU NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER MYA, MY LOVE IS LIKE... WO HILARY DUFF, SO YESTERDAY PHARRELL, FRONTIN' JUSTIN TIMBERLAKE, SENDRITA FOUNTAINS OF WAYNE, STACY'S MOM DREAM, CRAZY DASHBOARD CONFSSIONNA, HANDS DOWN MARY J. BLIGE, LOVE AT 1ST SIGHT BEYONCE KNOWLES, CRAZY IN LOVE BLACK EYED PEAS, WHERE IS THE LOVE GINUWINE, IN THOSE JEANS SUGAR RAY, MR. BARTENDER (IT'S SO EASY) LIVE, HEAVEN SANTANA, THE GAME OF LOVE MACY GRAY, SHE AIN'T RIGHT FOR YOU MARIAH CAREY, BRINGIN ON THE HEARTBREAK LISA MARIE PRESLEY, SINKING IN SANTANA, WHY DON'T YOU & I ROONEY, BLUE SIDE 3 DOORS DOWN, WHEN I'M GONE GOLDPLAY, CLOCKS NO DOUBT, UNDERNEATH IT ALL NORAH JONES, DON'T KNOW WHY ROBERT RANDOLPH, I NEED MORE LOVE KID ROCK, PICTURE SALIVA, REST IN PIECES AUDIOSLAVE, SHOW ME HOW TO LIVE STAINO, SO FAR AWAY PINK, DON'T LET ME GET ME AUDIOSLAVE, LIKE A STONE EVANESCENCE, BRING ME TO A WONDERLAND NICKELBACK, HOW YOU REMIND ME</p> <p>NEW ONS SANTANA, WHY DON'T YOU & I ROONEY, BLUE SIDE</p>	<p>TRAIN, CALLING ALL ANGELS BEYONCE KNOWLES, CRAZY IN LOVE MATCHBOX TWENTY, UNWELL EVANESCENCE, BRING ME TO LIFE FOUNTAINS OF WAYNE, STACY'S MOM JENNIFER LOPEZ, BABY I LOVE U BLACK EYED PEAS, WHERE IS THE LOVE COLDPLAY, THE SCIENTIST THORNS, I CAN'T REMEMBER MICHELLE BRANCH, ARE YOU HAPPY NOW DAMIAN RICE, VOLCANO LIZ PHAIR, WHY CAN'T I MARDON 5, HARDER TO BREATHE MARY J. BLIGE, LOVE AT 1ST SIGHT WHITE STRIPES, SEVEN NATION ARMY JEWEL, INTUITION THALIA, I WANT YOU SUGAR RAY, MR. BARTENDER (IT'S SO EASY) LIVE, HEAVEN SANTANA, THE GAME OF LOVE MACY GRAY, SHE AIN'T RIGHT FOR YOU MARIAH CAREY, BRINGIN ON THE HEARTBREAK LISA MARIE PRESLEY, SINKING IN SANTANA, WHY DON'T YOU & I ROONEY, BLUE SIDE 3 DOORS DOWN, WHEN I'M GONE GOLDPLAY, CLOCKS NO DOUBT, UNDERNEATH IT ALL NORAH JONES, DON'T KNOW WHY ROBERT RANDOLPH, I NEED MORE LOVE KID ROCK, PICTURE SALIVA, REST IN PIECES AUDIOSLAVE, SHOW ME HOW TO LIVE STAINO, SO FAR AWAY PINK, DON'T LET ME GET ME AUDIOSLAVE, LIKE A STONE EVANESCENCE, BRING ME TO A WONDERLAND NICKELBACK, HOW YOU REMIND ME</p> <p>NEW ONS SANTANA, WHY DON'T YOU & I ROONEY, BLUE SIDE</p>

 700 Jencho Quadrangle, Jericho, NY 11753	 9637 E. Mineral Ave., Englewood, CO 80112	 1515 Broadway, New York, NY 10036	 299 Queen St West, Toronto, Ontario M5V2Z5
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<p>RANCIO, FALL BACK DOWN BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS JANE'S ADDICTION, JUST BECAUSE CHEVELLE, SEND THE PAIN BELOW LINKIN PARK, FAINT EVANESCENCE, GOING UNDER VENETTA RED, SHATTERDAY STAINO, SO FAR AWAY THRICE, ALL THAT'S LEFT KORN, DID MY TIME ATARIS, THE BOYS OF SUMMER MARILYN MANSON, THIS IS THE NEW S**T A.F., THE LEAVING SONG PT II 50 CENT, P.I.M.P. AUDIOSLAVE, SHOW ME HOW TO LIVE SMILE EMPTY SOUL, BOTTOM OF A BOTTLE WHITE STRIPES, SEVEN NATION ARMY GODD CHARLOTTE, GIRLS & BOYS FOUNTAINS OF WAYNE, STACY'S MOM 311, CREATURES (FOR A WHILE) ALIEN ANT FARM, THESE DAYS EVE & THINK TWICE THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU BILLY TALENT, TRY HONESTY COLD, STUDIO GIRL RADIOHEAD, THERE THERE SIMPLE PLAN, ADDICTED ILL NINO, HOW CAN I LIVE DISTURBED, LIBERATE</p> <p>NEW ONS MARILYN MANSON, THIS IS THE NEW S**T BILLY TALENT, TRY HONESTY ILL NINO, HOW CAN I LIVE TIMBALAND & MAGDOO, COP THAT SH!T THE DATSUNS, MF FROM HELL MURPHY LEE, WAT DA HOOD GDN BE ASHANTI, ROCK WIT U (AWWWW BABY)</p>	<p>DIERKS BENTLEY, WHAT WAS I THINKIN' BROOKS & DUNN, RED DIRT ROAD KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS TIM MCGRAW, REAL GOOD MAN/THE RIDE ALAN JACKSON & JIMMY BURETT, IT'S FIVE O'CLOCK SOMEWHERE SHANIA TWAIN, FOREVER AND FOR ALWAYS TRACE ADKINS, THEN THEY DO BRAD PAISLEY, CELEBRITY MARTY STUART, IF THERE AIN'T THERE OUGHTA BE DWIGHT YOAKAM, THE BACK OF YOUR HAND JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS PATTY LOVELESS, LOVIN' ALL NIGHT SHERRIE AUSTIN, STREETS OF HEAVEN PAT GREEN, WAVE ON WAVE BILLY CURRINGTON, WALK A LITTLE STRAIGHTER BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) JESSICA ANDREWS, GOOD TIME MONTGOMERY GENTRY, HELL YEAH LONESTAR, MY FRONT PORCH LOOKING IN KEITH URBAN, WHO WOULDN'T WANNA BE ME BILLY DEAN, I'M IN LOVE WITH YOU EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU) BILLY RAY CYRUS, BACK TO MEMPHIS BRIAN MCCOMAS, 99.9% SURE EAGLES, HOLE IN THE WORLD BLAKE SHELTON, HEAVY LIFTIN' DOLLY PARTON, I'M GONE DERIC RUTTAN, WHEN YOU COME AROUND SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE GARY ALLAN, TOUGH LITTLE BOYS</p> <p>NEW ONS SHERRIE AUSTIN, STREETS OF HEAVEN DARRYL WORLEY, TENNESSEE RIVER RUN</p>	<p>DASHBOARD CONFSSIONNA, HANDS DOWN EVANESCENCE, BRING ME TO LIFE JANE'S ADDICTION, JUST BECAUSE VENETTA RED, SHATTERDAY AUDIOSLAVE, SHOW ME HOW TO LIVE ATARIS, THE BOYS OF SUMMER GUSTER, AMSTERDAM SMILE EMPTY SOUL, BOTTOM OF A BOTTLE BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS HOT HOT HEAT, BANDAGES FOUNTAINS OF WAYNE, STACY'S MOM LINKIN PARK, FAINT NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER TIMBALAND & MAGDOO, COP THAT DISC THRICE, ALL THAT'S LEFT 50 CENT, P.I.M.P. STAINO, SO FAR AWAY 311, CREATURES (FOR A WHILE) A.F., THE LEAVING SONG PT II ALIEN ANT FARM, THESE DAYS KORN, DID MY TIME MARY J. BLIGE, LOVE AT 1ST SIGHT PHARRELL, FRONTIN' RANCIO, FALL BACK DOWN LIL JON & THE EAST SIDE BOYZ, GET LOW ELEPHANT MAN, PON DE RIVER EVE & THINK TWICE COLDPLAY, THE SCIENTIST JUELZ SANTANA, DIFSET (SANTANA S' TOWN) FABOLOUS, INTO YOU</p> <p>NEW ONS DASHBOARD CONFSSIONNA, HANDS DOWN ALIEN ANT FARM, THESE DAYS R. KELLY, THOIA THOING BLACK EYED PEAS, FALLIN' UP DMX, WHERE THE HOOD AT DASHBOARD CONFSSIONNA, THE SHARP HINT OF</p>	<p>BEYONCE KNOWLES, CRAZY IN LOVE JANE'S ADDICTION, JUST BECAUSE BLACK EYED PEAS, WHERE IS THE LOVE MICHELLE BRANCH, ARE YOU HAPPY NOW EVANESCENCE, GOING UNDER 50 CENT, P.I.M.P. LINKIN PARK, FAINT GODD CHARLOTTE, GIRLS & BOYS LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) NELY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER BIG BLACK LINCOLN, PIMPIN LIFE IN ESSENCE, FRIEND OF MINE FINGER ELEVEN, GOOD TIMES ASHANTI, ROCK WIT U ATARIS, THE BOYS OF SUMMER 50 CENT, 21 QUESTIONS CHINGY, RIGHT THURR SEAN PAUL, LIKE GLUE JOHN P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER BILLY TALENT, TRY HONESTY SLOAN, THE REST OF MY LIFE JUSTIN TIMBERLAKE, SENDRITA SKYE SWEETNAM, BILLY S SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE MARILYN MANSON, THIS IS THE NEW HIT GODD CHARLOTTE, THE ANTHEM RED HOT CHILI PEPPERS, GIVE IT AWAY KELLY CLARKSON, MISS INDEPENDENT MYA, MY LOVE IS LIKE... WO</p> <p>NEW ONS SIMPLE PLAN, PERFECT MARILYN MANSON, THIS IS THE NEW S**T DARLINGTON, PAJAMA PARTY BEYONCE, MISSY ELLIOT, MC LYTE & FREE, FIGHTING TEMPTATION</p>
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THE CLIP LIST

 Continuous programming 404 Washington Ave., Miami Beach, FL 33139	 Three hours weekly 218 W. Ohio, Chicago, IL 60610	 Continuous programming Hawley Crescent, London NW18TT	 5 hours weekly 223-225 Washington St., Newark, NJ 07102
<p>RICKY MARTIN, LA VEE JUANES WITH NELLY FURTADO, FOTOGRAFIA DAVID BISBAL, LLORARE LAS PENAS ALEXANDRE PIERES, AMARAME LA OREJA DE VAN GOGH, PUEDES CONTAR CONMIGO MANA, MARIPOSA TRACIONERA SORAYA, CASI EROS RAMAZZOTTI, EMOCION PARA SIEMPRE JENNIFER LOPEZ, ALL I HAVE RICARDO MONTANER, QUE GANAS DAVID BISBAL, DIGALE RICKY MARTIN, JALEO TIZIANO FERRO, ALCUNADDO RICARDO ARJONA, MINUTOS LA LEY, AMATE' SALVATE SIN BANDEIRA, SIRENA ANDRES CEPEDA, MIENTRAS MAS PASABA EL TIEMPO JERRY RIVERA, HERIDA MORTAL FONSECA, CONFESAME NATALIA LAFOURCADE, EN EL 2000 RICARDO ARJONA, OAME</p>	<p>BETTY BLOW TORCH, LOVE HURT FURTHER SEEMS FOREVER, LOVE HURT ARTHUR KILL, IT'S NO GOOD SPINESHANK, SMOTHERED ILL NINO, HOW CAN I LIVE LESS THAN JAKE, THE SCIENCE OF SELLING YOURSELF SHORT GUIDED BY VOICES, MY KIND OF SOLDIER CURSIVE, ART IS HARD ALIEN ANT FARM, THESE DAYS ROBBIE WILLIAMS, SOMETHING BEAUTIFUL EVANESCENCE, GOING UNDER RANCIO, FALL BACK DOWN EVE & THINK TWICE DROPTICK MURPHYS, WALK AWAY THE DATSUNS, MF FROM HELL DIFFUSER, GET IT ON ME FIRST AND THE GIMME GIMMES, I BELIEVE I CAN FLY BLACK REBEL MOTORCYCLE CLUB, STOP THE EARLY NOVEMBER, I WANT TO HEAR YOU SAY FALL OUT BOY, DEAD ON ARRIVAL JET, ARE YOU GOING TO BE MY GIRL</p>	<p>BEYONCE, CRAZY IN LOVE MADONNA, HOLLYWOOD EVANESCENCE, BRING ME TO LIFE PINK, FEEL GOOD TIME JUSTIN TIMBERLAKE, SENDRITA BLU CANTRILL, BREATHE AVRIL LAVIGNE, LOSING GRIP BLACK EYED PEAS, WHERE IS THE LOVE? STACIE ORRICO, STUCK ONE-T, THE MAGIC KEY KAMIA KIZMIT, EAT YOU ALIVE LIMP BIZKIT, PIES OGRONNIKA SMOLIK, KREMOVA REVOLUCJA ROBBIE WILLIAMS, SOMETHING BEAUTIFUL SEAN PAUL, GET BUSY LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH MELANIE C, ON THE HORIZON BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT KILLER, NAUGHTY BOY PHARRELL, FRONTIN'</p>	<p>BEYONCE, WORK IT OUT MADONNA, HOLLYWOOD MATCHBOX TWENTY, UNWELL CHRISTINA AGUILERA, CAN'T HOLD US DOWN PANJABI MC, JOGI KENNA, FREETIME NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER JET, ARE YOU GOING TO BE MY GIRL METALLICA, ST. ANGER BLUR, OUT OF TIME SANTANA, WHY DON'T YOU & I RANCIO, FALL BACK DOWN SWITCHFOT, MEANT TO LIVE SASHA LAZARD, ODE TO INNOCENCE TERRI CLARK, THREE MISSISSIPPI RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU MARTINA MCBRIDE, I LOVE YOU HOTWIRE, NOT TODAY BRIAN MCKNIGHT, ALL NIGHT LONG</p>

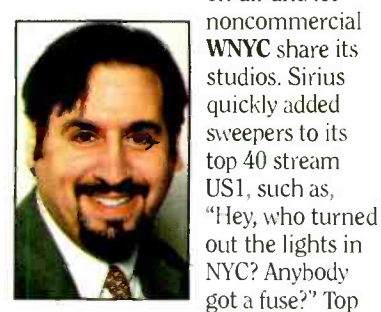
Lights Out, Radios On

When a power grid failure caused the biggest blackout in North America's history, radio became a focal point for listeners in New York, Detroit, Cleveland, Toronto and other cities without electricity. But radio itself first had to get backup power before becoming the leading source of blackout news. *Billboard* sister *Airplay Monitor* collected some of the stories.

"We ended up broadcasting from the backup studios at WCBS-FM in the Viacom building," modern **WXRK** (K-Rock) New York operations manager **Robert Cross** says. "Myself, [music director] **Mike Peer** and [GM] **Tom Chiusano** were here from 8:30 a.m. on Thursday when we went to work until 9:30 Friday night."

Tuned In: Radio.

By Marc Schiffman
 mschiffman@billboard.com



Clear Channel/New York's **AC WLTW**, classic rock **WAXQ** (Q104) and R&B **WWPR** (Power 105.1) went off the air initially. Top 40 **WHTZ** (Z100) and rhythmic **WKTU** "went to backup transmitter immediately," said CC/New York senior VP of programming **Tom Poleman**.

Those stations eventually returned manager **Kid Kelly** ended up sleeping under his desk that night. The outage also forced the cancellation of Island Def Jam's **Fefe Dobson** Thursday showcase, although country **WBEE** Rochester, N.Y., operations manager **Dave Symonds** says that **Darryl Worley** still managed to give a two-hour concert for 1,000

listeners that night, using a backup generator. "I was extremely impressed with the way people in this city helped other people," adult R&B **WMXD** (Mix 92.3) Detroit PD **Jamillah Muhammad** says. "There was really a sense of family in Detroit. It was almost like being down South somewhere. People playing cards on the porch. It seemed meant to bring families together."

While country **WGAR** Cleveland was off the air for only 30 seconds before its backup generators kicked in, PD **Meg Stevens** reports that the station "had to bring a Port-o-Potty in Friday, because water became the main concern for us."

Rival R&B **WENZ**/adult R&B **WZAK** operations manager **Kim Johnson** "made great use out of a battery-operated portable TV I keep on hand... Much of our coverage centered on the water situation, as we helped listeners deal with having to boil water before usage." And at adult top 40 **WQAL**, PD **Allan Fee** says, "The station's morning show did the show by candlelight [on Friday]."

For a second we were worried about terrorism, but once we found out what was happening, it was actually a somewhat relaxed situation for us," jazz **WQCD**/adult R&B **WRKS** New York operations manager **John Mullen** says. "We went to breaking news with **Bob Slade** on **WRKS**, **WQCD** and [R&B] **WQHT**. [Slade] was at [Kiss predecessor] **WXLO** [99X] in 1977 during that blackout." On Friday morning, **WRKS**' **Jeff Foxx** played a "blackout mix," including **Teddy Pendergrass**' "Turn Out the Lights" and **Brenda Russell**'s "Piano in the Dark." R&B rival **WBLS** was off the air through at least Friday.

In addition, the Daily News' **David Hinckley** reports that "virtually all Spanish radio was off the air, which left a large community with severely reduced options."



ELVIS DURAN & ED LOVER

R&B radio helps Smokie Norful win Gainer on Top Gospel Albums



Charts

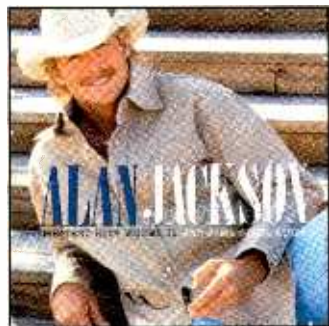
Texan Pat Green scores his first entry on Billboard Hot 100



SALES / AIRPLAY / TRENDS / ANALYSIS

Jackson Ends R&B Reign

After two weeks when no new album was able to dent The Billboard 200's top five, the cavalry arrives, and the lead horse is mounted by a man in a cowboy hat. A hits package by **Alan Jackson** rings the second-largest Nielsen SoundScan week of the country veteran's career.



Jackson's start of 328,000 copies is also the largest total that our big chart has seen in nine weeks. The last to top him was **Luther Vandross**, who rallied his best SoundScan week, 442,000, in the June 28 issue.

Joining Jackson's posse is up-and-coming rock band **Dashboard Confessional**,

which enters at No. 2 on 122,500 copies, and rap collective **State Property**, which opens at No. 6 on 69,000. The latter—which includes **Beanie Sigel** and **Freeway** and a guest spot by **Jay-Z**—outsells the first week of its 2002 release by 34%.

The bow by Jackson's "Greatest Hits Volume II and Some Other Stuff" becomes only the second country title to lead The Billboard 200 during this calendar year; Grammy expo-

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



sure boosted the **Dixie Chicks** to enjoy a fourth week at No. 1 for "Home" in the Feb. 15 issue.

Jackson's triumph also ends a nine-week streak during which R&B/hip-hop albums led the big chart. That run began with Vandross and continued with **Monica**, **Beyoncé**, **Ashanti** (two weeks) and **P. Diddy's** multi-act "Bad Boys II" soundtrack (four weeks).

There have been 17 weeks this year when an R&B or hip-hop title stood at No. 1. **The Neptunes** are on deck to make it 18 (see A Look Ahead, page 10), although Jackson should still rank high on next issue's chart.

INDEPENDENTS' DAY: It took more than one year for the last studio album by **Dashboard Confessional** to sell as much as the band's new one has in its first week alone.

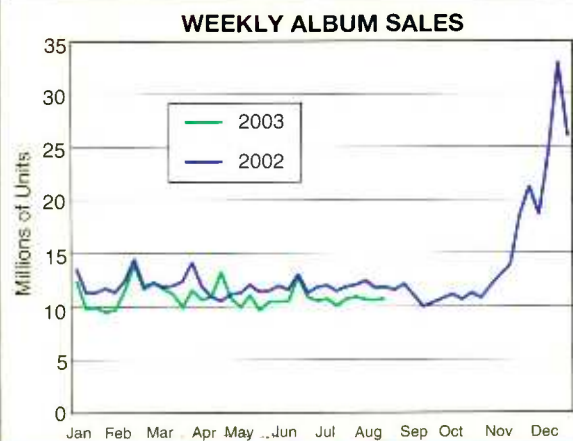
The 2001 release "The Places You Have Come to Fear the Most," the second full-length by the **Chris Carrabba**-led band, needed 54 weeks to reach 122,000. It peaked at No. 108 on The Billboard 200, while Dashboard's subsequent "MTV Unplugged V 2.0" peaked at No. 111.

Although Vagrant is 49%-owned by Interscope, the success of the band's new "A Mark•A Mission•A Brand•A Scar" represents a win for the independent label community, as it is sold by indie label TVT. With **Lil Jon & the East Side Boyz** bulleting at No. 20, TVT becomes the first independent label in eight years to place two titles inside The Billboard 200's

(Continued on page 58)

Market Watch

A Weekly National Music Sales Report



ALBUM SALES			
This Week	10,710,000	This Week 2002	11,800,000
Last Week	10,543,000	Change	<9.2%
Change	<1.6%		

SINGLES SALES			
This Week	249,000	This Week 2002	261,000
Last Week	266,000	Change	<4.6%
Change	<6.4%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	
Total	402,438,000	367,768,000	(<8.6%)
Albums	394,230,000	359,964,000	(<8.7%)
Singles	8,208,000	7,804,000	(<4.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	
CD	373,244,000	347,319,000	(<6.9%)
Cassette	20,030,000	11,527,000	(<42.5%)
Other	956,000	1,118,000	(>16.9%)



YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2002	2003	
Current	242,424,000	226,308,000	(<6.6%)
Catalog	151,806,000	133,656,000	(<12.0%)
Deep Catalog	105,376,000	94,683,000	(<10.1%)

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 8/1/03. Compiled from a national sample of retail store and rack sales reports collected, compiled and provided by Nielsen SoundScan.

Duff Snuffs 'Idol' Run

For the first time in four months, the best-selling single in the U.S. is not connected to the "American Idol" franchise. There still is a TV personality at No. 1 on Hot 100 Singles Sales, however, as actress **Hilary Duff** advances 2-1 with "So Yesterday" (Hollywood).

Duff's capture of pole position this issue marks the first week since April 26 that someone not connected to "American Idol" has led the list. That last week in April marked the 12th non-consecutive week that "Picture" by **Kid Rock Featuring Sheryl Crow** was No. 1. "Picture" was succeeded by the **American Idol Finalists'** version of **Lee Greenwood's** "God Bless the USA." That patriotic release had an eight-week reign and was immediately followed by a nine-week run for second-season runner-up **Clay Aiken's** "This Is the Night"/"Bridge Over Troubled Water" (RCA).

Duff, best-known for her role as Disney TV/film character Lizzie McGuire, tops the singles sales chart at the young age of 15 years and 11 months. On The Billboard Hot 100, "So Yesterday" slips to No. 55. Had the single been able to match its sales chart performance on the main Hot 100, Duff would have been the first 15-year-old solo female artist to top the survey since April 1963, when **Little Peggy March** had a three-week stand with "I Will Follow Him." March was just 15 years and one month old when she topped the Hot 100. Forty years later, she still holds the record for being the youngest solo female to have a No. 1 hit on this chart.

Chart Beat

By Fred Bronson
fbronson@billboard.com



SKYNYRGT: In three weeks, it will be 30 years since **Lynyrd Skynyrd** made its first appearance on the *Billboard* album chart. The celebration starts early, with the debut of "Thyrty: 30th Anniversary Collection" (MCA) at No. 16 on The Billboard 200.

That's the highest position the band has seen on this chart in 23 years. The last Lynyrd Skynyrd set to crack the top 20 was "Gold & Platinum," which peaked at No. 12 in 1980.

JACKSON TWO: **Alan Jackson** collects his second No. 1 album on The Billboard 200, as "Greatest Hits Volume II and Some Other Stuff" (Arista) enters at the top. Jackson spent four weeks at No. 1 in February 2002 with "Drive."

This second volume of greatest hits is Jackson's 13th album to chart. Six have made the top 10.

It's a different story on Top Country Albums, where "Greatest Hits Volume II" is Jackson's eighth chart-topping set. Of his 14 albums to chart, 13 have made the top 10.

GOSPEL TRUTH: The titles that dominate Top Christian Albums and Top Gospel Albums share three common traits.

MercyMe is No. 1 for the second week on the Christian chart with "Almost There" (INO/Word-Curb), while **Smokie Norful** leads the gospel list for the second week with "I Need You Now" (EMI Gospel).

Both albums are benefiting from airplay at secular radio, something not always granted to Christian and gospel releases, and both albums earn Greatest Gainer honors this issue.

Sales data compiled by Nielsen SoundScan

Main Billboard 200 chart table with columns for rank, artist, title, and weeks on chart. Includes 'GREATEST GAINER' and 'HEATSEEKER IMPACT' sections.

THIS WEEK	LAST WEEK			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				LAST WEEK	2 WKS. AGO	WEEKS ON				
101	111	90	22	KEM MOTOWN 067516/UMRG (9.98/12.98) [M]	Kemistry	90	151	151	161	8	FOUNTAINS OF WAYNE S-CURVE 90875/VIRGIN (18.98 CD) [M]	Welcome Interstate Managers	150
102	104	109	21	STACIE ORRICO FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	152	161	158	40	ELTON JOHN ▲ 2 ROCKET/UTV 063478/UMG (24.98 CD)	Greatest Hits 1970-2002	12
103	84	84	21	SOUNDTRACK ● WIND-UP 13079 (18.98 CD)	Daredevil: The Album	9	153	128	107	5	MACY GRAY EPIC 86535/SONY MUSIC (18.98 CD)	The Trouble With Being Myself	44
104	103	98	60	NELLY ▲ 6 FD REEL/UNIVERSAL 017747/UMRG (12.98/18.98)	Nellyville	1	154	196	—	7	SMOKIE NORFUL EMI GOSPEL 20374 (9.99/16.98) [M]	I Need You Now	154
105	95	88	21	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	155	168	160	18	DARRYL WORLEY ● DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4
106	92	82	10	JOE BUDDEN DEF JAM 0005057/IDJMG (10.98/18.98)	Joe Budden	8	156	171	159	24	THIRD DAY ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
107	108	94	14	COLD FLIP/GEFFEN 00006/IN/ERSCOPE (18.98 CD)	Year Of The Spider	3	157	184	182	40	FLOETRY ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
108	118	111	45	CHEVELLE ▲ EPIC 86157/SONY MUSIC (9.98 EQ CD)	Wonder What's Next	14	158	140	137	43	FOO FIGHTERS ● RDSWELL/RCA 68008*/RMG (18.98 CD)	One By One	3
109	98	99	6	THE PETER MALICK GROUP FEATURING NORAH JONES KOCH 8678 (13.98 CD)	New York City	54	159	116	80	4	KISS KISS 34624*/SANCTUARY (25.98 CD)	Symphony: Alive IV	18
110	93	81	10	SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL (18.98 CD)	Harem	29	160	160	136	13	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 31294/ZOMBA (18.98 CD)	Poodle Hat	17
111	156	173	21	SWITCHFOOT COLUMBIA 71083/RED/INK (9.98 CD)	The Beautiful Letdown	85	161	NEW	1	BIG GIPP GOODIE MOB/IN THE PAINT 9481/KOCH (18.98 CD) [M]	Mutant Mindframe	161	
112	NEW	1	1	EVA CASSIDY BLIX STREET 10079 (17.98 CD)	American Tune	112	162	163	140	12	FRANKIE J COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	What's A Man To Do?	53
113	123	121	41	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72	163	136	114	4	BRONCO: EL GIGANTE DE AMERICA FONOVISA 350927/UG (13.98 CD)	Siempre Arriba	97
114	105	95	3	CELIA CRUZ UNIVERSAL LATIN 000756 (16.98 CD)	Exitos Eternos	95	164	176	—	21	BEN HARPER VIRGIN 80540* (18.98 CD)	Diamonds On The Inside	19
115	110	100	18	FLEETWOOD MAC ● REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3	165	177	190	34	THE USED ● REPRISE 48287/WARNER BROS. (18.98 CD) [M]	The Used	63
116	129	124	43	SANTANA ▲ 2 ARISTA 14737 (12.98/18.98)	Shaman	1	166	157	143	7	TRACY BYRNER RCA (NASHVILLE) 67073/RLG (11.98/18.98)	The Truth About Men	33
117	107	97	12	LED ZEPPELIN ▲ ATLANTIC 83587/AG (27.98 CD)	How The West Was Won	1	167	106	105	22	MERCYME INO 86218/CURB (17.98 CD)	Spoken For	41
118	119	118	22	VARIOUS ARTISTS ● EMI CMG/WDRD/PROVIDENT 80198/ZOMBA (18.98/22.98)	WOW Worship (Yellow)	44	168	158	153	35	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16
119	131	146	41	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26	169	200	—	2	DAMIEN RICE DRM 48507/VECTRA (18.98 CD) [M]	0	169
120	130	119	100	MARTINA MCBRIDE ▲ 2 RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5	170	182	177	38	MUDVAYNE ● EPIC 86487/SONY MUSIC (18.98 EQ CD)	The End Of All Things To Come	17
121	135	—	2	LOS BUKIS FONOVISA 350895/UG (14.98 CD) [M]	25 Joyas Musicales	121	171	RE-ENTRY	10	REVIS EPIC 86514/SONY MUSIC (9.98 EQ CD) [M]	Places For Breathing	115	
122	134	123	13	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	14	172	91	—	2	JAVIER CAPITOL 39843* (12.98/18.98)	Javier	91
123	109	102	16	BONE CRUSHER BREAK EM OFF/SD SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	11	173	199	139	13	ROONEY GEFFEN 080242/INTERSCOPE (9.98 CD) [M]	Rooney	133
124	99	116	10	STEELY DAN REPRISE 48435/WARNER BROS. (18.98 CD)	Everything Must Go	9	174	164	144	14	SOUNDTRACK VIRGIN 81522 (18.98 CD)	How To Lose A Guy In 10 Days	96
125	183	195	8	VENDETTA RED EPIC 86415/SONY MUSIC (9.98 EQ CD) [M]	Between The Never And The Now	101	175	148	122	8	WILLIE NELSON & FRIENDS LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	42
126	97	93	24	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11.98/17.98)	Kidz Bop 3	17	176	152	135	10	KENNY G BMG HERITAGE 50997/ARISTA (12.98/18.98)	Ultimate Kenny G	42
127	139	129	37	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	36	177	162	142	13	DEFTONES ● MAVERICK 48350*/WARNER BROS. (18.98 CD)	Deftones	2
				🌱 PACESETTER 🌱			178	100	—	2	SMASH MOUTH INTERSCOPE 000795 (18.98 CD)	Get The Picture?	100
128	195	—	7	SOUNDTRACK ATLANTIC 83641/AG (9.98/16.98)	What A Girl Wants	106	179	191	181	53	SOUNDTRACK ▲ BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31
129	124	112	19	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11	180	178	175	42	SOUNDTRACK ▲ 4 SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
130	126	113	51	DIXIE CHICKS ▲ 6 MCDONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1	181	RE-ENTRY	43	ELVIS PRESLEY ▲ 3 RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	1	
131	113	96	7	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAAL (18.98 CD)	Totally Hip Hop	48	182	173	162	38	JENNIFER LOPEZ ▲ 2 EPIC 86231/SONY MUSIC (18.98 EQ CD)	This Is Me...Then	2
132	120	110	32	DANIEL BEDINGFIELD ● ISLAND 065113*/IDJMG (17.98 CD)	Gotta Get Thru This	41	183	81	—	2	WEEN SANCTUARY 84591 (18.98 CD)	Quebec	81
133	159	154	8	THE MARS VOLTA GOLDSTANDARDLABS/STRUMMER 000593/UMRG (9.98 CD)	De-Loused In The Comatorium	39	184	193	—	4	JOSH KELLEY HOLLYWOOD 162377 (9.98 CD) [M]	For The Ride Home	184
134	121	103	11	VARIOUS ARTISTS SIDE ONE DUMMY 71237 (8.98 CD)	Vans Warped Tour 2003 Compilation	21	185	RE-ENTRY	17	NEWSBOYS SPARROW 41763 (18.98 CD)	Adoration: The Worship Album	33	
135	133	126	9	VARIOUS ARTISTS VP/ATLANTIC 83654*/AG (17.98 CD)	Reggae Gold 2003	43	186	94	—	2	JUNIOR SENIOR CRUNCHY FROG/ATLANTIC 83663/AG (14.98 CD)	D-D-Don't Don't Stop The Beat	94
136	150	134	13	LIVE RADIOACTIVE 000374/MCA (18.98 CD)	Birds Of Prey	28	187	NEW	1	PAT BENATAR BEL CHIASSD 79743/WELK (16.98 CD)	Go	187	
137	143	157	48	DISTURBED ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1	188	174	163	41	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8
138	155	152	14	MARILYN MANSON NOTHING 000370/INTERSCOPE (18.98 CD)	The Golden Age Of Grottesque	1	189	112	—	2	YUKMOUTH J PRINCE 42028/RAP-A-LOT 4 LIFE (18.98 CD)	Godzilla	112
139	144	141	43	ROD STEWART ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	190	197	—	4	THE STARTING LINE DRIVE-THRU 060063/MCA (12.98 CD) [M]	Say It Like You Mean It	109
140	137	132	8	GUSTER PALM/REPRISE 48306*/WARNER BROS. (14.98 CD)	Keep It Together	35	191	186	188	33	COUNTING CROWS ● GEFFEN 48336/INTERSCOPE (18.98 CD)	Hard Candy	5
141	172	156	4	YELLOWCARD CAPITOL 39644 (12.98 CD)	Ocean Avenue	99	192	166	155	8	GANG STARR VIRGIN 80247* (12.98/18.98)	The Ownerz	18
142	117	83	8	SOUNDTRACK ● COLUMBIA 90132/SONY MUSIC (18.98 EQ CD)	Charlie's Angels: Full Throttle	12	193	NEW	1	SOUNDTRACK WALT DISNEY 860126 (7.98 CD)	The Cheetah Girls (EP)	193	
143	127	106	5	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	106	194	RE-ENTRY	15	SOUNDTRACK ● BLOODLINE/DEF JAM 063615*/IDJMG (12.98/18.98)	Cradle 2 The Grave	6	
144	NEW	1	1	SHERRIE AUSTIN BROKEN BOW 75872 (18.98 CD) [M]	Streets Of Heaven	144	195	181	145	33	T.A.T.U. ● INTERSCOPE 064107 (18.98 CD) [M]	200 KM/H In The Wrong Lane	13
145	154	130	27	JOHN MAYER ▲ AWARE/COLUMBIA 87199/SONY MUSIC (19.98 EQ CD)	Any Given Thursday	17	196	NEW	1	BELA FLECK & THE FLECKTONES COLUMBIA 86353/SONY MUSIC (30.98 EQ CD) [M]	Little Worlds	196	
146	167	149	6	HOT HOT HEAT SUB POP 70599* (12.98 CD) [M]	Make Up The Breakdown	146	197	146	117	4	SUPERJOINT RITUAL SANCTUARY 70022 (18.98 CD)	A Lethal Dose Of American Hatred	55
147	153	138	58	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2	198	187	171	10	MEST MAVERICK 48456/WARNER BROS. (12.98 CD)	Mest	64
148	149	125	4	SOUNDTRACK WALT DISNEY 860097 (12.98 CD)	Disney's Kim Possible	125	199	179	185	4	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526 (18.98 CD)	The Three Pickers	179
149	125	91	5	DA BRAT SO SO DEF 51588*/ARISTA (11.98/18.98)	Limelite, Luv & Niteclubz	17	200	145	—	2	ROBERT RANDOLPH & THE FAMILY BAND DARE 48432/WARNER BROS. (18.98 CD) [M]	Unclassified	145
150	142	128	7	LOS TIGRES DEL NORTE FONOVISA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	67							

● 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). 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 (Or). ▲ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * 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. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard® TOP INTERNET ALBUM SALES™						
THIS WEEK	LAST WEEK		Sales data and internet sales reports compiled by Nielsen SoundScan			BILLBOARD 200 RANK
		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title			
		NUMBER 1		1 Week At Number 1		
1	17	ALAN JACKSON ARISTA NASHVILLE 53097/RLG	Greatest Hits Volume II And Some Other Stuff	1		1
2	3	PEARL JAM EPIC 90515/SONY MUSIC	Mansfield, MA: July 11, 2003	-		
3		JOEL ENGLE BMG HERITAGE 52000	Ultimate Worship Collection (3 CD)	-		
4	2	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-		
5		EVA CASSIDY BLIX STREET 10079	American Tune	112		
6	11	NORAH JONES ▲ BLUE NOTE 32088* [M]	Come Away With Me	9		
7		BELA FLECK & THE FLECKTONES COLUMBIA 86353/SONY MUSIC [M]	Little Worlds	196		
8	4	SOUNDTRACK WALT DISNEY 860089	Pirates Of The Caribbean: The Curse Of The Black Pearl	75		
9		DASHBOARD CONFESSIONAL VAGRANT 0385	A Mark, A Mission, A Brand, A Scar	2		
10	21	YO-YO MA SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil	65		
11	9	PEARL JAM EPIC 90507/SONY MUSIC	Mansfield, MA: July 3, 2003	-		
12	10	PEARL JAM EPIC 90252/SONY MUSIC	Boston, MA: July 2, 2003	-		
13	16	EVANESCENCE ▲ ² WIND-UP 13063	Fallen	4		
14		EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526	The Three Pickers	199		
15	5	PEARL JAM EPIC 90258/SONY MUSIC	New York City, NY: July 8, 2003	-		
16	7	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)	-		
17	6	PEARL JAM EPIC 90521/SONY MUSIC	Holmdel, NJ: July 14, 2003	-		
18		COLDPLAY ▲ ² CAPITOL 40504*	A Rush Of Blood To The Head	18		
19		CHER ▲ GEFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	15		
20	22	ANNIE LENNOX ● J 52350/RMG	Bare	50		
21	8	PEARL JAM EPIC 90530/SONY MUSIC	Mexico City, Mexico: July 19, 2003	-		
22		LEE WILLIAMS AND THE SPIRITUAL QC'S MAJESTIC 7004	Love Will Go All The Way	-		
23		JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	60		
24	13	PEARL JAM EPIC 90261/SONY MUSIC	New York City, NY: July 9, 2003	-		
25	15	VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	80		

Billboard® TOP SOUNDTRACKS™						
THIS WEEK	LAST WEEK		Sales data compiled by Nielsen SoundScan			
		TITLE			IMPRINT & NUMBER/DISTRIBUTING LABEL	
		NUMBER 1		5 Weeks At Number 1		
1	1	BAD BOYS II			BAD BOY 00016*/UMRG	
2	2	THE LIZZIE MCGUIRE MOVIE ▲			WALT DISNEY 860080	
3	4	FREAKY FRIDAY			HOLLYWOOD 162404	
4		FREDDY VS. JASON			ROADRUNNER 618347/IDJMG	
5	3	AMERICAN WEDDING			UNIVERSAL 000744/UMRG	
6	6	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL			WALT DISNEY 860089	
7	5	2 FAST 2 FURIOUS ●			DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG	
8	8	CHICAGO ▲			EPIC 87018/SONY MUSIC	
9	7	DAREDEVIL: THE ALBUM ●			WIND-UP 13079	
10	16	WHAT A GIRL WANTS			ATLANTIC 83641/AG	
11	9	CHARLIE'S ANGELS: FULL THROTTLE ●			COLUMBIA 90132/SONY MUSIC	
12	10	DISNEY'S KIM POSSIBLE			WALT DISNEY 860097	
13	11	HOW TO LOSE A GUY IN 10 DAYS			VIRGIN 81522	
14	15	LIZZIE MCGUIRE ▲			BUENA VISTA 860791/WALT DISNEY	
15	13	8 MILE ▲ ⁴			SHADY 493508*/INTERSCOPE	
16		THE CHETAH GIRLS (EP)			WALT DISNEY 860126	
17		CRADLE 2 THE GRAVE ●			BLOODLINE/DEF JAM 063615*/IDJMG	
18	17	O BROTHER, WHERE ART THOU? ▲ ⁷			LOST HIGHWAY/MERCURY 170069/IDJMG	
19	12	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●			RCA 51169/RMG	
20	14	THE MATRIX RELOADED: THE ALBUM ●			WARNER SUNSET/MAVERICK 48411/WARNER BROS.	
21	19	A WALK TO REMEMBER ●			EPIC 86311/SONY MUSIC	
22	20	SHREK ▲ ²			DREAMWORKS 45305/INTERSCOPE	
23	21	DISNEY'S LILO & STITCH ▲			WALT DISNEY 860734	
24	18	MASKED AND ANONYMOUS			COLUMBIA 90536/SONY MUSIC	
25	23	MOULIN ROUGE ▲ ²			INTERSCOPE 493035	

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen 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 of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 38	Tracy Byrd 166	Fountains Of Wayne 151	Toby Keith 24	John Mayer 59, 145	Revis 171	Pirates Of The Caribbean: The	Luther Vandross 17
50 Cent 11	Eva Cassidy 112	Frankie J 162	Josh Kelley 184	Martina McBride 120	Damien Rice 169	Curse Of The Black Pearl 75	VARIOUS ARTISTS
311 58	Cher 15	Kenny G 176	R. Kelly 48	Tim McGraw 64	Rooney 173	What A Girl Wants 128	Now 12 105
Trace Adkins 70	Kenny Chesney 33	Gang Starr 192	Kern 101	MercyMe 46, 167	Santana 116	Staind 22	Now 13 8
AFI 84	Chevelle 108	Guinewine 68	Kid Rock 93	Jo Dee Messina 122	Earl Scruggs/Doc Watson/Ricky	The Starting Line 190	Reggae Gold 2003 135
Christina Aguilera 29	Chingy 7	Skaggs 79	Kidz Bop Kids 14, 126	Mest 198	Skaggs 199	Steady Dan 124	State Property Presents: The Chain
The All-American Rejects 69	Kelly Clarkson 32	Good Charlotte 21	Kiss 159	Monica 57	Sean Paul 27	Rod Stewart 139	Gang Vol. II 6
Ashanti 13	Cold 107	Macy Gray 153	Alison Krauss + Union Station 127	Montgomery Gentry 119	Simple Plan 77	George Strait 97	Totally Hip Hop 131
The Ataris 62	Coldplay 18	Pat Green 74	Avril Lavigne 81	Jason Mraz 55	Smash Mouth 178	Superjont Ritual 197	Vans Warped Tour 2003
Audioslave 30	Counting Crows 191	Josh Groban 60	Led Zeppelin 117	Mudvayne 170	Smile Empty Soul 100	Superstar Kidz 88	Compilation 134
Sherie Austin 144	Celia Cruz 86, 114, 143	Guster 140	Annie Lennox 50	Mya 23	SOUNDTRACK	Switchfoot 111	Worship Together: I Could Sing Of
David Banner 89	Da Brat 149	Ben Harper 164	Lil Jon & The East Side Boyz 20	Nelly 104	2 Fast 2 Furious 85	t.A.T.U. 195	Your Love Forever 80
The Beach Boys 41	Dashboard Confessional 2	Hot Hot Heat 146	Linkin Park 12	Willie Nelson & Friends 175	8 Mile 180	James Taylor 129	WOW Worship (Yellow) 118
Daniel Bedingfield 132	Deftones 177	The Isley Brothers Featuring Ronald	Live 136	Newsboys 185	American Wedding 44	Thalia 87	Vendetta Red 125
Pat Benatar 187	Celine Dion 83	Isley 67	Lonestar 39	Joe Nichols 113	Bad Boys II 3	Third Day 156	Ween 183
Beyonce 5	Disturbed 137	Alan Jackson 1	Jennifer Lopez 182	Smokie Norful 154	Charlie's Angels: Full Throttle 142	Three 6 Mafia 71	The White Stripes 40
Big Gipp 161	Dixie Chicks 130	Jaheim 188	LSG 56	Stacie Orrico 102	The Cheeta Girls (EP) 193	Thrice 76	Darryl Worley 155
Black Eyed Peas 28	The Doors 63	Jane's Addiction 35	Lumidee 82	Chicco 99	Chicago 99	Los Tigres Del Norte 150	Wynonna 37
Bone Crusher 123	Eminem 73	Jewel 66	Lynyrd Skynyrd 16	Cradle 2 The Grave 194	Daredevil: The Album 103	Justin Timberlake 43	Weird Al Yankovic 160
Michelle Branch 26	Evanescence 4	Javier 172	The Peter Mallick Group Featuring	Daredevil: The Album 103	Disney's Kim Possible 148	Train 52	Yellowcard 141
Brand New 94	Eve 6 78	Buddy Jewell 98	Norah Jones 109	Freaky Friday 19	Freddy Vs. Jason 25	Trapt 53	Yukmouth 189
Sarah Brightman 110	Fabulous 42	Elton John 152	Marilyn Manson 138	How To Lose A Guy In 10 Days	Uncle Kracker 90	Shania Twain 34	
Bronco: El Gigante De America 163	Bela Fleck & The Flecktones 196	Jack Johnson 51	Robert Randolph & The Family Band	200	Keith Urban 92	Tyrese 168	
Brooks & Dunn 31	Fleetwood Mac 115	Norah Jones 9	Rascal Flatts 61	Radiohead 54	The Used 165		
Joe Budden 106	Floetry 157	JS 96	Red Hot Chili Peppers 147	Robert Randolph & The Family Band			
Jimmy Buffett 47	Foo Fighters 158	Junior Senior 186		Smile Empty Soul 100			
Los Bukis 121				Smile Empty Soul 100			

Over The Counter

Continued from page 55

top 20 (see story, page 9).

Dashboard's start stands out as the biggest Nielsen SoundScan week for an independently distributed title since Christmas week of 2001, when Mannheim Steamroller's "Christmas Extraordinaire" was No. 12 with 279,608.

"A Mark" also marks the highest Billboard 200 rank for an indie title since the March 10, 2001, issue; then, Jim Johnston debuted at No. 2 with the fifth volume of "World Wrestling Federation" albums, which garnered an opening sum of 177,000.

In all, six of this issue's 12 new entries are indie-distributed al-

bums. There were two weeks earlier this year when seven indie albums made Billboard 200 bows.

This issue's Top Country Albums chart sees the rare occurrence of two indie bows, both by artists who previously recorded for majors.

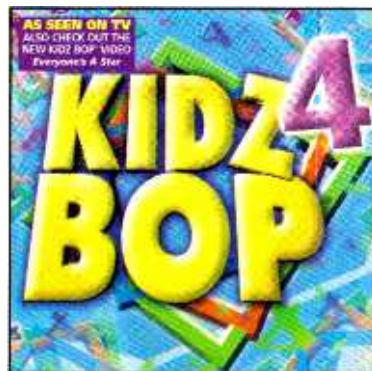
Sherrié Austin, formerly with Arista Nashville, has the Hot Shot Debut (No. 22), while former Columbia crooner **Deryl Dodd** enters at No. 61.

Austin, now on Broken Bow, also scores the Hot Shot Debut on Top Heatseekers at No. 3 and reaches Top Independent Albums at No. 7 and The Billboard 200 at No. 144. Dodd is now hooked with Texas label Smith Music Group.

KIDS' STUFF: **Kidz Bop Kids** break their own record for the highest Billboard 200 bow by a non-sound-track children's album, as "Kidz Bop 4" enters at No. 14, selling 41,000 copies.

The series raised the bar last time around, when "Kidz Bop 3" started at No. 17 with 55,000 sold in its first week (Over the Counter, *Billboard*, March 22).

This establishes a new chart



peak for the Razor & Tie label, also previously held by "Kidz Bop 3."

Since the series' inception in 2001, five Kidz Bop albums (including a Christmas set) have col-

lectively sold 2 million copies, according to Nielsen SoundScan.

The Kidz boppers' new one isn't the only youth-driven winner on the chart. The video release of "The Lizzie McGuire Movie" kicks the soundtrack into high gear (17-10). The album's 55% increase is tall enough to earn the Greatest Gainer ribbon, even as the film's star, **Hilary Duff**, garners top 40 airplay (see Singles Minded, page 62).

Meanwhile, last issue's Greatest Gainer, the "Freaky Friday" soundtrack, continues to grow, leaping 32-19 with a 35% sales boost. Similarly, home video exposure keeps the "What a Girl Wants" album revved; this issue, it wins the big chart's Pacesetter cup (195-128, up 39%).

SWEET HOME: It has been almost a quarter of a century since **Lynyrd Skynyrd** stood so tall on The Billboard 200: It enters at No. 16 (see Chart Beat, page 55). TV marketing

helps yield the band's best-ever Nielsen SoundScan week (40,000 copies), with direct-to-consumer sales from those ads accounting for 10.3% of the anthology's first-week take. Just a couple of months ago, the band's "Vicious Cycle" had the band's prior SoundScan high, with 35,000 when it entered at No. 30.

THE SONG REMAINS: The posthumous success story of **Eva Cassidy** continues, as a collection of unearthed recordings bows at No. 112. It marks her third entry on The Billboard 200. Two other sets appeared on Top Pop Catalog, including "Songbird," which led that list for nine weeks.

"Songbird," the biggest of Cassidy's albums with a Nielsen SoundScan total to date of 793,000 copies, was her first album to appear on a *Billboard* chart. It bowed on the catalog list in the issue dated April 7, 2001, five years after she died of cancer.

AUGUST 30 2003 Billboard TOP POP CATALOG

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL. Includes albums like Bob Marley and The Wailers, Metallica, Coldplay, Tim McGraw, Kenny Chesney, Barry White, Bob Seger & The Silver Bullet Band, The Beatles, Linkin Park, Jack Johnson, Abba, Pink Floyd, Eminem, Frank Sinatra, Disturbed, Celine Dion, Shania Twain, Def Leppard, Original Broadway Cast Recording, Good Charlotte, Beastie Boys, Tom Petty and The Heartbreakers, Soundtrack, AC/DC, Metallica, Nelly, Bee Gees, Bruce Springsteen, Sublime, Rascal Flatts, Styx, Eminem, Alan Jackson, Eagles, Madonna, Metallica, Phil Collins, Bon Jovi, Dixie Chicks, Queen, Journey, Eagles, Soundtrack, Staind, Cat Stevens, Kid Rock, Johnny Cash, Steve Miller Band, Guns N' Roses, Creedence Clearwater Revival.

AUGUST 30 2003 Billboard TOP HEATSEEKERS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL. Includes albums like Los Bukis, Venetta Red, Sherrie Austin, Hot Hot Heat, Fountains of Wayne, Smokie Norful, Big Gipp, Damien Rice, Revis, Rooney, Josh Kelley, The Starting Line, Bela Fleck & The Flecktones, Robert Randolph & The Family Band, BT, Vickie Winans, Die Trying, Craig Morgan, Los Lonely Boys, Kindred The Family Soul, Akwid, Gavin Degraw, Bowling For Soup, Jeremy Camp, Three Days Grace, Me First and The Gimme Gimmes, Taking Back Sunday, The Postal Service, Shinedown, Bernie Williams, Juanes, Limite, Interpol, Senses Fail, Sarai, Los Caletes de Linares, Dwele, Los Angeles Azules/Los Angeles de Charly, Misfits, Pancho Barraza, Lillix, Lizz Wright, 12 Stones, Deitrick Haddon, The Happy Boys, Brian McComas, Byron Cage, The Del McCoury Band, Kirk Whalum, Don Omar.

AUGUST 30 2003 Billboard TOP INDEPENDENT ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL. Includes albums like Dashboard Confessional, Lil Jon & The East Side Boyz, The Peter Malick Group, Eva Cassidy, Various Artists, Sherrie Austin, Hot Hot Heat, Big Gipp, Pat Benatar, Superjoint Ritual, Dwight Yoakam, Craig Morgan, Los Lonely Boys, Alkaline Trio, Me First and The Gimme Gimmes, Taking Back Sunday, Big Bad Voodoo Daddy, Black Label Society, The Postal Service, Dropkick Murphys, Nickel Creek, Interpol, Dashboard Confessional, Violent J, Misfits, Pancho Barraza, Various Artists, Louie DeVito, Steve Winwood, Various Artists, NoFX, The Del McCoury Band, Cuisillos de Arturo Macias, Peter Cincotti, Dane Cook, Killing Joke, Gillian Welch, Joan Sebastian, C-Bo, George Lopez, Cheap Trick, Shadows Fall, Mobb Deep, Lee Williams and The Spiritual QC's, Brotha Lynch Hung, Daryl Hall John Oates, Various Artists, Steve Burns, Daryl Hall, Broadcast.

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks titles have appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distributors, including those that are fulfilled by major branch distributors. 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. 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 (Platina). * 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. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 30 2003 Billboard TOP BLUES ALBUMS™			
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	JOHN MELLENCAMP COLUMBIA 90133/SONY MUSIC	NUMBER 1 10 Weeks At Number 1 <i>Trouble No More</i>
2	2	VARIOUS ARTISTS NARM 50009	<i>Get The Blues Vol. 2</i>
3	3	VARIOUS ARTISTS THE RIGHT STUFF 90082/CAPITOL	<i>Harley Davidson Motor Cycles: Roadhouse Blues</i>
4	5	INDIGENOUS INDIGENOUS/SILVERTONE 53480/ZOMBA [M]	<i>Indigenous</i>
5	7	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 88423/SONY MUSIC	<i>The Essential Stevie Ray Vaughan And Double Trouble</i>
6	4	B.B. KING MCA 000577	<i>Reflections</i>
7	9	SUSAN TEDESCHI TONE-COOL 751146/ARTEMIS [M]	<i>Wait For Me</i>
8	6	JOHNNIE TAYLOR MALACO 7515	<i>There's No Good In Goodbye</i>
9	10	BUDDY GUY SILVERTONE 41843/ZOMBA [M]	<i>Blues Singer</i>
10	8	THE ROBERT CRAY BAND SANCTUARY 84613	<i>Time Will Tell</i>
11	12	ETTA JAMES PRIVATE MUSIC 11648/AAL	<i>Let's Roll</i>
12	NEW	WALTER TROUT & THE RADICALS RUF 1083	<i>Relentless</i>
13	11	TAJ MAHAL & HULA BLUES BAND TONE-COOL 51173	<i>Hanapepe Dream</i>
14	13	TYRONE DAVIS FUTURE 1005	<i>Come To Daddy</i>
15	NEW	OMAR CUNNINGHAM ON TOP 4904	<i>Hell At The House</i>

AUGUST 30 2003 Billboard TOP CHRISTIAN ALBUMS™				
THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	MERCYME ▲ INO 86133/WOR/CURB [M]	NUMBER 1/GREATEST GAINER 2 Weeks At Number 1 <i>Almost There</i>
2	2	1	VARIOUS ARTISTS ● EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT	<i>Worship Together: I Could Sing Of Your Love Forever</i>
3	3	4	STACIE ORRICO FOREFRONT/VIRGIN 2589/CHORDANT [M]	<i>Stacie Orrico</i>
4	7	7	SWITCHFOOT SPARROW 1976/CHORDANT	<i>The Beautiful Letdown</i>
5	5	22	VARIOUS ARTISTS ● EMI CMG/WOR/80198/PROVIDENT	<i>WOW Worship (Yellow)</i>
6	8	6	THIRD DAY ESSENTIAL 10706/PROVIDENT	<i>Offerings II: All I Have To Give</i>
7	4	3	MERCYME INO 86218/WOR/CURB	<i>Spoken For</i>
8	10	8	NEWSBOYS SPARROW 1763/CHORDANT	<i>Adoration: The Worship Album</i>
9	6	—	ROBERT RANDOLPH & THE FAMILY BAND DARE/WARNER BROS. 48472/WOR/CURB [M]	<i>Unclassified</i>
10	9	9	RANDY TRAVIS WOR/CURB/WARNER BROS. 86236/WOR/CURB	<i>Rise And Shine</i>
11	12	11	RELIENT K GOTE 2850/CHORDANT	<i>Two Lefts Don't Make A Right... But Three Do</i>
12	11	10	DONNIE MCCLURKIN VERITY 43199/PROVIDENT	<i>Donnie McClurkin... Again</i>
13	13	12	VARIOUS ARTISTS ● INTEGRITY 82336/WOR/CURB	<i>iWorship: A Total Worship Experience</i>
14	14	10	VARIOUS ARTISTS EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT	<i>Worship Together: Be Glorified</i>
15	17	17	JEREMY CAMP BEC 0456/CHORDANT [M]	<i>Stay</i>
16	14	13	AVALON SPARROW 2949/CHORDANT	<i>The Very Best Of Avalon: Testify To Love</i>
17	15	16	MICHAEL W. SMITH ● REUNION 10025/PROVIDENT	<i>Worship</i>
18	16	18	MICHAEL W. SMITH ● REUNION 10074/PROVIDENT	<i>Worship Again</i>
19	18	15	VARIOUS ARTISTS ▲ EMI CMG/PROVIDENT/WOR/SPARROW 9776/CHORDANT	<i>WOW Hits 2003</i>
20	20	22	12 STONES WIND-UP 13069/PROVIDENT [M]	<i>12 Stones</i>
21	35	34	DETRICK HADDON TYS/CD/VERITY 43195/PROVIDENT [M]	<i>Lost And Found</i>
22	19	23	STEVEN CURTIS CHAPMAN SPARROW 1762/CHORDANT	<i>All About Love</i>
23	NEW	NEW	VARIOUS ARTISTS TIME LIFE/INTEGRITY 23992/WOR/CURB	<i>Songs 4 Worship: Devotion</i>
24	31	20	BYRON CAGE GOSPO CENTRIC 70047/PROVIDENT [M]	<i>Byron Cage</i>
25	26	26	VARIOUS ARTISTS HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 82676/WOR/CURB	<i>Shout To The Lord: The Platinum Collection, Vol. 2</i>
26	NEW	NEW	REBECCA ST. JAMES FOREFRONT 2835/CHORDANT	<i>Wait For Me: The Best From Rebecca St. James</i>
27	23	28	POINT OF GRACE WOR/CURB/WARNER BROS. 86251/WOR/CURB	<i>24</i>
28	22	24	KIRK FRANKLIN ▲ GOSPO CENTRIC 70037/PROVIDENT	<i>The Rebirth Of Kirk Franklin</i>
29	24	—	WARREN BARFIELD CREATIVE TRUST WORKSHOP 00002/PROVIDENT	<i>Warren Barfield</i>
30	29	25	MARVIN SAPP VERITY 43227/PROVIDENT [M]	<i>Diary Of A Psalmist</i>
31	30	29	P.O.D. ▲ ATLANTIC 834967/WOR/CURB	<i>Satellite</i>
32	25	21	SONICFLOOD INO 82499/WOR/CURB [M]	<i>Cry Holy</i>
33	28	31	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/PROVIDENT [M]	<i>Family Affair II: Live At Radio City Music Hall</i>
34	36	36	RELIENT K GOTE 2842/CHORDANT [M]	<i>The Anatomy Of The Tongue In Cheek</i>
35	33	27	TOBYMAC FOREFRONT 3182/CHORDANT [M]	<i>Re:Mix Momentum</i>
36	32	35	JACI VELASQUEZ WOR/CURB/WARNER BROS. 86223/WOR/CURB	<i>[Unspoken]</i>
37	38	—	JOEL ENGLE SPIN/BMG HERITAGE 52433/PROVIDENT	<i>Ultimate Worship Collection</i>
38	21	—	SHAUN GROVES ROCKTOWN 20004/PROVIDENT	<i>Twilight</i>
39	—	—	JARS OF CLAY ESSENTIAL 10689/PROVIDENT	<i>Futhermore: From The Studio, From The Stage</i>
40	NEW	NEW	TOBYMAC FOREFRONT 5294/CHORDANT [M]	<i>Momentum</i>

AUGUST 30 2003 Billboard TOP REGGAE ALBUMS™			
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	SEAN PAUL ▲ VP/ATLANTIC 83620/AG	NUMBER 1 40 Weeks At Number 1 <i>Dutty Rock</i>
2	2	VARIOUS ARTISTS VP/ATLANTIC 83654/AG	<i>Reggae Gold 2003</i>
3	3	WAYNE WUNDER VP/ATLANTIC 83628/AG	<i>No Holding Back</i>
4	4	ZIGGY MARLEY PRIVATE MUSIC/CA VICTOR 11636/AAL	<i>Dragonfly</i>
5	5	VARIOUS ARTISTS RAZOR & THE #9062	<i>Rasta Jamz</i>
6	6	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 000516/10JMG	<i>Bob Marley & The Wailer Live At The Roxy</i>
7	7	SHAGGY ● BIG YARD 113070/MCA	<i>Lucky Day</i>
8	8	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586714/10JMG	<i>Legend (Deluxe Edition)</i>
9	9	BUJU BANTON VP/ATLANTIC 83634/AG [M]	<i>Friends For Life</i>
10	10	VARIOUS ARTISTS UTV 00061/UME	<i>Ultimate Reggae</i>
11	11	EASY STAR ALL-STARS EASY STAR 1012	<i>Dub Side Of The Moon</i>
12	13	SIZZLA VP 1649*	<i>Da Real Thing</i>
13	12	BEENIE MAN SHOCKING VIBES/VP 13134*/VIRGIN	<i>Tropical Storm</i>
14	14	VARIOUS ARTISTS TROJAN 80408/SANCTUARY	<i>Reggae Pulse 2: Hit Songs-Jamaican Style</i>
15	NEW	BURNING SPEAR BURNING SPEAR 0001	<i>Freeman</i>

AUGUST 30 2003 Billboard TOP GOSPEL ALBUMS™				
THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	SMOKIE NORFUL EMI GOSPEL 20374 [M]	NUMBER 1/GREATEST GAINER 2 Weeks At Number 1 <i>I Need You Now</i>
2	3	1	DONNIE MCCLURKIN VERITY 43199/ZOMBA	<i>Donnie McClurkin... Again</i>
3	2	3	VICKIE WINANS VERITY 43214/ZOMBA [M]	<i>Bringing It All Together</i>
4	4	4	VARIOUS ARTISTS ● EMI CHRISTIAN/WOR/VERITY 43213/ZOMBA	<i>WOW Gospel 2003</i>
5	11	11	DETRICK HADDON TYS/CD/VERITY 43195/ZOMBA [M]	<i>Lost And Found</i>
6	9	5	BYRON CAGE GOSPO CENTRIC 70047/ZOMBA [M]	<i>Byron Cage</i>
7	5	6	KIRK FRANKLIN ▲ GOSPO CENTRIC 70037/ZOMBA	<i>The Rebirth Of Kirk Franklin</i>
8	7	7	MARVIN SAPP VERITY 43227/ZOMBA [M]	<i>Diary Of A Psalmist</i>
9	6	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA [M]	<i>Family Affair II: Live At Radio City Music Hall</i>
10	8	9	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7029/MALACO [M]	<i>Right On Time</i>
11	13	13	MARY MARY COLUMBIA 85890/SONY MUSIC	<i>Incredible</i>
12	14	14	DOTTIE PEOPLES ATLANTA INT L 10279	<i>Churchin' With Dottie</i>
13	19	15	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20380/EMI GOSPEL [M]	<i>Go Get Your Life Back</i>
14	12	10	VARIOUS ARTISTS DM/UTV 067783/UME	<i>Church: Songs Of Soul & Inspiration</i>
15	15	15	JAMES BIGNON & THE DELIVERANCE MASS CHOIR ZHANA 103	<i>God Is Great</i>
16	16	23	BRODERICK E. RICE BORN AGAIN 54493/LIGHTYEAR	<i>Get Yo Laugh On!</i>
17	25	25	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20378/EMI GOSPEL	<i>A Wing And A Prayer</i>
18	20	27	POOH AND THE YOUNG INSPIRATIONS OPHIR 10121/PGE	<i>It's About Time</i>
19	32	—	EDDIE RUTH BRADFORD JUANA/KNIGHT 2008/MALACO	<i>Too Close To The Mirror</i>
20	17	12	HARVEY WATKINS, JR. VERITY 43224/ZOMBA	<i>It's In My Heart-Live In Raymond MS</i>
21	18	17	FRED HAMMOND VERITY 43197/ZOMBA	<i>Speak Those Things: POL Chapter 3</i>
22	34	30	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY BLACKSPHERE 1002	<i>Celebrate</i>
23	21	20	YOLANDA ADAMS ● ELEKTRA 62690/EEG	<i>Believe</i>
24	NEW	NEW	DARWIN HOBBS EMI GOSPEL 20359 [M]	<i>Broken</i>
25	23	26	JUANITA BYNUM SHEKINAH INTERNATIONAL 1662 [M]	<i>Behind The Veil: Morning Glory 2</i>
26	35	32	LIL IROCC WILLIAMS FOREFRONT/EMI GOSPEL 81553 [M]	<i>Lil iROCC Williams</i>
27	NEW	NEW	TURKS & CAICOS MASS CHOIR MEEK 9021	<i>Behold! Live In Chicago</i>
28	38	35	AARON NEVILLE TELL IT 20381/EMI GOSPEL	<i>Believe</i>
29	26	24	VARIOUS ARTISTS INTEGRITY GOSPEL 18959/TIME LIFE	<i>Songs 4 Worship Gospel: God Is In The House</i>
30	30	31	RIZEN CHEZ MUSIQUE/LIGHT 5517/COMPEN DIA	<i>Rizen</i>
31	24	22	JOE PACE & THE COLORADO MASS CHOIR INTEGRITY GOSPEL/EPIC 90116/SONY MUSIC	<i>Speak Life</i>
32	33	29	JOHN P. KEE & NEW LIFE VERITY 43200/ZOMBA [M]	<i>Blessed By Association</i>
33	22	28	YOLANDA ADAMS VERITY 43222/ZOMBA	<i>The Praise And Worship Songs Of Yolanda Adams</i>
34	31	18	PERCY BODY GOSPO CENTRIC 70054/ZOMBA	<i>The Percy Body Experience</i>
35	37	36	THE SHEPHERDS AMEN 1504	<i>Trilogy: Live In Augusta, GA</i>
36	27	21	DEBRA KILLINGS VERITY 53481/ZOMBA	<i>Surrender</i>
37	36	—	THE BLIND BOYS OF ALABAMA REAL WORLD 12793/VIRGIN [M]	<i>Higher Ground</i>
38	NEW	NEW	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR TEHILLAH/LIGHT 5497/COMPEN DIA [M]	<i>Let It Rain</i>
39	29	—	DORINDA CLARK-COLE GOSPO CENTRIC 70033/ZOMBA [M]	<i>Dorinda Clark-Cole</i>
40	39	33	GEORGIA MASS CHOIR SAVOY 7129/MALACO [M]	<i>I Owe You The Praise</i>

AUGUST 30 2003 Billboard TOP WORLD ALBUMS™			
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP	NUMBER 1 16 Weeks At Number 1 <i>Frida</i>
2	2	SOUNDTRACK MILAN 38010	<i>Bend It Like Beckham</i>
3	5	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	<i>Alone In Iz World</i>
4	4	CIRQUE DU SOLEIL CIRQUE DU SOLEIL 93928	<i>Varekai</i>
5	3	PANJABI MC SEQUENCE 8015	<i>Beware</i>
6	6	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79650/AG [M]	<i>Buenos Hermanos</i>
7	12	DANIEL O'DONNELL DPTV MEDIA 0004	<i>The Daniel O'Donnell Show</i>
8	7	RY COODER MANUEL GALBAN PERRO VERDE/ONESUCH 79691/AG	<i>Mambo Sinuendo</i>
9	13	DANIEL O'DONNELL DPTV MEDIA 9550	<i>Greatest Hits</i>
10	15	DAVID VISAN GEORGE V 71034	<i>Buddha-Bar V</i>
11	11	LISA GERRARD 4AD 72304/BEGGARS GROUP	<i>Whale Rider - Original Soundtrack</i>
12	8	VARIOUS ARTISTS PUTUMAYO 213	<i>Salsa Around The World</i>
13	NEW	SOUNDTRACK VIRGIN 10790	<i>Amelie</i>
14	NEW	BAHA MEN S-CURVE 42945/CAPITOL	<i>Greatest Movie Hits</i>
15	NEW	SIDESTEPPER PALM 2108	<i>3am (In Beats We Trust)</i>

● 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). 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 of 200,000 units (Platino). ▴ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: *CS* (Hot Country Singles); *H100* (Hot 100 Singles); *LT* (Hot Latin Tracks) and *RBH* (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 45
24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 82; RBH 31
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 12; H100 63

-A-

ACA ENTRE NOS (LGA, BMI) LT 27
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 77
ACTOS DE UN TONTO (Seg Son, BMI) LT 16
ADDEDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 46
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) H100 94
AMAME (EMI April, ASCAP) LT 43
AMAZING (Not Listed) H100 89
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 34
ANTES (Copyright Control) LT 4
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 17
ASIGNATURA PENDIENTE (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 46
ASI TE QUIERO (Edimusa, ASCAP) LT 49

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/Black Owned Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 12; RBH 11
BEER FOR MY HORSES (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 11; H100 45
BIGGER THAN MY BODY (Specific Harm, ASCAP) H100 66

THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 32
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin' Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, H100 81
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 20
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 59

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CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 24
CALLING ALL GIRLS (Zomba Songs, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Dangerous Words, ASCAP), WBM, RBH 64
CAN'T HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Logrhythm, BMI), HL, H100 31
CAN'T STOP, WON'T STOP (Copyright Control/Six Figga, BMI) H100 44; RBH 16
CAN YOU HEAR ME WHEN I TALK TO YOU? (Harmen, ASCAP/Love Pig, ASCAP) CS 38
CASI (Yami, BMI) LT 40
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 3; H100 36
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 22
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 83
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joie Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, RBH 35
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, H100 37; RBH 10
COMIN' FROM WHERE I'M FROM (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 89
COP THAT SH#1! (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/Black Foundation, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingston 8, ASCAP), HL/WBM, H100 95; RBH 49
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Songs, BMI/Love Monkey, BMI), HL, CS 32
CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP), WBM, H100 99; RBH 52
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL/WBM, H100 1; RBH 9

-D-

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 49; RBH 15
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 42; RBH 36
DANGER (Rexamillons, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Universal, ASCAP/Jajapo, ASCAP) H100 93; RBH 40
DAT SEXY BODY (Tony Kelly, BMI/Songs Of Universal PolyGram International, BMI/Duplicate, PRS) RBH 98
DAYS LIKE THIS (Castle Street, ASCAP/Cal Ival, ASCAP) CS 24
DEJENME SI ESTOY LORANDO (Irmaos Vitale, BMI) LT 31
EL DESEO DE TI (Rubet, ASCAP/Universal Musica, ASCAP) LT 32
DID MY TIME (Fieldysnuttz, BMI/Stratosphericness, BMI/Musik Munk, BMI/Eveliera, BMI/Gintoe, BMI/Zomba Songs, BMI), WBM, H100 60
DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 78
DIPSET (SANTANA'S TOWN) (Copyright Control/Killa Cam, BMI/Tiarra's Daddy's, ASCAP) RBH 81
DON'T WANNA TRY (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) RBH 93
DRIFT AWAY (Almo, ASCAP), HL, H100 14
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 41

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EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siempre, ASCAP) LT 41
ESO DUELE (Ser-Ca, BMI) LT 22
ESTOY A PUNTO (Ser-Ca, BMI) LT 7
EVERY FRIDAY AFTERNOON (Murrh, BMI/Melanie Howard, ASCAP), WBM, CS 48
EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 46

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FAINT (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 53
FAITHFUL TO YOU (Zomba, ASCAP/Nikeeya, ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM, RBH 69
FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 88
FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 63
FEELIN' FREAKY (Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP/Zomba, ASCAP/Control Songs, BMI/R.Kelly, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/F. Jones, ASCAP/Empire, ASCAP/Troy Moet, ASCAP/MO' Lyric's, ASCAP), HL/WBM, H100 92; RBH 46
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 13; H100 61
FIND A WAY (Modat, ASCAP/916, BMI) RBH 62
FIRE (YES, YES Y'ALL) (Joie Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twenty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 72
FLIPSIDE (Efortoee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 65
FLY (Not Listed) RBH 60
FLYING WITHOUT WINGS (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Inving, BMI), HL/WBM, H100 91
FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 100
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 5; H100 21
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 1
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 7; RBH 1

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GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100 33; RBH 33
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/DWC, BMI) H100 6; RBH 3
GETTING LATE (Marshmellow, BMI/Perfect, ASCAP/SPZ, BMI/Aboukir, BMI/Universal, BMI/Double Oh Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP), HL, RBH 71
GIRLS AND BOYS (EMI April, ASCAP/211, ASCAP), HL, H100 51
GOOD TIME (Jessica Andrews, ASCAP/Inving, BMI/Miss Ivy, BMI/Almo, ASCAP/Anwa, ASCAP), HL, CS 53
GOT SOME TEETH (Obie Trice, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Universal, ASCAP/Universal-PolyGram International, ASCAP/Buffalo, ASCAP/Bughouse, ASCAP/Unforgettable Music, PRS) RBH 70
HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI), HL, CS 44
HARDER TO BREATHE (Not Listed) H100 70
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 79
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 27
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 8; H100 41
HERE WITHOUT YOU (Escatawpa, BMI/Universal, BMI) H100 64
HOLE IN THE WORLD (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 71
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/NewWorks, BMI), HL, CS 29
HOW YOU WANT THAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, RBH 95
HOY (Estefan, ASCAP) LT 9
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 15

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I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 25
I CAN'T TAKE YOU ANYWHERE (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 40
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 54
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 42
IF THERE AINT THERE OUGHTA BE (Mosaic Music, BMI/Almo, ASCAP/What If Factor, ASCAP/Extremely Big Tractor, ASCAP), HL, CS 42
I LIKE (Michael Alvarez, BMI/Anthony England, BMI) RBH 94
I'LL BE AROUND (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 52
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 32
I LOVE THIS BAR (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 30
I LOVE YOU THIS MUCH (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 45
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 18; H100 72
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sea Keeper, SESAC/Chatava, ASCAP) CS 55
I'M ONE OF YOU (Warner-Tamerlane, BMI/Melanie

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Howard, ASCAP), WBM, CS 57
INDUSTRY (Not Listed) RBH 73
I NEED YOU NOW (Smokie's Song, BMI) RBH 67
IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 47
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 11; RBH 5
INTO YOU (J. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/D. Brasco, ASCAP/Cherry River, BMI), CLM/HL, H100 5; RBH 6
INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 47
IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 1; H100 19
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 59
I WANT YOU (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 26; RBH 80
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 36
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 67; RBH 20

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JALEO (Sony/ATV Discos, ASCAP/Nueva Ventura, ASCAP/Warner-Tamerlane, BMI) LT 24
JUST BECAUSE (Irving, BMI/"I'll Hit You Back, BMI/Embryonic, BMI/Almo, ASCAP/ZaneyChaney, ASCAP/Swizzle Stick, BMI/Ezerman, BMI) H100 87

-K-

LA-LA-LA (EXCUSE ME AGAIN) (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 47

THE LATE GREAT GOLDEN STATE (Faded Love, BMI) CS 58

LET ME KNOW (Q Baby, ASCAP/ConstructorCrawf, ASCAP) RBH 82

LET'S GET DOWN (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 25; RBH 12
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/gangsta Boogie, ASCAP/Knoc-Turn'Al, ASCAP/Baby Ree Toonz, BMI), HL, RBH 99
LIGHT YOUR A ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 58; RBH 23

LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 69; RBH 29

LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 13; RBH 14

LIVOR LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 8

LONESOME, ON'RY AND MEAN (Rich Way, BMI/Inving, BMI), HL, CS 60

LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 37

LO QUE TU TUVISTE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 38

LOVE AT 1ST SIGHT (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Danger Zone, ASCAP/Zomba, ASCAP/Jass Merchant, ASCAP), HL/WBM, H100 50; RBH 22
LOVE CALLS (Kem, BMI) RBH 34
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 21; H100 90

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MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 18; RBH 27

MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 30

ME FALTA VOLOR (Bello Musical, BMI) LT 28

ME PONES SEXY (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Thaly Songs, BMI/Peermusic III, BMI/Almo, ASCAP) LT 26

MIGHTY D BLOCK (2 GUNS UP) (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Latern, BMI), HL, RBH 85

MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 5

MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 22

MISS P. (Shaniah Gymone, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/SoulaJamba Songs, BMI), HL, RBH 96

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 10; H100 43

MY LOVE IS LIKE... WO (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, H100 16; RBH 17

MY NAME (Eight Mile Style, BMI/Hennessy For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 92

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NAGGIN (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 61

NA NA NA NA (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, H100 75; RBH 24

NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 10; RBH 21

NEVER (PAST TENSE) (Rayroc, ASCAP/BMG Songs, ASCAP/Sehpen, ASCAP), HL, H100 98

NEVER SQUARED (Boncrusher, ASCAP) RBH 50

NO ES LO MISMO (Gazul, ASCAP/WB, ASCAP) LT 25

NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 13

NOOKIE (REAL GOOD) (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 68

NO PODRAS (Kike Santander, BMI) LT 48

NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 2; H100 28

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OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP), HL, H100 83; RBH 38

ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 23

THE ONLY THING MISSIN' (Kharatrof, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemusica, ASCAP), HL, RBH 55

OOH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP), HL, RBH 37

OOH WEE (Inouye, BMI/Nate Dogg, BMI/Rich Kid, BMI) RBH 84

OTRA VEZ (Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 35

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PARTY & BULLSH#T 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A. Jones, ASCAP) RBH 79

PEQUENA Y FRAGIL (SADAIC Latin, BMI) LT 47

P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/Universal, ASCAP), HL/WBM, H100 4; RBH 2

PLAYBOYS OF THE SOUTHWESTERN WORLD (Murrh, BMI/VanWarner, ASCAP), WBM, CS 31

PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 57

PRAY FOR THE FISH (Green Dog, BMI/Springer Ink, BMI) CS 54

PUEDOS CONTAR CONMIGO (Sony/ATV Discos, ASCAP) LT 11

PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Inving, BMI), HL/WBM, RBH 28

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QUEDATE CALLADA (Edimonsa, ASCAP) LT 34

QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 19

QUITEMONOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 12

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RAIN ON ME (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldier Touch, ASCAP/Ensign, BMI/DJ Inv, BMI/Screen Gems-EMI, BMI/EMI April, ASCAP), HL/WBM, H100 78; RBH 26

EL RANCHO GRANDE (Peer Int'l, BMI) LT 39

READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 58

REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 7; H100 40

RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL, CS 6; H100 35

THE REMEDY (I WON'T WORRY) (Goo Eyed, ASCAP/BM, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 29

REST OF OUR LIVES (Oz Got Songs, ASCAP/Dragon Gate, ASCAP) RBH 91

RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 76

RIEY LLORA (Sir George, ASCAP/WB, ASCAP) LT 17

RIGHT THUR (Trak Starz, ASCAP/Almo, ASCAP/Inving, BMI), HL, H100 2; RBH 4

ROCK WIT U (AWWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldier Touch, ASCAP/DJ Inv, BMI), WBM, H100 15; RBH 30

ROUND THE GLOBE (Nappy Roots, BMI/Mike City, BMI/Warner-Tamerlane, BMI), HL, H100 97; RBH 53

RUN, RUN, RUN (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deston, ASCAP/Boat Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 56

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SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, RBH 44

SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 20

SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 80

SENORITA (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 38

SERAN SUS OJOS (Fonomusic, SESAC) LT 36

SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM, H100 84

SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, RBH 86

Hilary Duff's 'Yesterday' Is Today's Best-Selling Single

Teen superstar **Hilary Duff** earns her first *Billboard* No. 1, as "So Yesterday" moves to the top of Hot 100 Singles Sales.

Although sales for "Yesterday" are down 11%, the single scans 14,500 units and overtakes **Clay Aiken's** "This Is the Night/Bridge Over Troubled Water," which takes a larger, 18% dip to 13,500 pieces. The "American Idol" second-season runner-up led the sales list for nine weeks.

Radio audience for "Yesterday"



DUFF: A BRIGHT-LOOKING TOMORROW

slips slightly by 500,000 listener impressions, although total detections are up by 11%. Nevertheless, the track falls two spots to No. 55 on The *Billboard* Hot 100.

Debuting in the top 10 of the sales chart at No. 8 is the first release from Fox TV's "American Juniors," the younger-set edition of "American Idol." "One Step Closer" by the 10 "Juniors" finalists scans 4,500 units, just shy of the 5,500 units moved by the last *American Idol* Finalists' release, "What the World Needs Now Is Love," in the May 17 issue.

Considering that "Juniors" pulled in about one-third of the TV audience that "Idol" did, this issue's total appears quite respectable. But, next to an earlier *American Idol* Finalists release, "God Bless the U.S.A.," the "Juniors" come up short, as "Bless" moved 101,000 units in its initial week (*Billboard*, May 3).

SMALL-SCREEN HERO: Continuing with the TV theme, USA Network's "Nashville Star" winner **Buddy Jewell** makes the year's fastest climb by a new country artist. His "Help Pour Out the Rain (Lacey's Song)" hops 12-8 in its 15th week on Hot Country Singles & Tracks.

Jewell's debut single cracks the chart's top 10 two weeks quicker than **Dierks Bentley's** "What Was I Thinkin'," which needed 17 weeks to nab top 10 ink (*Billboard*, Aug. 9).

The Jewell song's relatively quick chart climb exemplifies the power of non-videoclip-driven TV to help introduce new country artists, a media force Music Row has largely been without since the Nashville Net-

work dumped its country lifestyle programming three-plus years ago.

Elsewhere on the chart, **Toby Keith's** "I Love This Bar" posts the highest debut of any title so far this year. "Bar" opens with 1,140 detections at No. 30 and signals this chart's highest debut since **Shania Twain's** "I'm Gonna Getcha Good!" started at No. 24 in the Oct. 19, 2002, issue.

Until now, the highest debut of 2003 was **Alan Jackson & Jimmy Buffett's** No. 31 arrival with "It's Five O'Clock Somewhere." That song climbs 21-19 on the Hot

100, becoming the first country radio-only track to reach that portion of the chart without a retail single since **Aaron Tippin's** "When the Stars and Stripes and the Eagle Fly" in 2001.

single from the chart-topping "Bad Boys II" soundtrack, "Tailfeather" moves 4-3 on the Hot 100 with a 17 million audience gain, swapping spots with the still-gaining "P.I.M.P." by **50 Cent**.

"Tailfeather" is the 14th top 10 for P. Diddy on R&B Singles & Tracks, the fourth for Nelly and the second

consecutive top 10 for Lee, following his appearance on Nelly's "Air Force Ones."

Lee also debuts at No. 74 with his first single as a lead artist on "What Da Hook Gon Be" featuring **Jermaine Dupri**. Placing a new entry on the chart in the same week that another song featuring the artist enters the top 10 puts Lee in good company; he joins **50 Cent**, **Sean Paul** and **Ludacris** as the only artists to do so in the past 12 months.

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TAILED OFF: Nabbing Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Singles & Tracks, "Shake Ya Tailfeather" by **Nelly, P. Diddy & Murphy Lee** shimmies into the top 10 (11-7) with a 27% increase in airplay. The lead

AUGUST 30 2003		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	Where Is the Love? <small>3 Wks At No. 1</small> BLACK EYED PEAS (A&M/INTERSCOPE)
2	2	13	Crazy In Love BEYONCE FEAT. JAY-Z (COLUMBIA)
3	7	9	Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
4	4	13	Are You Happy Now? <small>★</small> MICHELLE BRANCH (MAVERICK/WARNER BROS.)
5	3	17	Miss Independent <small>★</small> KELLY CLARKSON (RCA/RMG)
6	6	26	Unwell MATCHBOX TWENTY (ATLANTIC)
7	9	11	I Want You THALIA FEAT. FAT JOE (EMI LATIN/VIRGIN)
8	11	6	Can't Hold Us Down <small>★</small> CHRISTINA AGUILERA FEAT. LIL' KIM (RCA/RMG)
9	5	13	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF. JAM/IDJMG)
10	13	6	Senorita <small>★</small> JUSTIN TIMBERLAKE (JIVE)
11	15	7	Right Thurr CHINGY (DISTURBING THE PEACE/CAPITOL)
12	12	8	Girls And Boys <small>★</small> GOOD CHARLOTTE (DAYLIGHT/EPIC)
13	8	11	Magic Stick LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
14	10	21	Bring Me To Life <small>★</small> EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
15	16	8	Never Leave You - Uh Ooh, Uh Ooh! LUMIDEE (UNIVERSAL/UMRG)
16	14	14	Drift Away <small>★</small> UNCLE KRACKER FEAT. ODBIE GRAY (LAVA)
17	17	16	The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/VEG)
18	18	15	Addicted <small>★</small> SIMPLE PLAN (LAVA)
19	20	8	Ladies SARAI (SWEAT/EPIC)
20	24	7	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)

AUGUST 30 2003		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	Right Thurr <small>5 Wks At No. 1</small> CHINGY (DISTURBING THE PEACE/CAPITOL)
2	2	10	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
3	7	10	Get Low LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
4	6	11	Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
5	3	13	Crazy In Love BEYONCE FEAT. JAY-Z (COLUMBIA)
6	5	12	Never Leave You - Uh Ooh, Uh Ooh! LUMIDEE (UNIVERSAL/UMRG)
7	4	17	Into You FABOLOUS (DESERT STORM/ELEKTRA/VEG)
8	9	9	In Those Jeans GINUWINE (EPIC)
9	10	11	My Love Is Like... Wo <small>★</small> MYA (A&M/INTERSCOPE)
10	13	9	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
11	8	16	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF. JAM/IDJMG)
12	14	11	Suga Suga BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
13	11	17	Magic Stick LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
14	15	7	Let's Get Down <small>★</small> BOY WOV FEAT. BABY (COLUMBIA)
15	12	14	Where Is the Love? BLACK EYED PEAS (A&M/INTERSCOPE)
16	23	3	Baby Boy <small>★</small> BEYONCE FEAT. SEAN PAUL (COLUMBIA)
17	16	6	Thoina Thoina R. KELLY (JIVE)
18	19	5	Can't Hold Us Down CHRISTINA AGUILERA FEAT. LIL' KIM (RCA/RMG)
19	18	13	Like Glue SEAN PAUL (VP/ATLANTIC)
20	20	7	Smooth Sailin' ROSCOE (CAPITOL)

AUGUST 30 2003		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	29	Unwell <small>18 Wks At No. 1</small> MATCHBOX TWENTY (ATLANTIC) <small>★</small>
2	2	20	Calling All Angels TRAIN (COLUMBIA)
3	3	14	Are You Happy Now? <small>★</small> MICHELLE BRANCH (MAVERICK/WARNER BROS.)
4	7	11	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
5	6	27	The Remedy (I Won't Worry) <small>★</small> JASON MRAZ (ELEKTRA/VEG)
6	4	31	Drift Away <small>★</small> UNCLE KRACKER FEAT. ODBIE GRAY (LAVA)
7	5	22	Bring Me To Life <small>★</small> EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
8	8	19	Intuition <small>★</small> JEWEL (ATLANTIC)
9	9	29	When I'm Gone <small>★</small> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
10	10	20	Amazing PHARRELL FEAT. JAY-Z (HOLLYWOOD)
11	11	16	Heaven <small>★</small> LIVE (RADIOACTIVE/MCA)
12	12	14	Why Can't I LIZ PHAIR (CAPITOL)
13	13	28	Big Yellow Taxi COUNTING CROWS FEAT. VANESSA CARLTON (GEPHEN/INTERSCOPE)
14	16	6	White Flag DIDD (ARISTA)
15	14	13	Miss Independent <small>★</small> KELLY CLARKSON (RCA/RMG)
16	29	2	Bigger Than My Body JOHN MAYER (AWARE/COLUMBIA)
17	17	26	Sympathy GOD GOOD DOLLS (WARNER BROS.)
18	19	3	Bright Lights <small>★</small> MATCHBOX TWENTY (ATLANTIC)
19	24	9	The Boys Of Summer <small>★</small> THE ATARIS (COLUMBIA)
20	20	6	Rest In Pieces <small>★</small> SALIVA (ISLAND/IDJMG)

AUGUST 30 2003		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	Faint <small>4 Wks At No. 1</small> LINKIN PARK (WARNER BROS.) <small>★</small>
2	2	10	So Far Away <small>★</small> STAIN'D (ELEKTRA/VEG)
3	3	12	The Boys Of Summer <small>★</small> THE ATARIS (COLUMBIA)
4	4	8	Creatures (For A While) <small>★</small> 311 (VOLCANO/JIVE)
5	7	29	Send The Pain Below CHEVELLE (EPIC)
6	5	26	Seven Nation Army THE WHITE STRIPES (THIRD MAN/V2)
7	8	37	Headstrong TRAPT (WARNER BROS.)
8	10	10	Show Me How To Live <small>★</small> AUDIO SLAVE (INTERSCOPE/EPIC)
9	9	17	Bottom Of A Bottle <small>★</small> SMILE EMPTY SOUL (THROBACK/LAVA)
10	6	12	Just Because JANE'S ADDICTION (CAPITOL)
11	13	3	Weak And Powerless <small>★</small> A PERFECT CIRCLE (VIRGIN)
12	11	10	Going Under <small>★</small> EVANESCENCE (WIND-UP)
13	12	12	Think Twice EVE 6 (RCA/RMG)
14	14	3	Someday <small>★</small> NICKELBACK (ROADRUNNER/IDJMG)
15	19	5	Fall Back Down RANCID (HELLCAT/WARNER BROS.)
16	15	31	Like A Stone <small>★</small> AUDIO SLAVE (INTERSCOPE/EPIC)
17	16	7	Low F00 FIGHTERS (ROSWELL/RCA/RMG)
18	18	8	Did My Time KORN (IMMORTAL/EPIC)
19	17	23	Stupid Girl COLD (FLIP/GEPHEN/INTERSCOPE)
20	22	9	The Leaving Song Pt. II AFI (INTRUDER/REMYWORKS)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 120 mainstream top 40, 55 rhythmic top 40, 89 adult top 40 and 91 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 are removed from the chart after 26 weeks. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.

HitPredictor™

MONITOR
DATA PROVIDED BY
promosquad™

AUGUST 22, 2003

FORMAT	TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
MAINSTREAM TOP 40	<ul style="list-style-type: none"> ★ MEST <small>Jaded (These Years) MAVERICK/REPRISE</small> 69.8 ★ FEFE DOBSON <small>Take Me Away IDJMG</small> 66.3 	<ol style="list-style-type: none"> 1 FOUNTAINS OF WAYNE <small>Stacy's Mom VIRGIN</small> 79.0 2 THE ATARIS <small>The Boys Of Summer COLUMBIA</small> 77.2 3 TRAPT <small>Headstrong WARNER BROS</small> 75.4 4 STACIE ORRICO <small>(There's Gotta Be) More To Life VIRGIN</small> 74.4 5 LIZ PHAIR <small>Why Can't I CAPITOL</small> 74.2
RHYTHMIC TOP 40	<ul style="list-style-type: none"> ★ ASHANTI <small>Rain On Me IDJMG</small> 76.2 ★ BEYONCE, MISSY ELLIOT, FREE <small>Fighting Temptation COLUMBIA</small> 71.0 	<ol style="list-style-type: none"> 1 JUSTIN TIMBERLAKE <small>Senorita JIVE</small> 97.0 2 BEYONCE KNOWLES <small>Baby Boy COLUMBIA</small> 87.0
ADULT TOP 40	<ul style="list-style-type: none"> ★ STACIE ORRICO <small>(There's Gotta Be) More To Life VIRGIN</small> 72.6 	<ol style="list-style-type: none"> 1 SALIVA <small>Rest In Pieces IDJMG</small> 78.8 2 SHANIA TWAIN <small>Forever And For Always IDJMG</small> 76.2 3 FOUNTAINS OF WAYNE <small>Stacy's Mom VIRGIN</small> 74.8 4 STAIN'D <small>So Far Away ELEKTRA/VEG</small> 70.9 5 THE ATARIS <small>Boys Of Summer COLUMBIA</small> 70.7
MODERN ROCK	<ul style="list-style-type: none"> ★ SEETHER <small>Gasoline WIND-UP</small> 66.2 ★ RADIOHEAD <small>Go To Sleep CAPITOL</small> 65.1 	<ol style="list-style-type: none"> 1 FOUNTAINS OF WAYNE <small>Stacy's Mom VIRGIN</small> 83.6 2 THREE DAYS GRACE <small>(I Hate) Everything About You JIVE</small> 83.5 3 WHITE STRIPES <small>Hardest Button To Button V2</small> 78.3 4 TRAPT <small>Still Frame WARNER BROS</small> 73.8 5 DASHBOARD CONFSSIONAL <small>Hands Down VAGRANT/INTERSCOPE</small> 70.1

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the five songs tested during the past month with the highest score. Mainstream Top 40 respondents are divided into two age groups: 13-29 and 13-24. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003, HitPredictor and Promosquad are trademarks of Think Fast L.L.C.

Up Is Down For Remixers

Continued from page 5

and Apple's iTunes Music Store, which have created a new market for dance and electronic tracks.

Still, the remix business is depressed. While remixes remain a vital element in dance promotion, the days of \$40,000 remix fees are long gone.

Instead, remixes are done for one-quarter of that rate and often on spec by a new generation of remixers. (An exception is R&B/hip-hop, where remixing remains a premium service.)

Among this new generation are production outfits like Gabriel & Dresden, Widelife, the Scumfrog, Orange Factory and the Passengerz—all of whom have developed a reputation for delivering quality product.

Labels hire remixers to either create an uptempo version of an existing pop or R&B track or to provide alternative versions of an original dance production.

The remixes are serviced to club and radio DJs to create a buzz for an artist or song. In many cases, a commercial release of the remix will follow.

WATCHING EVERY PENNY

But in these days of online file sharing, virtually every remix is leaked on the Web. This compromises their eventual commercial value and has contributed to the tightening of label budgets.

"In 1997, my checkbook was definitely more open," says Orlando Puerta, director of dance/lifestyle marketing at Warner Bros. "Now, I must watch the figures closely. But the remixers know this, and they have dropped their prices accordingly."

And what about those who refuse to drop their prices? "They're not getting the work," Puerta says.

In the past, a label would hire such talent as Frankie Knuckles, David Morales, Todd Terry or Masters at Work, whose names alone often increased commercial demand.

Because record sales were healthy, labels could justify the cost of their services. This is clearly not the case today, with A-list remixers having little effect on overall sales and radio play.

Even a revered dance artist like Madonna is affected, Puerta notes.

Big-name remixes of the artist's 2000 single "Music" has sold 380,000 maxi-CDs, according to Nielsen SoundScan, while "Die Another Day," released last year, has sold 190,000 maxi-CDs and 12-inch vinyl singles combined.

"My higher-ups want radio airplay," says one major-label executive who specializes in dance. "My bosses want to know why we're spending lots of money on mixes to hopefully get the song to the top of the *Billboard* Club Play chart. They need to justify these costs. Radio airplay does this for them."

In 1998, the remixes of Deborah Cox's "Nobody's Supposed to Be Here" received strong support from radio and sold more than 1 million copies. Two years later, the remixes of Sting's "Desert Rose" sold 333,000 copies. This year, remixes of Mariah Carey's "Through the Rain" and Justin Timberlake's "Cry Me a River" have sold, respectively, 88,000 and 61,000 units.

Senior label executives also want to know why remixes are ending up online before they are commercially released.

Puerta says he forced a site to close down after finding it had illegally posted remixes of Madonna's new single, "Hollywood."

"I keep telling people, 'If you love dance music, you should support it, not steal it,'" Puerta says.

Warner Bros. is one of the major labels that still makes remixes commercially available.

In other cases, because commercial demand is not what it used to be, the remixes are used solely as promotional tools.

"Clubs are a major source for creating a buzz on an artist," says Hosh Gureli, VP of A&R at RCA Music Group. "A hot mix makes the artist that much more visible." To illustrate, Gureli points to Annie Lennox's "Pavement Cracks" and Monica's "So Gone."

But the lack of commercial availability of many remixes can be an annoyance to those fans who are committed to supporting dance artists.

XM Satellite Radio PD Blake Lawrence says he constantly hears from listeners who are frustrated when they cannot find the mix of a current song he is programming.

"We do as much as we can to inform them of the mix or the remixer's name—whether by mentioning it on the air or putting the info in our weekly chart," he says.

XM also suggests stores and online retailers where the listeners might be able to purchase the songs. "But sometimes the particular mix they're looking for simply doesn't end up at retail. And our listeners are quick to vent their frustration."

Indeed, Puerta says, "The moment a track goes to radio is when fans must be able to purchase it."

To answer that demand, labels are looking to the burgeoning commercial Internet download business.

Recently, J Records put the "Pavement Cracks" remixes on the iTunes Music Store. More labels are following suit, making remixes available at such sanctioned digital platforms.

ROOM FOR VETS AND NEWCOMERS?

The Internet—along with advanced recording technology—also has played a part in the emergence of many new remix talents.

By posting their remixes on the Web, they are able to begin building a reputation in the dance community—much to the dismay of their predecessors.

These newcomers are more willing than studio veterans to do mixes on spec or for next to nothing—just to get their foot in the door at labels.

"This is definitely hurting people

'In 1997, my checkbook was definitely more open. Now, I must watch the figures closely. But the remixers know this, and they have dropped their prices accordingly.'

—ORLANDO PUERTA,
WARNER BROS.

like me," says Victor Calderone, who has remixed for Madonna and Sting, among other superstars. "Granted, I did my fair share of spec mixes when I was starting out, but now labels seem to be doing all remix work on spec."

Johnny DeMairo, senior director of crossover music at Atlantic, confirms that remixers who were once paid \$30,000-\$40,000 for a remix are now getting \$7,500-\$10,000.

"New guys get a computer, three programs and a set of headphones, and they're ready to start remixing in their bedroom," he says.

Mac Quayle, who has collaborated with Hector, Calderone and Tony Moran, often wonders about the quality of these "bedroom mixes. Just because someone does his own mix and puts it on the Web does not mean it's good."

At the same time, Quayle can appreciate the newcomers' pioneering spirit. "They're pushing the creative envelope, which is always a good thing."

Retailers and programmers, too, see an upside in this changing of the guard. "Remixers reach their limit by regurgitating the same recipe in their



WIDELIFE: PART OF THE NEW GENERATION OF REMIXERS

mixes," says David Shebiro, owner of specialty store Rebel Rebel in New York. "In the dance/electronic genre, there is always someone new and more interesting coming along."

XM programmer Lawrence adds, "It's great to be able to offer more variety of sound on our channel."

Dave Dresden, half of Gabriel & Dresden—one of the hot new remix teams—says rapid change has always been a necessary part of the dance music landscape.

"It's a very cyclical genre of music," he says. "Right now, there is a whole new breed of producers willing to take the music further—and not do what's already been done."

Industry veteran Judy Weinstein—co-founder of Def Mix Productions, who oversees the careers of Morales, Knuckles and Satoshi Tomiie, among others—concur.

For her, dance music has always been prone to formulaic programming. "When a sound overstays its welcome, change inevitably comes."

It all comes down to overcoming blandness, says Ali "Dubfire" Shirazinia of production duo Deep Dish. He believes major labels need to hire remixers because they are right for the project, not because of previous successes.

This concept forms the backbone of Deep Dish's own label, Yoshitoshi Recordings. "You must choose the right remixer for the right song," he says. "Everyone usually benefits this way."

In addition to its label activities, Deep Dish is working on its own artist album,

the follow-up to "Junk Science" (1998).

"In order to work on the album, we have consciously slowed down our remix schedule," Shirazinia says. "We need to focus on our own productions—instead of giving our ideas to other artists through our remix work."

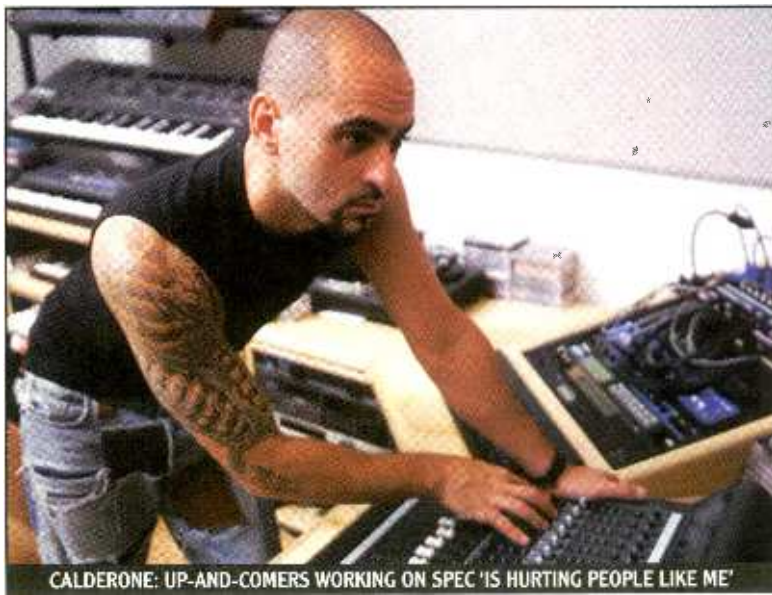
Others are similarly branching out. Knuckles and Morales are working on separate artist albums. Calderone, who co-founded Statrax Recordings last year, is contributing tracks to Sting's upcoming album and producing an album for newcomer Astrid.

Mac Quayle recently produced a cover of Tears for Fears' "The Hurting" (featuring singer Donna DeLory); it has been signed to Dee Vee Music. Gabriel & Dresden, recording as Motorcycle, are shopping original production "As the Rush Comes." And Cox has been collaborating as a producer with several artists, including Sonique and Tina Ann.

The duo Widelife (Rachid Wehbi and Ian Nieman) composed the theme song and transitional music for the new Bravo/NBC hit, "Queer Eye for the Straight Guy" (Beat Box, *Billboard*, May 24).

Nieman says, "We are songwriters at heart. So, when the TV opportunity presented itself, we both went, 'Wow! What a great challenge.' It's one more place where people can hear our music."

Perhaps Def Mix's Weinstein sums it up best. "Having traveled this road for more than 30 years, I know that people will always dance, listen to the radio and buy music when they can't get it for free."



CALDERONE: UP-AND-COMERS WORKING ON SPEC 'IS HURTING PEOPLE LIKE ME'



SHIRAZINIA: WORKING ON AN ARTIST ALBUM AS PART OF THE DUO DEEP DISH

Blackout

Continued from page 5

The event, which sold out to the tune of \$3.3 million and 40,000 tickets, was the lone stadium date on the tour and has been rescheduled for Sept. 7.

But even when shows are rescheduled, expenses for promoters, venues and acts are never fully recouped, promoters note.

In most cases, producers just have to absorb the costs associated with losing or rescheduling a show. "Some of the bigger tours have cancellation insurance, but most of the smaller ones generally have to eat the costs of rescheduling," says James Chippendale, president of CSI Entertainment Insurance, a brokerage firm focusing on the entertainment and touring industry. "It is insurable, and how it's rated is generally on a pre-production budget. You can also insure pre-production plus profits, but that gets very expensive."

CCE stopped carrying event-cancellation insurance last year because of the increased expense, and the rescheduling of Kiss/Aerosmith in Detroit cost \$500,000, according to Bruce Kapp, Clear Channel Entertainment (CCE) VP spearheading that tour. "That half-million became a show cost for the next show," Kapp says. "We, promoter and band, walk away with a half-million less. But it's still a very successful show, and the band will still be in percentages."

Now CCE is "self-insured," meaning it simply absorbs such costs. "Cancellation insurance has gone through the roof, and there's always a one- or two-show deductible," Kapp says. "You don't start collecting until the second or third show."

Often, Kapp says, costs associated with postponing a show are limited to "advertising a little bit more to let everyone know when it is." But in Detroit, with stadium staging and production already in place, "everyone ate money on the Detroit show."

E-Warnings Hit P2P Users

Continued from page 11

considered it to be stealing.

But unlike the U.S. music business, the IFPI and the four countries involved are not planning legal action against P2P users at the moment.

"We have not taken this step yet, even if we don't rule it out," Berman says. "It will have to be decided by each national organization and take place within each country's legal system."

ARIA CEO Stephen Peach says his group hopes legal action will not be necessary. "The negative impact of file-sharing networks is presently not as severe in Australia as it appears to be in the U.S., but we are concerned that it may end up that way if community attitudes remain unchanged," he says.

Blackout Darkens Retail

BY ED CHRISTMAN

The blackout left lights out, cash registers silent and doors closed at music retail.

It is hard to assess the overall sales impact, but in three of the major markets that were caught in the blackout—New York, Detroit and Cleveland—album sales for the week ended Aug. 17 were down 10.9% from the previous week. The entire U.S. market was up 1.6% for the same time period.

The Detroit market was the hardest hit, as album sales dropped 22.3% from 179,000 in the week ended Aug. 10 to 139,000 for the week ended Aug. 17, which incorporated the Aug. 14-15 blackout period. New York was down 9.85%, while Cleveland slipped 1.6%.

John Sullivan, executive VP at Trans World Entertainment, reports that the chain closed 80 stores for at least a couple of hours, while some were closed an entire day.

"It certainly affected business, but we don't know by how much yet," Sullivan says. "In some areas we got it back because people didn't go to work, but overall it cost us business."

Tower Records' two Manhattan stores closed within an hour of the blackout hitting, but the Lincoln Center store was the first to rebound, opening Friday morning and staying open only until 8 p.m. that night. The store closed early because the subway lines were still shut down.

The downtown Tower Store was closed all day Friday because it did not get power back until 7 p.m., says Steve Harman, retail director for the Northeast region. While the stores were back to normal the following week, e-

mail was still down through Aug. 19, Harman added.

Outside Manhattan, stores in Yonkers, N.Y., and Stamford, Conn., were affected by the blackout to varying degrees. But Boston escaped it completely.

In Detroit, Rockabillys was not only hurt on the day of the blackout but for the next two or three days that the indie store opened. "People weren't in the music-buying mood because they needed to buy milk and bread," store owner Bill O'Keefe says.

In Troy, Mich., the Handleman Co. had no problem with the blackout in the U.S., reports Greg Mize, VP of investor relations with the rackjobber. The company had a blackout contingency plan; backup generators were activated and all customer orders were processed.

"The blackout was seamless in our service and product flow to our customers," Mize said in an e-mail. "All Tuesday (Aug. 19) new releases were shipped on time. No air freight costs were incurred."

But in Canada, Handleman's Toronto facility had problems with the blackout on Thursday, and while it opened on Friday, it had closed by the afternoon because of rolling blackouts. The company caught up with customer orders by the close of business Aug. 18.

Meanwhile, back in the U.S., at the Trans World headquarters in Albany, N.Y., the blackout had "minimal impact," Sullivan says. The company has backup generators, which enable it to operate at 60% of efficiency.

Most of the shipments had gone out by the time the blackout hit, and then it took about 30 minutes for the generators to kick in. So the company operated at the 60% level for about five hours on Thursday, and then the next day, it was business as usual.

CCE Detroit also lost an Iggy Pop & the Stooges reunion show at DTE Energy Music Theatre in nearby Auburn Hills on Thursday (rescheduled for Aug. 25) and a Friday Tori Amos/Ben Folds show at Meadowbrook Music Festival (rescheduled for Aug. 18).

Also in the Detroit market, the Rockin' Roadhouse tour, featuring Mark Chesnutt, Joe Diffie and Tracy Lawrence, postponed a scheduled stop at the DTE Energy Music Theatre Aug. 16 and rescheduled it for Sept. 18.

House of Blues Concerts Canada lost a Thursday performance by Steely

Dan at the Molson Amphitheatre in Toronto; it is now set for Sept. 9, according to Riley O'Connor, VP for HOB Canada.

An Aug. 16 show by Radiohead was also lost to the blackout and has not yet been rebooked.

CCE Canada did not lose any dates in Toronto; the Air Canada Centre, the city's other large venue, had no ticketed event scheduled.

Ticketing for shows up and down the East Coast was affected to varying degrees because of phone problems. But the Ticketmaster systems in New York and in other markets remained online with backup generators, promoters say.

Some promoters and venues resorted to selling tickets through box offices from hard-ticket pools printed up prior to the blackout.

"It's like a throwback to the old days," says Bill Reid, president of Ris-

ing Tide Productions, whose Friday night Nickel Creek concert in Norfolk, Va., was affected.

CCE Cleveland had no shows scheduled for Aug. 14. "Around here, it was a non-issue," says Michael Belkin, president of CCE Cleveland, where electricity issues were compounded by a lack of water.

Still, Belkin says a Friday Evanesence date and a Saturday Tori Amos/Ben Folds show, both at Cleveland's Tower City Amphitheater, went off as planned.

Jim Koplik, president of CCE Connecticut, says he "didn't lose a thing" to the blackout, but CCE New York lost at least four shows, including an Aaron Carter performance.

The show, slated for the Tommy Hilfinger Pavilion at Jones Beach in Wantagh, N.Y., will likely be rescheduled. Broadway was also dark for the first time since Sept. 11, 2001.

Weisman

Continued from page 11

nouncement, one major put the chain on cash terms. The other four majors are providing normal credit terms to Musicland, but two are being paid weekly instead of monthly.

Since Sun Capital took ownership of Musicland, it has been trying to convince the three majors to return to normal credit terms. On Aug. 11 it announced that it had signed a deal with Congress Financial and Fleet Retail Finance for a \$200 million revolving credit facility.

"With our management team com-

ing together and with our \$200 million credit line in place, we are looking pretty good," says Marc Leder, managing director of Boca Raton, Fla.-based Sun Capital Partners.

While Weisman is widely respected in the industry for his accomplishments at AEC, some question whether he has the retail experience to turn around Musicland. To this, Weisman responds, "I have been working with retailers in every category for nine or 10 years now. If we couldn't anticipate the needs of retailers, AEC wouldn't be in business today."

Weisman says he will spend his time getting up to speed on all of Musicland's business needs so that he can make the decisions needed to

The third night of a three-night Bob Dylan stand at the Hammerstein Ballroom on Thursday was moved to Aug. 20.

A Thursday Indigo Girls SummerStage performance at Rumsey Playfield moved to Oct. 1, although the Indigo Girls still managed to get in a 45-minute SummerStage set on generator power. And an Aug. 15 show by the Libertines at Irving Plaza moved to Aug. 20. All are CCE shows.

William Morris Agency act Jo Dee Messina was booked at the Turning Stone Resort and Casino in Verona, N.Y., outside Syracuse and played an impromptu acoustic set for 500 ticket-holders who showed up despite the show's postponement to Sept. 5.

Kenny Rogers, another WMA act, was booked at Freedom Hill Amphitheatre in Sterling Heights, Mich., on Friday and was rebooked for Aug. 24. Oswald, agent for both Rogers and Messina, says his phone started ringing right about the time news of the blackout broke.

"By the time I left the office Thursday evening, we were done," Oswald says. "Through willing artists, willing buyers, open holes on the schedules and creative thinking, we resolved the deals to everybody's satisfaction."

DOMINO EFFECT

The blackout had a domino effect on some acts. Promoters, for example, had to rework four other Kiss/Aerosmith dates on the route. Stops in St. Louis, Kansas City and Nashville were each moved one day, and the Chicago date was delayed three weeks, from Sept. 5 to Sept. 26.

"This show can't play three nights in a row because of Steven Tyler's voice," Kapp notes. "So we had to move 'em. It was a lot of work, but it had to be done."

The retooling of the Detroit show had to consider Comerica Park's status as the home of Major League Baseball's Tigers.

"We didn't want to screw up the Tigers' momentum," says Rick Franks, regional VP in Detroit for CCE, of the slumping team. "But I think it's safe to say we knew we wouldn't have to worry about the World Series."

That the Kiss/Aerosmith tour deck could be shuffled is testament to the industry's flexibility. "If this tour can be rescheduled, any tour can," Kapp says. "It's like moving a city."

More blackout coverage on page 54.

"return the business to profitability."

Furthermore, he expects to "leverage the experience I had with [AEC]... No [one-stop] had come through a Chapter 11 before that."

Nor has one since.

While Musicland still faces a lot of marketplace pressures, "working with the Musicland staff, we will, as I proved in the past, find the solution to our challenges," Weisman says.

One of those challenges is figuring out how to replenish Musicland stores, since Best Buy retained the Musicland warehouse for its own use.

As part of the deal that gave Sun Capital ownership, Best Buy has agreed to supply the Musicland stores for up to one year while it seeks a solution.

EVENTS CALENDAR

AUGUST

Aug. 23, **Shero Hall of Fame Dinner**, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-622-3363.

Aug. 28, **2003 MTV Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, American Airlines Arena, Miami. 305-672-0047.

Sept. 8, **Man of the Year Award Dinner Honoring Bruce Lundvall**, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York. 212-707-2818.

LIFE LINES

BIRTHS

Boy, Elliott Fletcher, to **Jade** and **Ian Rosen**, Aug. 4 in Morristown, N.J. Father is manager of human resources for BMG Music.

DEATHS

Samuel "Ron" Freeman, 82, of kidney failure, July 30 in Atlanta. Freeman owned and operated several retail stores, including Peppermint Records and Atlanta International Records. His best-known store is One Stop Record House, which he founded in 1968 and ran for 26 years. He is survived by his son.

Sue Roberts, 57, of a heart attack, Aug. 1 in Los Angeles. Roberts was VP of the office of the chairman for Warner Bros. Records, where she worked for 17 years. Before that, she held various positions with Elektra for two decades. Survivors include her husband and two brothers. Memorial contributions can be made "In Memory of Sue Roberts Wood" to Volunteers of Burbank Animal Shelter, 1150 Victory Place, Burbank, Calif. 91502.

Sept. 11, **Fifth Annual Grammy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago. 312-786-1121.

Sept. 13, **DIY Convention: Do It Yourself in Film, Music & Books**, Belcourt Theatre, Nashville. 323-665-8080.

Sept. 13, **25th Annual Georgia Music Hall of Fame Awards**, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta. 770-934-0906.

Sept. 17, **2003 Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

Sept. 17-19, **Second Annual Ear to Da Streets Music Producer Conference**, Graduate Center, City University of New York. 212-368-1628.

Sept. 18-20, **Fourth Annual Americana Music Assn. Conference**, Renaissance Nashville Hotel. 615-438-7500.

Sept. 21, **Healing the Divide Benefit Concert**, Avery Fisher Hall, Lincoln Cen-

Jorgen "Joe" Jorgensen, 66, of cancer, July 23 in Long Branch, N.J. Jorgensen began his career with engineer/producer Phil Ramone's A&R Recording Studios. He moved to Mediasound in 1966, where he recorded albums for such artists as Frank Sinatra and Engelbert Humperdinck. As an independent engineer, he began an exclusive relationship with Bob James' Tappan Zee label, producing such albums as Kenny Loggins' "Nightwatch." In 1989, he formed Soundshine, an audio systems design and installation firm. Jorgensen is survived by his wife and two children.

Gary Nichamin, 60, of natural causes, July 25 in Studio City, Calif. The owner of Boom Graphics, Nichamin created album artwork for such acts as the Beach Boys, Chicago, Rick Nelson, Jan & Dean, Melissa Etheridge and Etta James.

James Willox, 43, from injuries sustained in a car accident, July 29 in Limestone, Maine. Willox managed the tours of the band O-Positive before joining Great Northeast Productions. There, he organized concerts for Phish, with which he was working at the time of his death. He is survived by his wife, son and two siblings. Memorial contributions can be made to the Jamie Willox Memorial Fund, c/o Great Northeast Productions, P.O. Box 1010, Townsend, Mass. 01469.

ter, New York. 212-582-5400.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York. 646-654-4660.

Sept. 25, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS, venue to be determined. 312-786-1121.

Sept. 29-Oct. 5, **Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

OCTOBER

Oct. 3-5, **Second Annual Mid-Atlantic Music Conference**, Sheraton Four Points Hotel, Charlotte, N.C. 888-755-0036.

Oct. 5-8, **2003 International Entertainment Buyers Assn. Conference**, Hilton Suites, Nashville. 615-463-0161.

Oct. 9, **Spirit of Life Award Dinner Honoring Neil Portnow**, presented by the City of Hope, Pacific Design Center, Los Angeles. 213-241-7268.

Oct. 10-13, **115th Audio Engineering Society Convention**, Jacob K. Javits Convention Center, New York. 212-661-8528.

Oct. 12, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

Oct. 16, **Third Annual Shortlist Music Prize Award Show**, presented by the Shortlist Organization, Wilton Theater, Los Angeles. 310-434-9227.

Oct. 18, **Sixth Annual Lili Claire Foundation Benefit Dinner**, Beverly Hilton Hotel, Los Angeles. 323-822-2000.

Oct. 21, **Songs for the Cause**, presented by the N.J. Songwriters in the Round, benefiting the Susan G. Komen Breast Cancer Foundation, the Stanhope House, Stanhope, N.J. 908-852-4749.

Oct. 21, **U.K. Music Industry Trusts' Award**, Grosvenor House Hotel, London. 44-207-803-1300.

Oct. 23, **Bogart Tour for a Cure 2003 Children's Choice Awards**, presented by the Bogart Pediatric Cancer Research Program, Kodak Theatre, Los Angeles. 310-358-4970.

Oct. 23, **2003 MTV Video Music Awards Latin America**, Jackie Gleason Theater, Miami. 305-535-3700.

Oct. 27, **Angel Ball**, benefiting the G&P Foundation for Cancer Research, New York Marriott Marquis. 212-699-3795.

Oct. 27-28, **What Teens Want Conference**, presented by Adweek, Brandweek, Mediaweek, *Billboard* and The Hollywood Reporter, Fairmont Miramar Hotel, Santa Monica, Calif. 888-536-8536.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

homefront

Billboard Information Group events & happenings

Dannii Minogue Makes U.S. Debut At Dance Music Summit



Dannii Minogue has been added to the list of performers scheduled for the closing-night party at the 10th annual Billboard Dance Music Summit. The Summit will take place Sept. 22-24 at the Union Square Ballroom in New York.

Minogue will perform songs from her "Neon Nights" album issued by Ultra Records. Hits off of the record include "Put the Needle on It" and European hit single "I Begin to Wonder," set to be released in the U.S. in September. Minogue, who has enjoyed success in Australia and throughout the U.K., will

be making her American debut at the Dance Music Summit.

This year's event will also feature The Billboard Q&A with BT, the annual DJ meet-n-greet, cutting-edge DJs and artists, and provocative, educational and controversial panels. The list of panelists includes ASCAP's Todd Brabec and DJ/artist Keoki, among others.

For more information on the Billboard Dance Music Summit, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Margaret O'Shea at 646-654-4698.

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DANCE MUSIC SUMMIT

Leonard/Stone Join Billboard In Latin Partnership

Billboard has partnered with Leonard/Stone to serve as an agent for licensing *Billboard* Latin charts/editorial and the *Billboard* brand in Spanish-language territories, including the U.S.

Billboard's first project with Leonard/Stone was *Mira!* magazine, in which *Billboard's* Top DVD Sales and Top Latin Albums charts were featured in the Spanish-language magazine. Based out of Camarillo, Calif., Leonard/Stone is comprised of Patricia Leonard and Robert Stone.

"We are confident that we will succeed in packaging *Billboard* Latin (coverage) across multiple media's in a way that will significantly increase *Billboard's* consumer profile in the Spanish speaking world," says Leonard/Stone partner, Patricia Leonard.

UPCOMING EVENTS

BILLBOARD DANCE MUSIC SUMMIT
September 22-24 • Union Square Ballroom • New York City

BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

BILLBOARD MUSIC AWARDS
December 10 • MGM Grand Hotel • Las Vegas
for info: 646.654.4600 • billboardawards@vnuinc.com
For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

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'We Are Definitely A Much More Streamlined Operation'

BY CHRIS MORRIS

The film "Reversal of Fortune" wasn't about RED Distribution, but the title could certainly be applied to the recent history of the New York-based distributor.

In 2000 and early 2001, RED ruled the roost among independent distributors. The company racked up hits by acts as diverse as the Baha Men, Slipknot, Kittie, Merle Haggard and Pennywise. During one week in February 2001, the firm held 22 of the 50 slots on *Billboard's* Top Independent Albums chart.

However, the landscape had changed radically for RED by the end of 2001. Hamburg-based Edel Music, which had bought 80% of the distributor from Sony Music, defaulted on a \$25 million payment on the purchase, and RED reverted to 100% ownership by Sony.

The jarring fiscal development shook confidence in the distributor, and many of its lines moved to other companies.

Despite these setbacks, RED, under the leadership of president Ken Antonelli, has proved to be a highly resilient company, thanks in no small part to its long-term executive team.

"They have an excellent staff of veterans, who have been through the grinder a couple of times and have shown the ability to bounce back," says Jim Cuomo, president of one of RED's top competitors, Ryko Distribution.

Q: On the basis of your performance in the first two quarters of this year and the labels you're bringing in, what is your sales picture going to be like?

A: Our business will be up over 35% from last year. That's what we're projecting.

Q: Were you down last year?

A: From the prior year? Yes. Last year we were probably off about 20%.

Q: What is contributing to the increase you're anticipating this year?

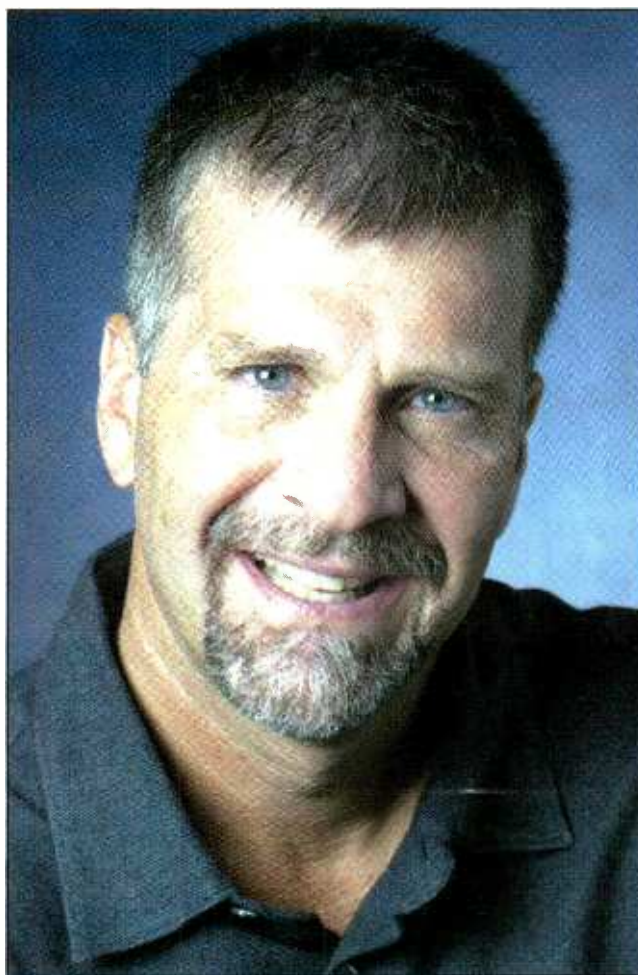
A: That answer is always very easy—it's just the product. There are two real standout issues. One is our country music business, where we've had some pretty good success over the last six months, namely Broken Bow and Sherrie Austin. And we're still getting some residuals from VFR Records, who had Mark McGuinn over the last year.

Two, music DVD has been selling, and other things that we did, like [the disc featuring "Jackass" performer] Steve-O, and extreme sports and martial arts from several different companies we do business with. Also we've had Eagle Vision, and those guys have really contributed an enormous amount to the growth of that area.

Those two things have put us in a nice position. Having said that, the other parts are more traditional. I liken it to back in 1999, when we made a lot of different deals with some up-and-coming companies that really didn't start to come to fruition until 2000, which is when we had a giant year, probably our biggest.

In the end of 2002 and on into 2003, we've made lots of the same kinds of deals with younger companies that we really believe will start to come to fruition later on in the holiday period of this year and at the beginning of 2004, that we really think are on the cutting edge.

Q: In 1999 and 2000, RED was white-hot. Now, a lot of those companies have departed. What has your strategy been to pick the business back up again, because you hit a trough after that time?



The Last Word



A Q&A With Ken Antonelli

Ken Antonelli

2000-present: President of RED Distribution
1996-2000: Senior VP/GM of RED
1993-1995: President of GTS Records
1992: Consultant to GTS
1990-1991: VP of sales at EMI Records USA
1986-1990: Director of West Coast marketing at Arista Records
1977-1985: Buyer/sales representative, PIKS Distribution, Cleveland
1973-1977: Owner, White Wing Records, Niles, Ohio

A: I do think that the trough was a little more overstated than what it actually was. There was a time, early on when I got here, when Relativity [Records] did have a substantial portion of RED's overall business. Had something like what happened in 2001 happened back then, it would have been devastating. But we diversified our label base. Even though

those companies were smaller, the acts were larger. That's kind of what we did.

Q: The two most recent deals that you have announced—with Dualtone and Immortal—have been with companies that were with the majors. Do you see more of these opportunities coming your way, and what will this do to your label mix?

A: I certainly would envision more of that. I always see that as a possibility. I think there was a time not too long ago, when PolyGram first merged with Universal, that there was a feeling that there was going to be this fallout of people—whether they were artists or labels or executives—that was suddenly going to spur this growth in the independent sector. Then, a year later, none of that happened. At the end of the day, I think that it does take time for those kinds of things to surface.

Q: Is the relationship with Sony different than what it was before, and what do you think Sony's expectations are now, as opposed to before Edel bought the majority of the company?

A: I will always say that Sony has always been there and said, "What can we do to help?" They've said that under all of the different circumstances. I think that Sony believes that A&R is critical for them, and they see RED as being a wonderful source of A&R coming up. They've also been able to utilize our infrastructure to help them with some of the acts that they want to develop, [acts] that may not necessarily be ready to come out on Columbia or Epic.

Q: What's set up at RED on a developmental level? Is there upstreaming capability?

A: Our feeling is that with some of the labels that we have here in-house, we're able to offer those services back up to the Sony family.

Q: Are you satisfied with the size of RED?

A: We are definitely a much more streamlined operation than we were, and it's certainly having a positive impact on our bottom line. In going forward, there are a couple of areas that we'll probably expand—in new media, in video, and we will certainly expand in the Red Ink area, probably on the promotion and marketing side.

Q: What role do you see for a distributor during this decade, as the business continues to mutate, retail shrinks and the online sale of music increases?

A: It's going to be some time before the online world generates enough income for anybody to make a real living from it. People have certainly tried to do that and quickly realized that they haven't made a significant impact in reaching more people. Having said that, as retail will consolidate, I believe that distribution will consolidate. It may be in the independent sector. It certainly seems like it will happen in the major-label sector.

Sometimes I'm confused as to what the endgame is as it relates to selling online. Is it to have a bunch of people who do nothing except stay home and download all day? Is that really what we're saying? "Hey, you don't have to go anywhere. You don't have to do anything. Just stay at home and download. Everything's right there." Yet, all of us who have children will say on a sunny afternoon, "Hey, get your ass outside and throw a football around—you're off the computer, 'cause you can't sit there all day."

THE REVIEWS ARE IN...

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