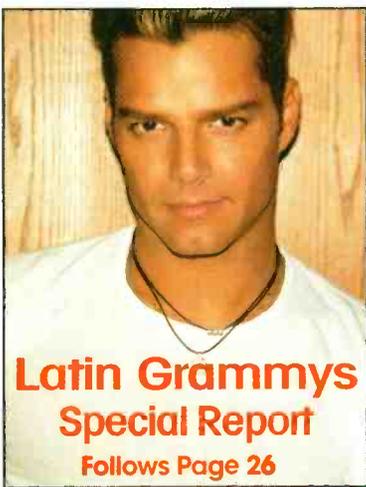


Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • AUGUST 23, 2003



**Latin Grammys
Special Report**
Follows Page 26

HOT SPOTS



4 More Than Skin Deep

Jessica Simpson's new album explores the depths of her 'love of a lifetime' and her career reorientation.



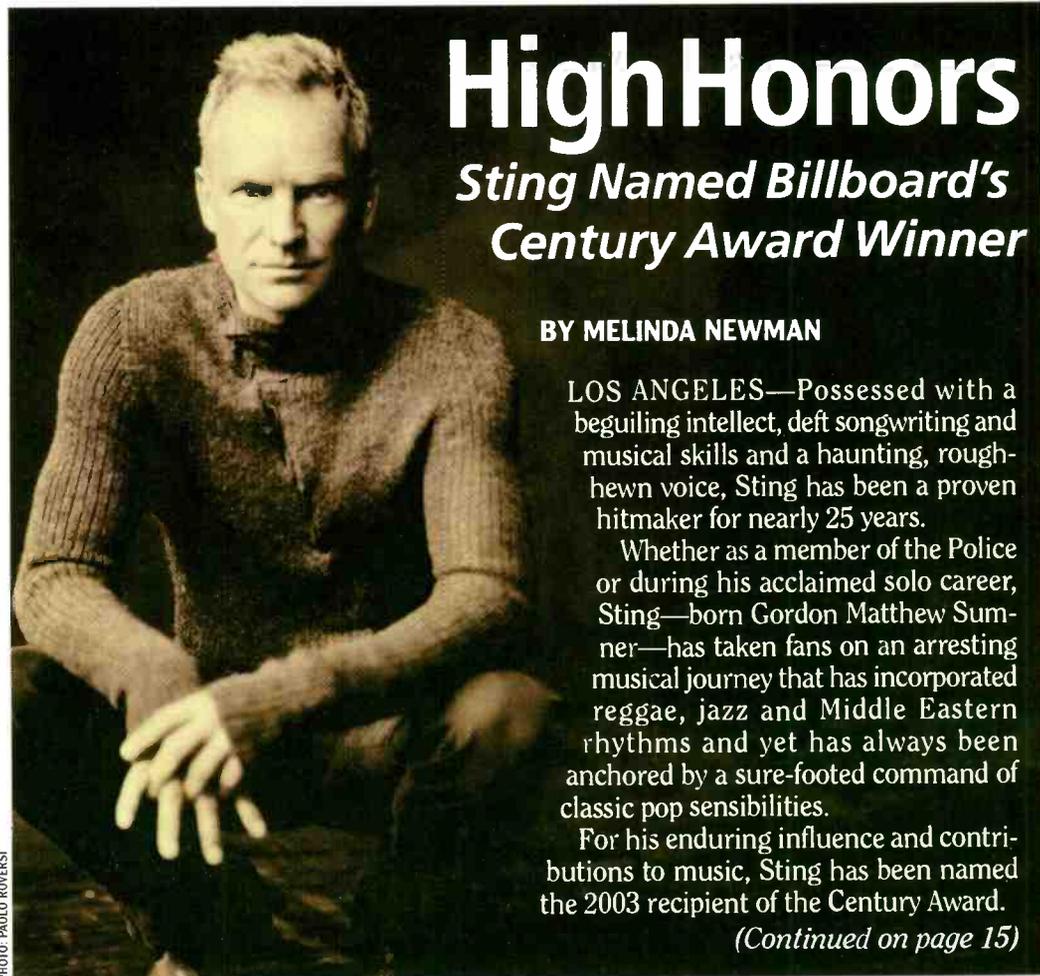
4 A Really Big Show

The Beatles brought Beatlemania to the masses on 'The Ed Sullivan Show.' A two-disc DVD set brings it all back.



78 Dylan Goes Supersonic

Once upon a time, it felt so fine—and now it sounds even better. Bob Dylan will soon be available on SACD.



High Honors

Sting Named Billboard's Century Award Winner

BY MELINDA NEWMAN

LOS ANGELES—Possessed with a beguiling intellect, deft songwriting and musical skills and a haunting, rough-hewn voice, Sting has been a proven hitmaker for nearly 25 years.

Whether as a member of the Police or during his acclaimed solo career, Sting—born Gordon Matthew Sumner—has taken fans on an arresting musical journey that has incorporated reggae, jazz and Middle Eastern rhythms and yet has always been anchored by a sure-footed command of classic pop sensibilities.

For his enduring influence and contributions to music, Sting has been named the 2003 recipient of the Century Award.

(Continued on page 15)

WMG, BMG: A Struggle For Control

A Billboard staff report

A deal that could create the second-largest music company in the world is looking less like a merger of equals and more like a subtle struggle for control.

Bertelsmann AG, which is in negotiations with AOL Time Warner to merge their respective music units, is concerned that it might emerge as a junior partner. But what both sides really want is control of the merged unit, according to sources at the German company.

The real issue here is control. Financial savings are secondary, the sources say.

Executives are widely reported to be in the final stages of secret negotiations, working out

(Continued on page 67)

The Stones Go Digital

BY MELINDA NEWMAN

LOS ANGELES—The Rolling Stones are finally shedding their digital-age moss.

The veteran mega-group; its label, EMI/Virgin; Best Buy; and ABKCO have struck an exclusive two-week deal with Rhapsody, the online music service, to make virtually the entire Stones catalog available for digital purchase or streaming starting Aug. 18.

Rhapsody and Best Buy's exclusivity with the Stones lasts through Aug. 31. After that, the EMI/Virgin material will be available for download through all legitimate services, including Apple's iTunes and MusicNet.

The Stones, one of the few remaining super-

(Continued on page 67)

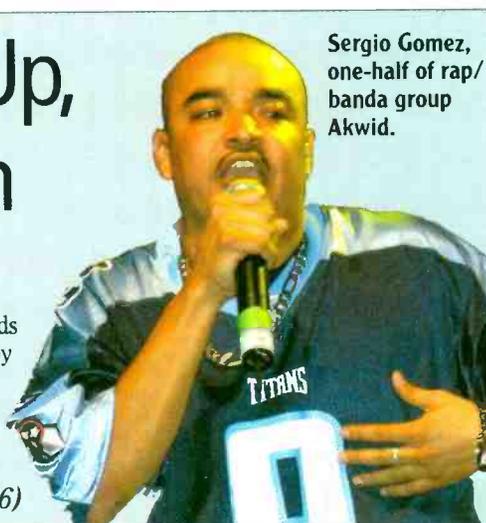
Latin Rap: Heat Up, Obscurity Down

BY LEILA COBO

MIAMI—Spanish language rap acts are making inroads into the U.S. Latin market mainstream, propelled by songs with less vulgar, more radio-friendly lyrics.

With the added power of broader distribution, two current hitmakers are leading the trend, Puerto Rican artist Don Omar and the West Coast's Akwid.

(Continued on page 66)



Sergio Gomez, one-half of rap/banda group Akwid.

the rules have changed

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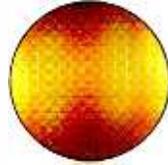


34>

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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,



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

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).

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



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

music and video to science and mathematics.

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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CLASSICAL CROSSEVER		
YO-YO MA	Obrigado Brazil	60
COUNTRY		
WYNONNA	What The World Needs Now Is Love	12
ELECTRONIC		
BT	Emotional Technology	30
HIP-ATSEKERS		
SMILE EMPTY SOUL	Smile Empty Soul	59
INDEPENDENT		
LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	11
INTERNET		
BEN FOLDS	Speed Graphic	18
POP CATALOG		
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MADONNA	Hollywood	30
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Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
BLUES	
JOHN MELLENCAMP	Trouble No More
CONTEMPORARY CHRISTIAN	
MERCYME	Almost There
GOSPEL	
SMOKIE NORFUL	I Need You Now
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
SOUNDTRACK	Frida
MUSIC VIDEO	
LED ZEPPELIN	Led Zepplin
KID VIDEO	
PIGLET'S BIG MOVIE	
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Blighted By Blackout

The historic blackout of parts of the Eastern Seaboard, Canada and the Midwest forced the evacuation of *Billboard's* New York offices last Thursday.

As a result, production of the magazine—which is normally finished by end-of-day—was suspended. Once power was fully restored early Saturday, production was wrapped up, but delays in normal distribution could not be prevented. We apologize to all of our subscribers for the inconvenience.

KEITH GIRARD, EDITOR-IN-CHIEF

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AARON NEVILLE

QUOTE OF THE WEEK

“Those label deals they were giving out four or five years ago are gone. We took all the money.”

JERMAINE DUPRI
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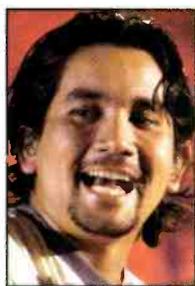
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SHANIA TWAIN

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Upfront



TOP OF THE NEWS

Here They Are: The Beatles DVDs

BY MARGO WHITMIRE

LOS ANGELES—It's been nearly 40 years since the Beatles made their live U.S. TV debut on "The Ed Sullivan Show." But producers of a two-disc DVD hope to re-create that frenzied excitement Oct. 28.

That's the release date for "The Ed Sullivan Show Featuring the Beatles." The four-hour collection captures all 20 live performances by the band spread over four Sullivan episodes. It also marks the first time that the live performances of the show's songs have been available in their entirety since the episodes originally aired.

Andrew Solt, owner of the "Ed Sullivan Show" archives and executive producer of the project, describes the first Sullivan appearance as "the seminal moment of the rock revolution. Beatlemania was born right there on that stage."

Solt negotiated with Apple Corp.—the company the Beatles started in 1968 that continues to

oversee their assets—for more than five years to get clearance to release the footage.

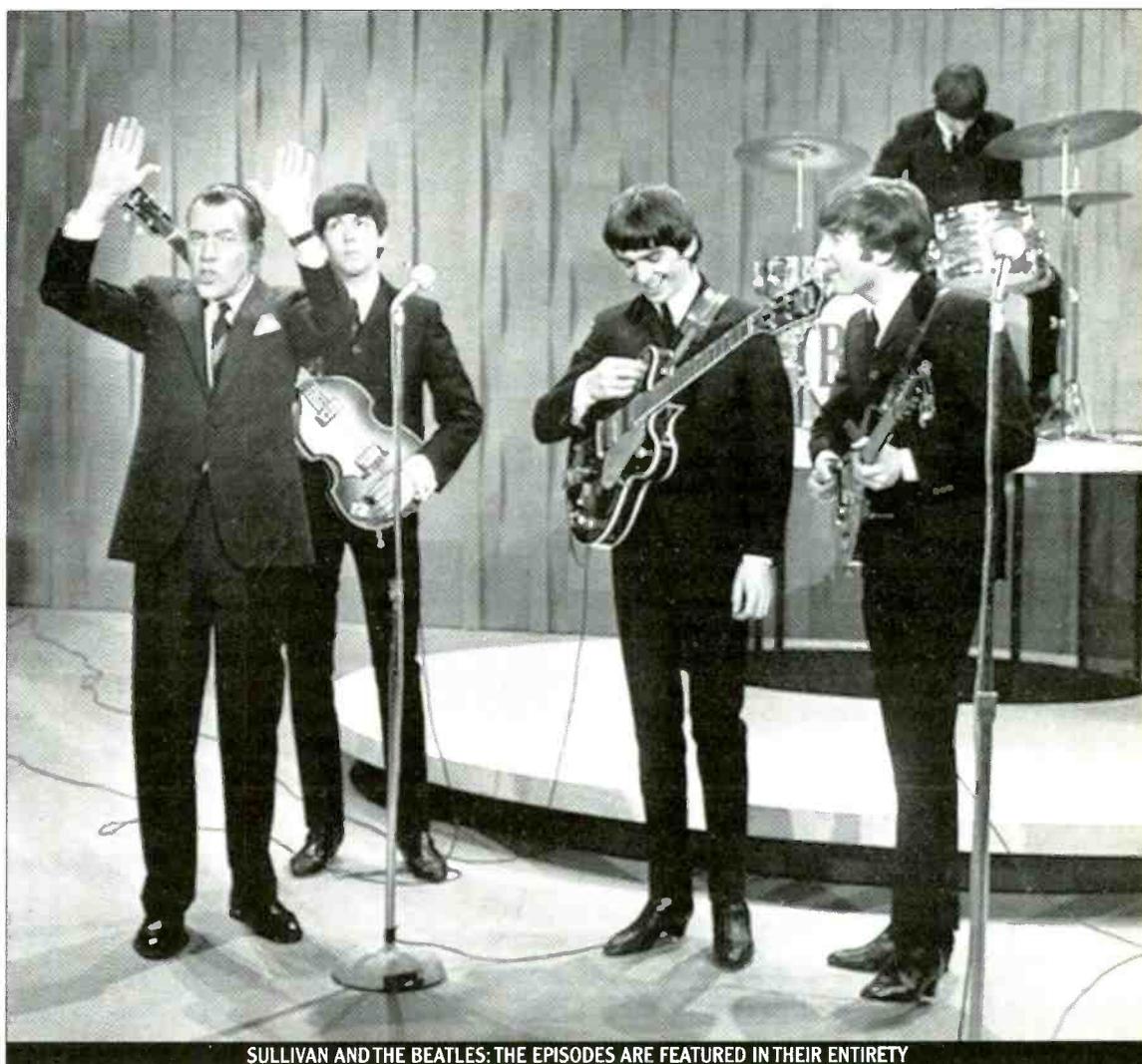
Although the 40th anniversary of the first Sullivan appearance is six months away, Solt says the company decided on the Oct. 28 release date to capitalize on the holiday buying season.

Carl Mello, music buyer for Allston, Mass.-chain Newbury Comics, thinks the double disc will be a fourth-quarter hit, because Beatles fans "are always excited about new things. The Beatles are a rule unto themselves."

Solt says that because the goal is "to enjoy the [shows] exactly as [they] appeared," he and producer Greg Vines decided to release the four episodes in their entirety, including Sullivan's introductions, the supporting acts that also performed and the TV commercials that aired during the program.

Besides live performances of such No. 1 Beatles hits as "I Want to Hold

(Continued on page 15)



SULLIVAN AND THE BEATLES: THE EPISODES ARE FEATURED IN THEIR ENTIRETY

Indie Retailers Sue Best Buy

Stores Say It Uses Unfair Business Practices

BY ED CHRISTMAN

A group of independent music retailers has filed a class-action lawsuit against Best Buy that could lift the veil on how record labels deal with the Minneapolis-based company.

The suit alleges that the consumer electronics chain's business practices violate U.S. law and California state law.

According to the lawsuit, filed Aug. 6 in the U.S. District Court for the Central District of California, Western Division, the plaintiffs charge that Best Buy uses its clout to extract discounts and advertising allowances from the major labels that are not generally available to its competitors.

The plaintiffs are Mad Rhino, Boo Boo Records, Lou's Records, Dimple Records and Rand Foster of Fingerprints. Maxwell Blecher, (Continued on page 68)



DREESE: WONDERS 'WHAT'S UNDER THE KILT'



Universal Music To Cut Staff At London HQ

BY GORDON MASSON

LONDON—Staff at Universal Music International have entered a consultation process with employers following the announcement that the company intends to cut 10% of its London work force.

UMI informed staff Aug. 7 that it is undertaking a restructuring at its London headquarters in St. James' Square. The reorganization will result in the layoffs of 25-35 of the international staff.

Sources tell *Billboard* that the cuts are likely the first in a more wide-ranging restructuring that could result in further staff reductions at Universal Music Group worldwide.

UMG executives in New York would not comment on the possibility of further cuts. But a UMG source acknowledges that there is an ongoing process of reviewing costs and that UMG will be taking "proactive steps" that

reflect the reality of the marketplace.

However, the source says there is no time frame for any further job reductions.

In London, UMI has established a staff consultation committee in an effort to avoid compulsory layoffs. The consultation process will be completed in September, after which the cuts will be made.

"Universal Music International has identified the unavoidable need to reduce operational overheads at its St. James' Square headquarters in London, in response to the decline in global music markets largely due to piracy and additional competition from other media entertainment products," UMI said in a statement.

"This will impact staffing levels. As part of this process, a staff consultation committee has been established and is considering ways of minimizing compulsory redundancies."

It is not yet clear which, if any, senior executives will be affected.

Roadblocks Arise In Path Of Peer-To-Peer Subpoenas

BY BRIAN GARRITY

NEW YORK—The Recording Industry Assn. of America's litigation strategy against individual peer-to-peer (P2P) site users could prove more logistically complicated than originally envisioned if a recent court ruling holds up.

A U.S. District Court judge in Massachusetts has ruled that the Massachusetts Institute of Technology and Boston College do not have to comply with recording industry subpoenas seeking the identities of students suspected of piracy because they were filed in the wrong district.

The universities argued that the subpoenas do not apply in Massachusetts because they were filed in Washington, D.C. The RIAA, which dismisses the ruling as "a minor procedural issue," says it has not decided how it will proceed in the matter.

But Wendy Seltzer, a staff attorney with the Electronic Frontier Foundation (EFF), says the ruling requires the recording industry to file subpoenas where it alleges that copyright infringement occurs, rather than blanketing the country from one court in D.C.

"The court ruling confirms that due process applies to Internet user privacy nationwide," she said in a statement.

That could prove a much more complicated scenario for the recording industry.

The RIAA has reportedly filed more



SELTZER: DUE PROCESS COVERS INTERNET

than 1,000 subpoenas through the D.C. court, and lawsuits against file sharers are expected to begin later this month.

The EFF has developed an online database that enables users to check if their identities have been sub-

poenaed by the RIAA.

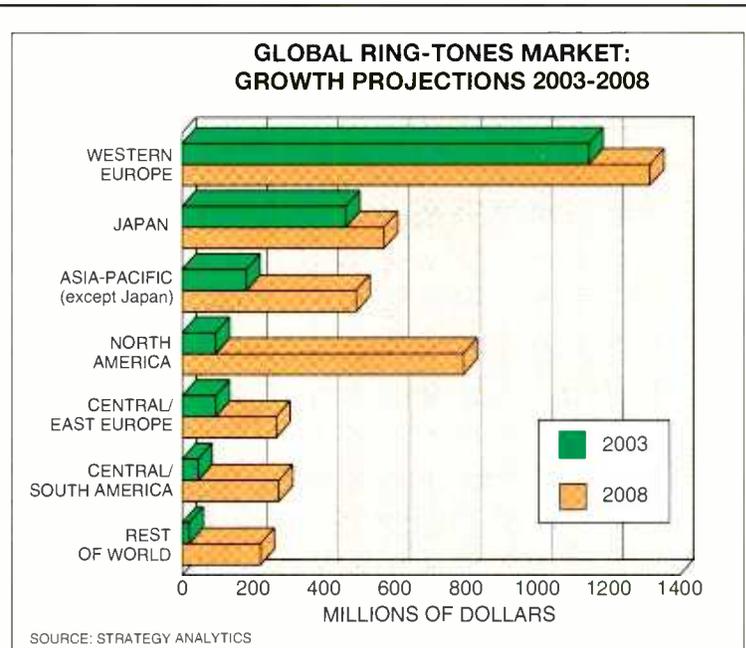
The court ruling, coupled with the EFF database, is part of a series of moves by consumers, universities and Internet service providers (ISPs) to hold off the RIAA litigation.

Pacific Bell Internet Services has filed suit in California complaining of the threat to subscribers' privacy and the burden on ISPs from the RIAA's actions (*Billboard*, Aug. 9).

Meanwhile, a group of small ISPs, the NetCoalition, has sent a formal request to the recording industry for information about its campaign to sue thousands of people who may be violating copyrights online.

"Valid concerns about the downloading of copyrighted material should not be allowed to devolve into an attack on the legitimate uses of P2P technology," NetCoalition executive director Kevin S. McGuinness wrote in a letter to the RIAA. "File sharing is not illegal per se, and there are countless incidents where the sharing of information is not only permissible, it is far more economical and feasible if done online."

Additional reporting by Brooks Boliek of the *Hollywood Reporter*.



Ring Tones Promise Labels Strong Revenue

BY LARS BRANDLE

LONDON—A new report on the global ring-tone market gives record labels and publishing companies cause for optimism about the next half-decade.

Consulting firm Strategy Analytics is predicting that by the end of 2003, the worldwide market for ring tones

should reap \$2 billion in revenue.

More exciting still is the Newton, Mass.-based firm's prediction that those figures should almost double to about \$4 billion by 2008, with the U.S. market accounting for close to 20% of that amount.

"Industry revenue will double as (Continued on page 66)

Direct-To-Fan Ticketing At Heart Of SCI/Ticketmaster Suit

BY RAY WADDELL

Depending on your perspective, SCI Ticketing is either a small, independent company defending artist and consumer rights against a corporate bully, or it is a freeloader that wants to sell primo tickets at a profit, existing contracts be damned.

SCI Ticketing, the in-house ticketing company for the String Cheese Incident (SCI) and other acts, and Madison House Inc., SCI's in-house management/booking firm, filed a lawsuit in U.S. District Court Aug. 6 in Denver against Ticketmaster. The suit claims that Ticketmaster has monopolized the concert ticketing industry by using its market power to prevent competition from selling concert tickets (*Billboard*, Aug. 16).

SCI Ticketing also alleges that Ticketmaster has entered agreements with such promoters as Clear Channel Entertainment, House of Blues Concerts and Concerts West that restrain trade in the concert ticket market. The suit seeks a jury trial, along with injunctive relief and unspecified actual and compensatory damages.

At issue are direct-to-fan selling practices that have allegedly conflicted with Ticketmaster exclusive contracts with venues and promoters.

The bigger picture sheds light on a ticketing world vastly changed in the Internet age. Regardless of the suit's outcome, this is a skirmish the touring industry is watching closely.

"Direct-to-fan ticketing via the Internet has been making tremendous inroads and is important to an awful lot of artists," says Neil Glazer, lead attorney representing SCI Ticketing in the suit. "It was really starting to flourish until last year, when Ticketmaster started making noise about enforcing their exclusives and, at least as far as we're concerned, they are."

Ticketmaster calls the suit "frivolous" and says that it won its contracts through hard-fought competitive bidding processes and extensive infrastructure investment.

Ticketmaster further contends it has always recognized the practice of allowing artists an allocation of tickets to make available through fan clubs, as long as it is in accordance with existing contracts.

Much of that fan club activity is orchestrated through a Ticketmaster deal with Musictoday, a fan-oriented Web site founded by Dave Matthews Band manager Coran Capshaw. Musictoday coordinates priority ticketing through numerous acts' fan sites, ranging from the

Rolling Stones to Tim McGraw.

Capshaw could not be reached for comment.

Ticketmaster chairman/CEO Terry Barnes cites hugely successful fan club sales for such bands as Dixie Chicks and Bon Jovi as evidence that Ticketmaster not only allows direct-to-fan selling but can aid significantly in the process.



BARNES: 'WE'RE THE AGGRIEVED PARTY'

In fact, as the ease of selling tickets on the Internet has increased, several bands have opted for direct-to-fans or priority ticketing procedures in league with Ticketmaster.

"We've done this many times, and it has been proven we can really help with fan clubs and ticket

sales," Barnes tells *Billboard*.

But, he says, SCI Ticketing "has chosen to launch a ticketing company to make money without competing for the business."

Ticketmaster says it will file a countersuit against the SCI camp for "intentionally interfering with contracts and relationships in which Ticketmaster has made great investments."

A Ticketmaster statement said, "The issue here is whether Ticketmaster and its clients have the right to contract for ticket distribution services or whether SCI Ticketing can free-ride on those relationships by exerting pressure on Ticketmaster's clients to breach their contractual commitments."

Barnes says he was shocked by the lawsuit.

"We're the aggrieved party here," he says. "We competed for the inventory and the right to sell tickets, and [SCI Ticketing] is taking away an unreasonable amount from that inventory. [SCI Ticketing] is asking for more and more, with no respect for our contracts with the buildings, our financial investment or infrastructure."

Barnes says Ticketmaster secured its contracts through a competitive bidding process.

"It boils down to money. This is a very competitive environment.

They're free to bid on contracts like anybody else."

Glazer counters, "Ticketmaster says what it says, but we don't believe, given Ticketmaster's monopoly powers, that it really does have the right to use the exclusives the way they're using them. They've used those exclusive agreements to acquire monopoly power and to maintain monopoly power in a way we believe is anticompetitive and that violates antitrust laws."

The SCI suit alleges that in May 2002, Ticketmaster sent letters to promoters and venues with whom it has exclusives saying the practice of allocating blocks of tickets for SCI Ticketing to sell to fans must stop.

The suit continues that venues which "formerly provided SCI Ticketing with its customary allocations of tickets to sell... have begun to refuse to deal with SCI Ticketing."

SCI says Ticketmaster still holds back tickets for Musictoday, which Ticketmaster does not dispute. SCI claims its own ticketing system is easier and less expensive than Ticketmaster's. The suit cites a particular show where SCI Ticketing levied a \$4 service charge and a \$6.95 shipping fee on a \$32.50 ticket, and Ticketmaster charged a \$7.50 service fee and a \$14.50-\$19.50 shipping fee

(Continued on page 68)

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This is an advertisement for the
aforementioned product.
Sorry.

AOL Targets Hispanic Fans Music Channel Featured In All-Spanish Service

BY LEILA COBO

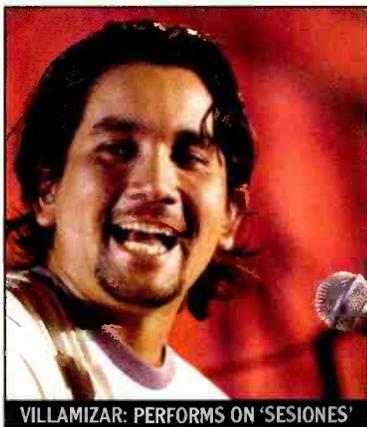
MIAMI—Another major corporation is seeking to expand its offerings to the growing number of Hispanics in the U.S.

AOL is preparing to launch its first all-Spanish service in the U.S. before the end of the year. The AOL Latino service will include new Spanish-language music channel AOL Música.

Although AOL already offers Latin music to its users through its AOL Music channel, the choices are significantly more limited than what will be available on AOL Música. The channel was created in response to growing demand from AOL users, according to Latin music director Richard Bull.

According to a Hispanic Cyberstudy conducted by America Online/RoperASW, Hispanic online consumers are more active in online entertainment activities than their total U.S. online counterparts.

Half reported that they regularly or occasionally "listen to music like you do on the radio," compared with 40% of total U.S. online consumers. And 44% reported "downloading music files" compared with 33% of total U.S. online consumers.



VILLAMIZAR: PERFORMS ON 'SESIONES'

AOL Música's programming will include "Sesiones@AOL," a Spanish version of performance series "Sessions@AOL," and "Primer Sonido," the Spanish version of "First Listen," which premieres videos and singles.

"We plan to be all over the map, in terms of Latin music," says Angelo Figueroa, director of Latino programming at AOL. "We'll play a big role in terms of exposing Latin artists to the general market."

As for the "Sesiones" programming, "We look for compelling, relevant and exclusive performances," Bull said during the Aug. 11 "Sesiones" taping of

Grammy Award-winning act Bacilos, which has just been nominated for six Latin Grammys.

Chilean rock band La Ley has also taped a "Sesiones." Pop singers Alexandre Pires and Gloria Estefan are scheduled to record this month. No decision has been made regarding which performance will launch the "Sesiones" franchise in September.

Artists say they appreciate the importance of performing and promoting through alternative media.

"We really believe in the Web," Bacilos lead singer/songwriter/guitarist Jorge Villamizar says.

Bassist André Lopes adds, "We have to reach people in other ways."

Although all "Sesiones" so far have featured pop or rock acts, Bull says that AOL is looking to feature all Latin genres, including tropical and regional Mexican.

He says that the service is fully aware of the importance of catering to the regional Mexican music buyer, the healthiest Latin genre in terms of sales in the U.S.

Like AOL Music, AOL Música will work closely with record labels and establish strategic relationships with major acts and consumer brands.

NEWSLINE

THE WEEK IN BRIEF

Microsoft has teamed with OD2, the U.K.-based digital-music service provider co-founded by Peter Gabriel, to launch a digital download store for Europe. The store, which launched Aug. 14 in the U.K., is the first such non-subscription service in Europe, beating Apple Computer's bid to bring its iTunes Music Store to the region. OD2 already operates a digital platform for subscription-based services by such retailer clients as MSN Music Club, Tiscali Music Club, hmv.co.uk and France's FNAC and Wanadoo. It also has Pan-European digital rights to more than 200,000 tracks from the five major record companies and several independents. The new service, based on Microsoft's Windows Media Player 9, broadens users' options to pay per track without a monthly subscription. Initially, U.K. subscribers to Microsoft's MSN Music Club can download and own individual songs starting at 0.99 euros (\$1.11). They can also pay about 11.11 euros (\$12.50) for an album. Starting in September, the service will expand to subscribers of European portal Tiscali Music Club in the U.K., France, Germany, Italy, Spain and Belgium. Tracks can be burned to CDs and transferred to portable devices.

JULIANA KORANTENG

Sony Music Entertainment has acquired the stake it did not already own in Crescent Moon Records, the joint-venture record label it launched with producer Emilio Estefan Jr. in 1994. At the same time, SME has announced it is extending its relationship with Estefan, who holds the title of president of artist development for Sony Music. Operations of Miami Beach-based Crescent Moon Records are moving into the Miami Beach offices of Sony Norte. Crescent Moon will become a Sony Music Norte imprint, and its artists will be promoted and marketed through Sony Norte. Although Estefan remains chairman of Crescent Moon, there will no longer be a president at the label. "Part of this process was prompted by Crescent Moon president Mauricio Abaroa's decision [to] dedicate all his time to EarthTown Entertainment, a music and management firm which represents Crescent Moon artist Gian Marco, among others," Estefan said in a statement. Other positions have been eliminated, but several key employees, including the heads of marketing, press and promotion, will be transferred to the Sony structure. Estefan continues advising and overseeing worldwide development for SME artists, reporting to SME chairman/CEO Andrew Lack. He will also continue to head his own production company with projects that are not exclusive to Sony.

LEILA COBO

Michael Goldstone, formerly a principal at DreamWorks Records and VP of A&R at Epic Records, has been in discussions to take a senior executive position at Sire Records, a source confirms. Sire, which is owned by Warner Bros., was re-established earlier this year as a stand-alone label under founder Seymour Stein (*Billboard*, May 3).

CHRIS MORRIS

Rio Audio has introduced several new portable MP3 players, including an iPod-like device designed to appeal to mainstream music consumers. The new offerings include three flash-memory devices—successors to its popular Rio flash-based players—and two new hard-drive products. New from Rio is a 20-gigabyte rival to the iPod called the Rio Karma, priced at \$399. The company will be most aggressively touting its 1.5 GB device the Rio Nitrus, which is billed as the first hybrid of hard-disc players like the iPod and flash-based players like the standard Rio devices. Rio executives are banking that the Nitrus, which holds more than 25 hours of music and retails for \$299, will appeal to a segment of the market that wants a hard-drive player but doesn't need the massive storage capacity of an iPod. The new flash players—the Cali, Chiba and Fuse—range in price from \$129-\$199. Rio will begin shipping the players this month.

BRIAN GARRITY

Toronto-based online music distributor Moontaxi Media has signed deals with the Canadian affiliates of all five major labels to use their material on its à la carte download service. BMG Canada, EMI Music Canada, Sony Music Canada, Universal Music Canada and Warner Music Canada will provide songs for the Puretracks service, which is due to launch in September. Last month, Moontaxi signed deals with leading Canadian independent labels to provide material for Puretracks, including Netzwerk Productions, Aquarius Records, Tacca Musique, Justin Time Records and True North Records. Puretracks, which uses Windows Media technology, will sell downloads for 99 cents Canadian (72 cents).

LARRY LeBLANC

Jones Media Networks has partnered with Madacy Entertainment Group to market and distribute country albums. Jones will provide multi-platform marketing campaigns across its cable, radio and Internet properties to support sales of the Madacy albums, including one titled "The Very Best of Country Radio." The campaign will also include Billy Ray Cyrus' "Time Flies" album.

PHYLLIS STARK

CRS: Artist Development Needed

BY PHYLLIS STARK

DALLAS—At a time when it takes longer than ever to develop an artist, record executives are calling on radio stations to become more of a partner in the process.

Capitol Records executive VP of promotion Bill Catino said PDs "need to figure out who they feel strongest about and go chase 'em. We'll support you."

But that support needs to be reciprocal, label execs said.

Catino's comments came at this year's regional Country Radio Seminar.



DUNGAN: BORED OF OVER-RESEARCHED RADIO

Artist development was not only a theme of panels at CRS, held Aug. 8-9;

it was also part of the hallway buzz.

Attendees were discussing some surprising roster cuts at several Nashville labels (see Nashville Scene, page 31).

During one of several discussions about how to build developing acts into superstars, Bruce Shindler, head of promotion at DreamWorks Records, complained about stations that raved about his new artist Jimmy Wayne, then brought him to the market for a free show and put him in front of only 50 listeners.

"Don't use us in the middle of the

(Continued on page 68)

Classic Dylan Due On SACD

BY CHRISTOPHER WALSH

NEW YORK—With the Sept. 16 release of 15 classic Bob Dylan albums on the hybrid Super Audio CD format, Columbia/Legacy initiates an ambitious sonic upgrade of the icon's CD catalog. Five albums in the series are also presented, for the first time, in 5.1-channel surround sound.

Developed by Sony and Philips, the SACD format is based on the Direct

Stream Digital (DSD) recording system, a one-bit recording process using a sampling rate of 2.8224MHz to achieve a frequency response of 100kHz and a dynamic range of more than 120 decibels.

Like many current SACD titles, the Dylan series comprises dual-layer discs featuring a high-density layer carrying high-resolution, multichannel surround sound, as well as a two-channel stereo SACD version and a standard 16-

bit, 44.1kHz layer.

While an SACD player is required for playback of the high-resolution, multichannel layer, hybrid discs are forward- and backward-compatible, allowing playback on standard CD players.

Titles carrying multichannel mixes are "Blonde on Blonde," "Another Side of Bob Dylan," "Bringing It All Back Home," "Blood on the Tracks," "Slow Train Coming" and "Love and Theft."

(Continued on page 68)

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Playing the Kid-Porn Card

The entertainment industry thinks it's got an ace-in-the-hole issue that could finally bust the peer-to-peer file-sharing services that are wreaking havoc on music and movie sales. But for some reason, it's a little too embarrassed to lead the crusade.

The issue is child pornography. File-sharing services such as Kazaa, Morpheus, LimeWire and Grokster are loaded with it. And it's just a click or two away for anybody who logs on to those services.

A Government Accounting Office study last February found that 44% of the porn traded over file-sharing services, mainly photos and video clips, involved minors, including pre-teens.

What's worse, pornographic files are frequently labeled with the names of pop singers and movie stars, so teens can end up with some pretty graphic stuff, even if they're not looking for it.

But you know the old saying: People who live in glass houses shouldn't throw stones.

In private conversations, entertainment executives profess shock that no one has made an issue out of the role that file-sharing services play in the pro-

liferation of child porn.

But don't ask them to take the lead. They sheepishly reply that it would be too self-serving. What goes unmentioned, some may argue, is that it also would be just a little hypocritical.

Sure, the industry would get a big monkey off its back if porn suddenly became the catalyst that forced file-sharing services to start policing their content.

Any inquisition could quickly lead to questions about the conduct of the music and movie industry.

But there also has to be an unspoken concern that any inquisition could quickly lead to questions about the conduct of the music and movie industry.

The latter faced a moral dilemma this year when director Roman Polanski, a convicted child rapist who fled the country to avoid jail, was nominated for an Oscar. He won anyway.

R&B singer R. Kelly happens to be one of the hottest acts in music right

now, even though he faces felony child pornography charges in Illinois and Florida. He still packs in crowds on tour and is raking in awards from such prestigious organizations as BMI.

All of this, mind you, is taking place against a backdrop of growing public outrage over child abuse, fueled by several sensational child kidnap-murders and the Roman Catholic Church's decades-long cover up of multitudinous child molestations by priests.

After hearings last March, House lawmakers declined to consider legislation to curb child porn on peer-to-peer services. Instead, they said the better solution would be to educate parents and children about how to avoid porn. Yet another hearing is slated for next month.

Ironically, entertainment executives offer the same solution when complaints are raised about vulgar lyrics or graphic violence in movies. And, not surprisingly, file-sharing services echo the same line. It all falls on the parents, they argue.

So who will cast the first stone? Not the entertainment industry, not the Church, nor, it seems, will Congress.

(Next week: Kid Porn, part II)

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.

'It's Time To Work Harder As A Unified Business To Conquer These Problems'

Seizing The Digital Opportunity

The following is excerpted from a speech at the Jupiter Plug.In Conference July 29 in New York.

The major record companies continue to battle a nasty infection of image-itis. This perception problem is both fascinating and frustrating.

Tobacco companies can kill us, packaged food companies can clog our arteries, fast food companies can burn our laps, oil companies can provoke wars, the TV industry can lower the cultural common denominator to below zero degrees Kelvin, but apparently there's no industry more despicable than the music business.

And what is our sin? The music industry refuses to acknowledge the public's perceived God-given, inalienable right to free music. Yet the movie companies can raise ticket prices by a buck a year. The cable industry raised rates over 8% in 2002, but that's OK because they need to be paid so that their pipes can bring free music to the masses!

There is some good news. More music has been consumed by fans this year than in any other year in history. But there is the concomitant bad news for music.

Fewer artists can make a living performing it; fewer songwriters can make a living writing it; fewer engineers can make a living recording it; fewer receptionists can make a living answering phones at the office; fewer plant workers can make a living pressing it (unless they work at a blank factory).

GROWING THE BUSINESS

So, how do we grow the music business rather than shrink it? More importantly, how do we seize the digital opportunity before we run out of money, never mind our jobs?

First, we need to make it easier to buy music online than it is to steal music online. Second, the interests that seek to prosper in the music world need to stop fighting.

Bickering and inaction on the part of record companies, music publishers, recording artists, retailers and technology providers have only succeeded in delaying and impeding the introduction of creative business solutions. We need to postpone issues related to dividing the digital music pie and focus on issues related to making the pie large enough to slice in the first place.

So, back to the first concept. Music has to be easier to buy than to steal. That's pretty obvious, although it does acknowledge the dirty little secret of human nature that we're all looters at heart.

When told that peer-to-peer uploading and downloading of copyrighted works without permission is against the law, the most common response from kids is, "If it's illegal, why is it so easy?"

Good question. Most illegal activity is not easy because either people make it hard for you to do it (ask Winona Ryder) or the punishment is so severe that it acts as a deterrent. Neither negative factor now exists when someone downloads music from a P2P service, and the companies behind these services are cynically taking advantage of it.

MAKE IT EASIER

So, let's focus on our goal to make music easier to buy. No one can sell music unless it is easy and convenient for people to buy it and use it. And, let's face it, until very recently, it wasn't.

Content wasn't made available, and pricing was out of touch with the market. Content usage rules were far too limited. Immature technology limited (and, to a great extent, still limits) the business models pursued.

Universal decided to end as much of that which was in our control. We offered a low price, 99 cents, for downloads last year. We also recognized that consumers need to make copies of music they legitimately acquire. Otherwise, the product sim-

ply isn't valuable to them and they won't pay for it.

The burning of CDs escaped the early-adopter crowd and became mainstream far too long before the music industry recognized it as a market rather than as a threat. For over five years now, people have been making playlists, burning compilation CDs and using portable digital music players. These are all perfectly legal activities when the consumer has paid for the right to do them.

We believe all of these activities will eventually lead to the purchase of *more* music. The more utility that consumers derive from any product, the more of it they should be willing to purchase. And the more they should be willing to pay for it.

We can't possibly expect a customer to pay for music that doesn't allow him to use it in a manner consistent with his ability to enjoy the music that he's paid for. At Universal, we see little sense in imposing restrictions that do nothing to solve our problems and only hinder the growth of the legitimate online music market.

So, then, what's all this talk about digital copy restrictions? Unfortunately, the purpose of copy protection is generally misunderstood. At Universal, in a perfect world, we really would not care how many copies you made of the music you

purchased. What we do care about is those copies leaving your possession. That's when you've hurt every person who sang, played an instrument, wrote a song or emptied the recording studio trashcan in connection with that recording.

What we as content companies are trying to prevent is the unauthorized distribution of music. Unfortunately, right now, it is very hard to stop unauthorized distribution unless you stop the copying of the music in the first place. So, our restrictions on consumer copying are put in place only when there is no other way to stem the plague of unauthorized redistribution.

The technology of the near future will be that of personal area networks in which all of a person's legitimately acquired music will play seamlessly, on a stereo rack, in a PC, on a portable device, in the car. But until that technology is standardized, built and deployed, the band-aid of copy protection will have to be relied on.

We have to get these businesses going now, and so we have had to make some hard decisions, and not all of the content companies have made the same decisions.

LET THEM BURN

I happen to think Universal has made the best decisions, so let me describe what we're doing. We do a few things that are on their surface pretty inconsistent. We insist our legitimate downloads are wrapped in a strong digital rights management [DRM] envelope and tied to the computer that downloaded them. And then we allow the consumers to make as many unprotected CD "burns" as they like.

Why do we do this? Because 99% of the music played in this country is played on CDs, and if you want to sell music that people can play, you need to let them put it on a CD.

So why not limit the number of times that people can burn to CD? Because we have learned that people don't like to be treated like idiots. And if someone has been kind enough to actually pay for their download, you want to be really extra-double-careful not to treat him like an idiot.

If people want another CD and they've burned one, two, three or whatever limit you put on it, guess what they'll do? They'll rip the CD they've burned to the computer and make as many copies as they want anyway. And now they've got a computer full of MP3 files, which is what you were trying to avoid when you so carefully wrapped your file in a DRM in the first place.

Someday, no one will care about burning to CD, because no one will want to. There is no doubt in my mind that hard-drive

storage of music is so superior to CD storage that the record companies will do away with the CD altogether, both as a pre-recorded medium and as a method for taking downloads portable. When will that happen? Who knows? However, to get to this point, a few things need to happen.

Portable digital media players will have to come out of the niche and enter the mainstream. Networked homes will no longer be World's Fair and CES exhibits but will be typical. The Holy Grail of interoperability of codecs, DRMs and operating systems will have been achieved. A terabyte of storage will cost a hundred bucks.

Some of these things are pretty close. Some of these things aren't. Certainly, by the end of the decade, burning a CD may be as quaint a notion as recording a mix tape.

The Apple iTunes and the buymusic.com stores are great examples of these concepts evolving in the marketplace. iTunes and Buymusic offer a wide array of content at a fair price and with reasonable content usage rules.

Given these stores' successes, we are thrilled that more players are entering the market to try to duplicate and surpass the status quo.

EMBRACE THE SERVICES

Let's turn to the second concept I mentioned earlier. This is not the time to be blocking new business launches by debating the division of the proceeds. Yet this is exactly the trap the industry has fallen into. Kazaa has a better model. They get all the proceeds, and they are the competition.

Thousands of artists have embraced the legitimate music marketplace, understanding that the future of the business is relying heavily on the success found in cyberspace. Yet there are still a few holdouts, and unfortunately they have some of the most recognizable names in the history of music.

Why have these few artists and/or their managers refused to release their music to the legal services? Some managers see the online space as an opportunity to gain a larger share of revenue. I guess that's their job, but I believe that this is self-

defeating. Artists need to realize that withholding their music from legitimate online distributors only impedes the growth of legitimate alternatives. Why should an artist's music be available only to freeloaders but

not to those willing to pay for it?

On the other hand, the battles between music labels and music publishers are incomprehensible to anyone outside of the business and to many inside it. The interests of the labels and the publishers need to be aligned.

Over half of publishers' revenues come from sales of pre-recorded music. Frankly, almost all of their revenue is in some way derived from the labels' great artists recording their great songs. But I can't tell you how many business models we can't pursue because of issues in the Byzantine world of music publishing rights.

I don't mean to imply that music publishers are intentionally trying to stop these businesses from flourishing. In fact, I think the opposite. The problem is that we have established procedures and, to some extent, laws, that in fact, if not in intent, prevent business from happening.

If we don't work harder than ever as a unified music business—not a divided business—to conquer these problems today, the only certainty is all of our challenges will become harder to overcome.

2003 is the turning point. It is the year the electronic delivery of music goes mainstream. It is the year in which real revenue is showing up on the P&L. It is the year that no one can deny that there are compelling alternatives to free. Not enough of them, not a large variety of them, but they are there, and they will grow and, eventually, they will be our bread and butter.

Larry Kenswil is president of eLabs, the new-media and technology division of Universal Music Group.

Taking
Issue™
By Larry Kenswil



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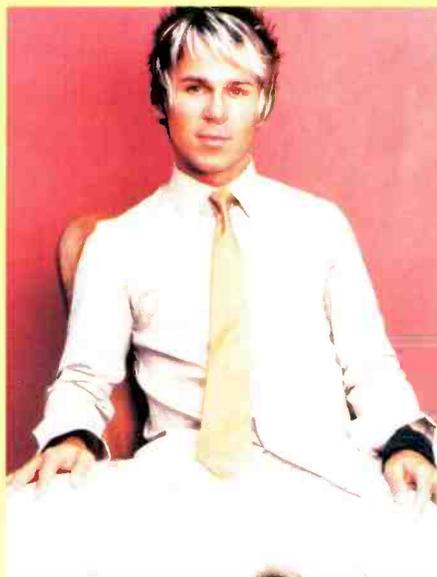
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Staind's Lewis Ramps Up Imprint

Touring musicians are frequently exposed to more unsigned bands than any A&R executive; therefore, it makes perfect sense to utilize them as the ultimate field reps.

That's how **Staind** frontman **Aaron Lewis** ended up with his own Geffen-distributed imprint, 413 Records.

"I really believe in Aaron," Geffen

debut Sept. 30. First single "Sunday" goes to radio by the end of this month.

Lewis was handed a demo by former **Ultraspank** members **Peter Murray** and **Neil Godfrey** that the pair had recorded on a computer in Murray's house. "I was so blown away by it, I was so confident that everything would fall into place—even though it

was just the two of them—that I signed them," Lewis says.

The band now includes drummer **Tommy Stewart** (Godsmack), bassist **John Fahnestock** (Snot, Amen) and guitarist **Pete Ricci**, Staind's former guitar tech.

Lewis, who is aided in running his imprint by Staind guitarist **Mike**

Mushok, says, "I'm going to be and I have been very picky" about any other signings. "Every band I bring to the table I have to be willing to put my name and reputation on the line for."

Lewis and Staind remain signed to Flip/Elektra and are touring behind the band's latest release, the platinum-certified "14 Shades of Grey." Following a European tour, Staind will be joined by **Sevendust** and **Lo-Pro** on a U.S. fall trek.

STUFF: **David Massey** has been named executive VP of A&R for Sony Music U.S. and Sony Music International. Massey was previously senior VP of A&R for Sony Music Entertainment. He reports to **Don Ienner**, president of Sony Music U.S., and SMI president **Rick Dobbis**. In his new role, Massey will sign artists to Columbia Records, Epic Records and Sony Music Nashville in the U.S., as well as continue to develop acts for SMI. He will also remain head of Daylight Records, the imprint he founded in 1999. Daylight's roster includes **Good Charlotte**, **Anastasia** and **Cyndi Lauper**. . . **Bright Eyes**, **Damien Rice**, **Mars Volta**, **the Coral**, **Sigur Rós**, **Soulive** and **Cat Power** are among the acts that have been nominated for the 2003 Shortlist Prize. The initial list, which features 86 albums, will be whittled down to 10 finalists by early September, with the winner announced Oct. 16. A panel of tastemakers—including **Flea**, **Perry Farrell**, **Chris Martin**, **Cameron Crowe** and **Spike Jonze**—selected the nominees.

Simpson Reveals Her New 'Skin'

BY CHUCK TAYLOR

While the music world has been listening to Jessica Simpson since the late '90s, never has it had the chance to truly hear her.

The pop songbird seeks to change that with the Aug. 19 release of her third Columbia album, "In This Skin."

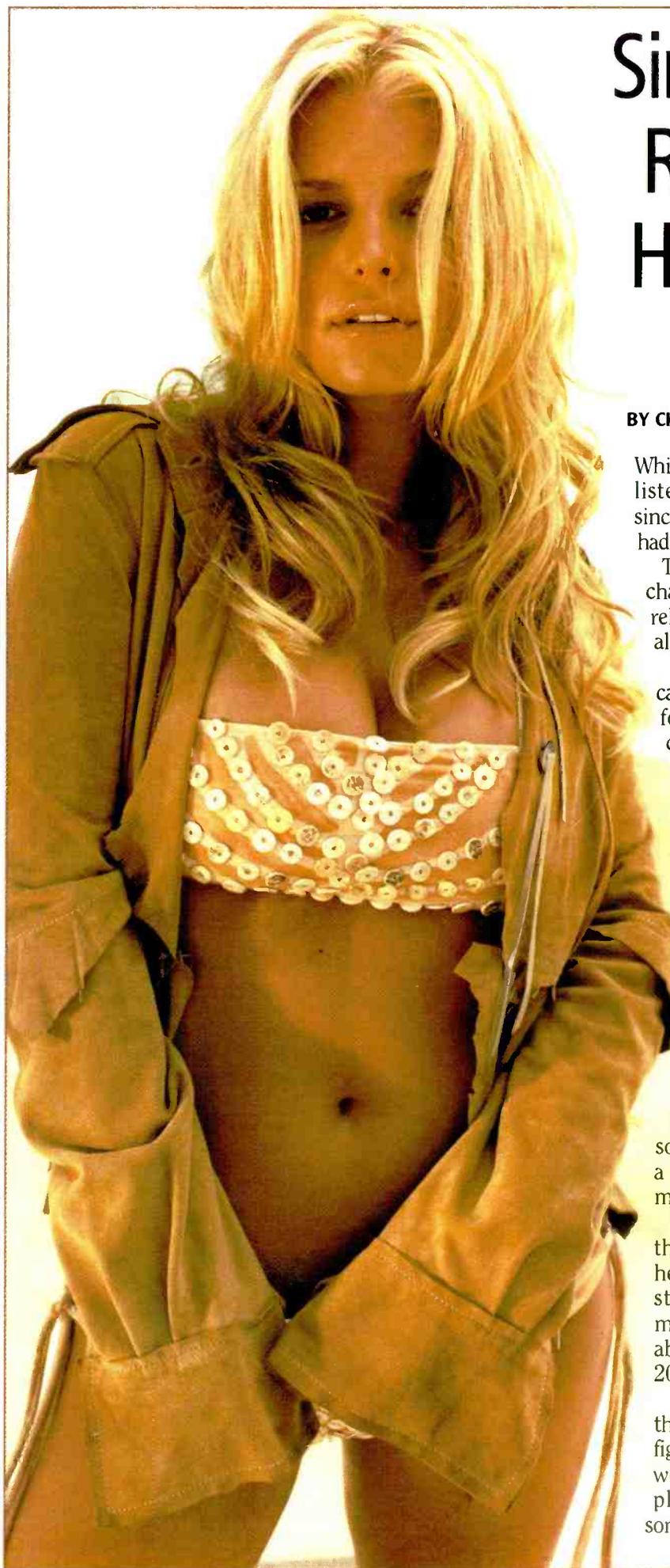
The new set, which showcases Simpson's lyrical skills for the first time, offers a crystal ball gaze inside her marriage to fellow pop idol **Nick Lachey** and the emotions behind finding the love of a lifetime.

"When I'm in love, I want to go to the top of a mountain and scream it out to the world," Simpson says. "I was always shy about expressing my own point of view, but now, I think I have things figured out as a woman, and I want to give fans a piece of my heart and soul. Making this record was a great experience—not to mention wonderful therapy."

"Skin" also gives Simpson the opportunity to reorient her career path. She admits struggling with decisions made by Sony executives about her previous album, 2001's "Irresistible."

"I didn't want to do half of the songs on the album, but I figured they knew what they were doing. I was trying to please everybody and be someone I wasn't," she says.

(Continued on page 14)



The Beat

By Melinda Newman
mnewman@billboard.com



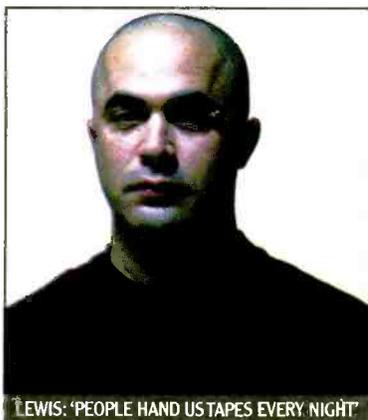
president **Jordan Schur** says. "He has tremendous ears."

More than that, Schur adds, Lewis understands through his own experience in a multi-platinum band what it takes for an act to break through today.

"That means with any artist [Aaron] brings in, he understands how we want to work the artist, and he can lead by example," Schur says.

After being discovered by **Limp Bizkit's Fred Durst** and subsequently signed to Durst and Schur's Flip label, Lewis says "it just makes sense to take advantage" of the expertise artists can offer when it comes to A&R. "We have people handing us tapes every night."

Which is how Lewis found **Lo-Pro**, the first—and so far, only—act signed to 413. The band will release its self-titled, **Don Gilmore**-produced label



LEWIS: 'PEOPLE HAND US TAPES EVERY NIGHT'

Simpson

Continued from page 13

After the title track peaked at No. 15 on The Billboard Hot 100, "they just dropped the whole thing."

Simpson's first album, 1999's "Sweet Kisses"—led by the No. 3 debut single, "I Wanna Love You Forever"—sold 1.8 million copies, according to Nielsen SoundScan. "Irresistible" lagged, with sales of 630,000.

"It was a painful ordeal," Simpson says. "I came to the realization that I needed to show the world who I am, to be a true artist."

With changes at the top level at Sony—and just as important, Simpson's re-linking with Teresa LaBarbera Whites, her A&R executive for "Kisses"—she says, "I had the best experience of my life. This album really represents who I am."

Like the first effort, Simpson's soaring vocals give "Skin" a smooth touch, as it sways between spirited midtempo melodies and her signature ballads.

"I wanted to make a romantic, organic album," she says. "These are songs that say something that I hope will move or inspire people."

Simpson collaborated with songwriter Diane Warren and producer Ric Wake for the sensuous first single, "Sweetest Sin," which collected spins

at 59 top 40 stations in its first week at radio in late July. The song (whose videoclip casts Simpson and Lachey in a number of provocative scenarios) "truly represents my album; nothing negative, it's all about love," she says.

Most of the project's tracks came together through sessions in Nashville and Los Angeles, where Simpson sat down with songwriting tastemakers and pretty much spilled her heart.

She says, "Teresa had the incredible idea of creating a songwriting camp. I would go from room to room with one songwriter after another," including Andy Marvel, Billy Mann, Holly Lamar, Denise Rich, Trina Harmon and Damon Elliott. "We would sit there for two or three hours—write an entire song—and then go in and record it in 90 minutes. It was so refreshing."

Among the most expressive tracks on "Skin" are the reverent love song and quintessential Simpson ballad "I Have Loved You"; the confessional "Underneath," which recalls a four-month period where Simpson and Lachey called it quits, then—in the wake of Sept. 11, 2001—realized the value of making a relationship work; and the title track, a plucky pop anthem about self-acceptance.

"'In This Skin' was so important for me to share with my fans," Simpson says of the title track. "I was 102 pounds, and people at the record label were telling me that I needed to lose

weight. The song is saying that I am worthy to feel beautiful in my skin. It's something that every woman experiences in one way or another."

However heartfelt, getting the message of any pop artist to the masses without the aid of a guest rapper or a lifted hook is a tall order these days. Simpson and Columbia have paved the way with a hefty helping of multimedia exposure. In fact, a 40-city radio tour that she has already completed—traditionally the benchmark of record promotion—is probably the lowest-profile undertaking of her campaign.

Foremost, Simpson and Lachey will launch "Newlyweds: Nick and Jessica" on MTV Aug. 19, the release date for "In This Skin." The weekly reality series showcases all sides of the couple's lives together, from the recording of their albums (Lachey's "SoulO" will be released on Universal Sept. 19) to glam industry parties to the ups and downs of married life at home in Los Angeles.

"You'll see us at a Hollywood premiere in one scene and then eating tuna fish on the sofa in the next," Simpson says. "The cameras have been with us for three months now, from 8 a.m. until we go to sleep. We have all the fights all newlyweds have, and yet the whole celebrity existence is a funny lifestyle to see."

Simpson has also issued a hardcover wedding guide, "I Do: Achieving Your Dream Wedding," which offers prospective brides a step-by-step primer through the process. It also features dozens of photos and a bonus DVD of her own wedding. The 174-page coffee-table keepsake is published by NVU Editions.

In addition, according to her manager and father Joe Simpson, the singer has been cast in an upcoming Marvel Comics-based action adventure film, due for summer 2004 release. She is also in discussions for lead roles in movie versions of "Bye Bye Birdie" and "I Dream of Jeannie."

For the record label, meanwhile, "Our job is to continue to market Jessica as a musician and a singer first and surround her with all of the extracurricular activities she's doing to build upon the Jessica Simpson brand," says Charlie Walk, executive VP of promotion for Columbia Records Group.

"People are looking for a young woman with a positive message, true talent and something to say that represents mainstream America," he says. "We're going to make sure that we surround her with credible projects—and we intend to win with those advantages in the current environment."

Simpson readily admits that the additional vehicles for media attention are a handy tool to stir interest in the new project: "C'mon, I know what it's like out there. The whole pop thing is not really huge right now. Nick and I need the extra push. Of course this is great for our records."

Even so, Simpson says she has never been more confident in her work. "I am more ready than I've ever been. It's a beautiful thing this time around. For the first time, I really have something to give and the power to impact."

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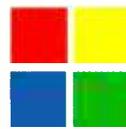
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Sting

Continued from page 1

Billboard's highest honor for creative achievement, the Century Award was created by the magazine's then-editor in chief, the late Timothy White, and then-publisher, Howard Lander, to commemorate the 100th anniversary of the magazine in 1994. The award will be presented to Sting Dec. 10 at the Billboard Music Awards in Las Vegas. The program will air on Fox.

Sting will be the 12th Century Award honoree. He follows George Harrison (1992), Buddy Guy (1993), Billy Joel (1994), Joni Mitchell (1995), Carlos Santana (1996), Chet Atkins (1997), James Taylor (1998), Emmylou Harris (1999), Randy Newman (2000), John Mellencamp (2001) and Annie Lennox (2002).

"I'm so pleased to receive this most prestigious award from *Billboard* magazine. This magazine meant so much to my very great friend, the late Tim White," Sting said after learning of the honor. "Tim, as editor in chief, spent 11 years nurturing and giving the magazine his lasting imprint. It will be my honor to be a part of its history and join the other illustrious recipients."

Many of the past honorees welcome Sting to the exclusive club.

"He's a great writer, great singer,

great performer and a spectacular bass player," Newman says. "I particularly admire the harmonic complexity of his work. He won't settle for the same old chords. He works hard, and it shows."

Similarly, Mellencamp praises Sting's singular talent. "Sting is a great artist because he has been able to reinvent himself and his music but still remain true to his own original vision."

Taylor, who performed on Sting's 1999 studio album, "Brand New Day," says, "Sting is my pal. My admiration for the man and his music continues to renew itself. He is a universally popular artist who has kept his integrity and earned the respect—and sometimes envy—of his peers. I only wish Tim White were here to see it."

Joel's admiration for Sting goes beyond his musical abilities.

"He's got that great keening voice. He can still hit the high notes; maybe it's the yoga and that eight-hour Tantric sex he talks about," Joel observes. "I told him if he could teach me the one-hour version, I'd be very happy. He gave me a big English smile that showed he had good dental work."

Born in Wallsend, England, in 1951, Sting had stints as a ditch digger and a school teacher before forming the Police in 1977 with guitarist Andy Summers and drummer Stewart Copeland. Pairing its punk leanings with reggae undertones and pop melodies, by 1979 the trio was on its

way to becoming one of the world's most popular rock bands, selling out stadiums around the globe and consistently landing albums at the top of the international charts.

The group's fifth and final studio album, 1983's "Synchronicity," spent a staggering 17 weeks at No. 1 on The Billboard 200. The album's lead single, "Every Breath You Take," topped The Billboard Hot 100 for eight weeks.

In 1985, Sting released his first solo album, "The Dream of the Blue Turtles," and continued his chart success. The album included two top 10 hits, the

anthemic "If You Love Somebody Set Them Free" and the gorgeous, heart-breaking "Fortress Around Your Heart."

Each subsequent solo album has plumbed new emotional and musical depths, whether it be the exploration of his father's death on 1991's "The Soul Cages" or 1993's lushly autobiographical "Ten Summoner's Tales."

Sting is currently prepping for the Sept. 30 U.S. release of his eighth full-length solo studio album, "Sacred Love," which he has dedicated to White. The A&M project, which comes out Sept. 22 in the rest of the

world, will be accompanied by a DVD.

The video for the first single, "Send Your Love," premieres Aug. 18 on VH1.

Inducted into the Rock & Roll Hall of Fame this year, Sting has also won 15 Grammy Awards—10 as a solo artist and five as a member of the Police.

His passion extends far beyond music. As both a solo artist and as part of the Police, he has participated in tours benefiting Amnesty International. The Rainforest Foundation, founded by he and his wife, Trudie Styler, has raised millions of dollars toward preserving the world's rainforests.

The Beatles

Continued from page 5

Your Hand," "She Loves You," "I Feel Fine," "Ticket to Ride," "Yesterday," "Help!" and more, the DVD features appearances by Cab Calloway, Mitzi Gaynor, Soupy Sales and Frank Gorshin.

The double disc will be released through Sofa Home Entertainment. President Arny Schorr says, "We wanted people to relive the experience the first time [that the U.S.] saw the Beatles. I think if we had done it any other way, it would have diminished the impact."

The two-disc set, which will sell for \$29.95, only contains footage from the Sullivan shows.

Solt, who has also produced the Grammy Award-winning "Gimme Some Truth" and 1988's "Imagine: John Lennon," wants to ensure the historic live tapes reflect what he calls a period that "really revolutionized and re-energized us. They looked so different from anything [the U.S.] was used to, with these new haircuts and clothes, and the girls went crazy."

Paul McCartney commented on the Sullivan performances in "The Beatles Anthology," saying: "We came out of nowhere with funny hair, looking like marionettes or something. That was very influential. I think that was really

one of the big things that broke us—the hairdo more than the music."

Associate producer Martin Lewis, who also produced last year's DVD rerelease of the 1964 Beatles flick "A Hard Day's Night," goes a little deeper to credit the group's legendary impact on the nation.

"After the Kennedy assassination, America needed some balm to soothe this emotional chasm. The Beatles, with their exuberant, cheerful manner and self-deprecating wit, were exactly the tonic [America] needed," Lewis says.

The DVD will be marketed nationally through the more than 200 radio stations that feature syndicated Beatles shows. There are also plans for price-and-positioning programs at retail.

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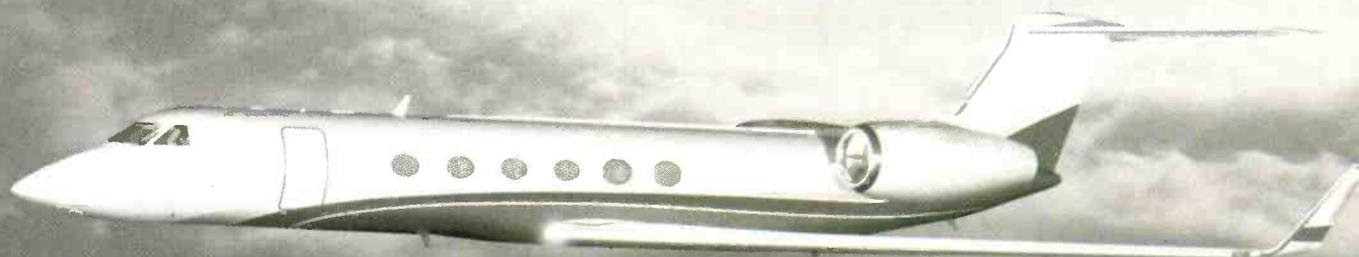
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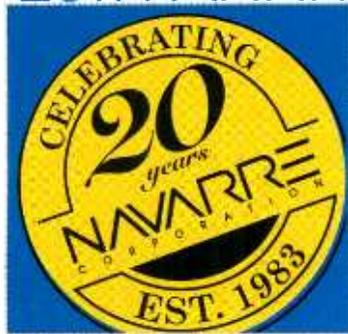


Billboard's Artist Management spotlight precedes the annual MMF British Music Roll of Honour and Peter Grant Award in the U.K. We highlight artist management in the digital age, feature comments from artist managers in key international markets, and report on the MMF's accomplishments of the past year including the events and honors planned for this year's gathering.

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Music

CCC Sets Pace For Church Labels

Now that it has its own music label, Brooklyn, N.Y.-based Christian Cultural Center not only joins the list of churches that have thrown their hat into the gospel ring, but it also is looking to set the pace for them.

That said, not many churches will be able to keep up with the 25-

what we want to put out there," Bernard says. "I believe it's God's intention to establish centers of influence in urban areas. That's how I see this place—a center of influence, to bring the presence of God to our society. My passion is to see **Christ** in culture."

Churches like his are increasingly becoming the life force of gospel's indie scene.

There are now more than 10 recognized church-based labels. Among them are Bishop **T.D. Jakes'** Dexterity Records, Bishop **Paul Morton's** Tehillah Records—both

is to expand our worship service, our worship encounter," Anglin says. "Some of the songs we use in service we are now introducing [to] the congregation for praise and worship. The goal is for them to really reach the masses."

Bernard says that his vision is "to impact the industry, and the success of our ministry is the ability to take our faith and articulate it in a very relevant way not only to believers but to non-believers. Music is a medium through which we can do that.

"I am not of the religious sector that observes the problems in society and complains about them but offers no solution," the former banker continues. "To express pain in a song with no redemptive value is to leave people as depressed as they were before they came to that music. We want to bring music that's inspirational, that deals with issues and yet has built into it redemptive value."

In The Spirit

By Lisa Collins
eye4gospel@aol.com



year-old church, which, under the dynamic and charismatic leadership of its 50-year-old pastor, Dr. **A.R. Bernard**, boasts a membership of 20,000 and a \$1 million-plus annual operating budget.

"We set our own standards," Bernard says. "We raise the bar, and I realize that at this particular time it has become fashionable for churches to start their own label, but I have nothing to do with that.

"My mission is clear in terms of

garnering impressive sales and radio play—and Kingdom Records, which scored with **Shekinah Glory Ministry's** "Praise Is What I Do," a top 10 hit that is nearing the 200,000 mark in unit sales.

The first offering from CCC Music Group is **Gary Anglin & the Voices of CCC**, due Sept. 9. Anglin is the church's music director. The CD, which consists of original praise and worship songs, is his second release.

"Our purpose for doing this CD

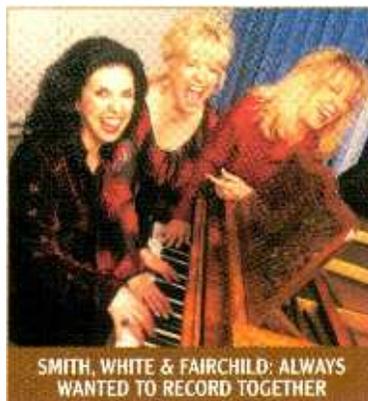


BERNARD: CLEAR MISSION

Country Trio Tries Gospel

Three of the country music community's best-loved voices have joined together for a new gospel album on Daywind Records.

"Love Never Fails" features **Connie Smith, Sharon White** and **Barbara Fairchild**. Smith and Fairchild have



SMITH, WHITE & FAIRCHILD: ALWAYS WANTED TO RECORD TOGETHER

enjoyed successful solo careers in the country field, while White released a string of hits with her sister **Cheryl** and father, **Buck**, as Grand Ole Opry favorites **the Whites**. "Love Never Fails" was produced by White's husband of 22 years, **Ricky Skaggs**.

Recording together had been a longtime goal for the three friends. "Barbara and Sharon had started a prayer group downtown [in Nashville]," Smith recalls. "We were pray-

ing for the music industry. Sometimes there were a lot of people. Then one day there was just the three of us. We started praising the Lord and singing. It just felt natural."

That initial sing-along took place in the early 1980s, but each woman was busy with her individual career and family. White says Fairchild was the instigator that brought the trio together.

"Everybody's schedules were so busy, but we started talking about it and it moved real fast," White says.

"The day we signed the contract we found eight songs. Then a day or two or later, we found the rest of them."

"This is God's timing," Fairchild says. "We've all changed a lot and grown a lot. Our perspective on music and everything is even more focused on God than it ever was. We don't look at it as a career thing. We look at it as giving God the glory. I think we have a better record now than we would have ever had."

Released Aug. 12, "Love Never Fails" is an effective showcase for

each of the three distinctive vocalists. The impressive collection of songs ranges from the uptempo, bluegrass-tinged "Walkin' Through the Fire" (penned by **Jerry Sullivan** and Smith's husband, **Marty Stuart**) to the poignant ballad "Closer to Home."

Higher Ground

By Deborah Evans Price
dprice@billboard.com



In considering producers for the album, the trio had wanted Skaggs or Stuart. "Marty said, 'If you can get Ricky, don't look any farther,'" Smith says. "When I told Marty that Ricky was going to do it, he relaxed, 'cause he knew we would be taken care of."

The group debuted material from "Love Never Fails" during a special Grand Ole Opry appearance on street date. It is also scheduled to perform next month during the National Quartet Convention in Louisville, Ky. Tour plans are in the works.

Aaron Neville Explores The 'Nature' Of Standards

Anyone who recalls Aaron Neville's rendition of "Star Dust" on Rob Wasserman's 1989 album "Duets" or Neville's cover of "These Foolish Things" on his own 1993 collection "The Grand Tour" recognizes that the New Orleans singer knows his way around a standard.

So Neville's Verve album "Nature Boy: The Standards Album," which

songs, while his mother was fond of New Orleans vocalist Annie Laurie's version of "Since I Fell for You."

Produced by keyboardist Rob Mounsey, "Nature Boy" places Neville in an intimate combo setting, occasionally dressed with subdued string arrangements.

The players are top-flight. The core band includes Mounsey, guitarist

Anthony Wilson, bassist Ron Carter and drummer Grady Tate. Guests include Neville's long-running duet partner Linda Ronstadt, trumpeter Roy Hargrove, tenorist Michael Brecker, guitarist Ry Cooder and fellow Neville Brother Charles.

Neville says of the jazz heavies who sat in, "I call 'em 'hard hitters at the bat.' I'd heard of Grady

Tate and Ron Carter. I hadn't heard of Anthony Wilson, but he is tremendous. He is outta sight, man. And Rob, he has done some unbelievable stuff."

The jazzmen would often lend a hand in the studio, according to Neville: "Grady Tate gave me some pointers. He was showin' me the right note to hit on 'Cry Me a River.' I found out later he's a great singer. Him and Ron Carter helped me along."

Neville immediately suggested a reunion with Ronstadt, his partner on the Grammy Award-winning 1989 hit "Don't Know Much," for "Nature Boy."

"I love singin' with her," he says of Ronstadt, who appears on "The Very Thought of You." "We complement

each other. She brings somethin' out of me, and I bring somethin' out of her . . . She's a belter. She's got a great voice, she can reach these heavy notes, but when she sings with me, she comes down and gets tender. It's like a marriage of the voices."

Neville is maintaining a busy schedule with his family band, but he will do special nights of the "Nature Boy" material Oct. 16-18 at Birdland in New York. The shows will feature performers on the album and possibly some special guests.

Chris Morris is sitting in this week on Jazz Notes. Watch for an announcement soon of a new Jazz Notes columnist.



NEVILLE: JAZZ HEAVIES, STELLAR GUESTS AND SUBDUED STRINGS

Jazz Notes
By Chris Morris
cmorris@billboard.com



arrives Aug. 26, will please fans of the versatile vocalist who have always longed to hear him wrap his distinctive pipes around more tunes from the great American songbook.

"Me and my brother Charles have been talking about doing some stuff like this for a while," Neville says. "We were just waiting for the chance. [Verve CEO/president] Ron Goldstein came up with the idea."

Neville has a long history with some of the songs on the set. He has performed "The Very Thought of You," "Cry Me a River" and "Summertime" since his club days in the Crescent City. The old Nat "King" Cole hit "Nature Boy" was one of his father's favorite

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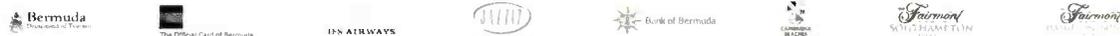


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Growing Latin Market Sees High Ticket Sales

BY SUSANNE AULT

LOS ANGELES—Although they may be unknown to many mainstream U.S. concert-goers, a number of top Latin acts are becoming household names to venue operators.

In June, Latinos officially moved ahead of African-Americans as the nation's largest ethnic group, according to the U.S. Census Bureau. The study showed that the Latino population had grown 10% since 2000, and its numbers are expected to keep rising during the next several years. Latinos now account for 13% of the U.S. population, or 38.8 million people.

These numbers are making some traditional Anglo markets take notice.

"I think there's been growth in the number of viable markets for Latin acts in all levels of touring and growth in the way that the Anglo community views the revenues that are available [from Latin shows]," says Allison Winkler, booking agent at Creative Artists Agency, whose Latin acts include Enrique Iglesias, Alejandro Sanz and Maná.

For example, Spanish-language act Maná fielded numerous touring offers this year from arena and shed managers in such emerging Latin markets as Charlotte and Raleigh, N.C.; Nashville; and Minneapolis. Winkler says time constraints forced Maná to decline. But the band plans to hit at least 20 major markets—including Los

Angeles, New York and Chicago—during its fall tour.

Meanwhile, Sanz will set out on what is expected to be one of the biggest Spanish-language tours of 2004, encompassing 16-20 markets, Winkler adds.

Despite frequent sellouts, these acts still tend to get less attention than their mainstream counterparts. Joel Peresman, senior VP of Radio City Entertainment, a division of New York's Madison Square Garden, believes Latin artists and their place within the mainstream touring world are "definitely low profile."

Peresman adds, "These concerts don't get full-page thank-you [print] ads, like a high-grossing Eagles show might. But in this community, [some shows are like] the Rolling Stones for them."

Currently, Latin shows at the Garden account for 20% of all revenue; about 30% of concert activity at L.A.'s Universal Amphitheatre are Hispanic shows.

Granted, these cities are historically known for their heavy concentrations of Latino residents. But in a sign of spiking interest in the Latin market, Universal will roll out Estrellas de Navidad—the first all-Spanish holiday show—Dec. 19, according to the show's booking agent, Jorge Pinos at the William Morris Agency. Starring Jaci Velasquez and Jon Secada, the 14-

date event is modeled after the long-running Colors of Christmas tour.

Plus, on Aug. 9, the Garden launched a new Latin/urban franchise, Reggaeton Summerfest. Reggaeton will expand to more cities next year, promoter Ralph Mercado says. Tego Calderón, described as the Puerto Rican Sean Paul, headlined the 30-act bill (see story, page 1). About 9,500 people attended



SANZ: ONE OF THE BIGGEST LATIN TOURS IN 2004

the concert, which represented 78% of the show's total 12,000-seat capacity.

Also underscoring the exploding Latin fan base, such locales as Duluth, Ga., outside of Atlanta, are looking to increase the number of Latin shows that come to the market, according to Preston Williams, GM of Duluth's Gwinnett Center. He adds that the venue hopes to book four to six Latin acts per year.

"You wouldn't think that to be normal for Atlanta," Williams says, "but we're seeing more [Latin] business in the community. We're trying to be more Hispanic-friendly—and tried to address that in the design of the building . . . We put in as many dual-language signs as we could."

Venue managers say Latin fans tend to wait until show day to buy tickets, which can create event management strain.

"If you do a concert and you're walking up 5,000 or 6,000 people, it takes time to get them into the building. You have people in line at 11 p.m.," Williams says.

Williams is trying to encourage this audience to buy earlier. He is in talks with Ticketmaster to install ticket outlets in malls and shopping centers located in Latino neighborhoods.

It is more than just a population boom that is empowering Latin tours, live-event executives note. During the past couple of years, the touring machinery behind Latin acts has been overhauled.

Historically, many Latin acts have not had a booking agent and/or major promoter providing necessary touring support. That has led to erratic U.S. road schedules, says Fernando Giaccardi, a manager at the Firm. Consequently, many Latin artists were pigeonholed as regional talent.

"It's becoming more professional.

There was no real routing before," says Giaccardi, whose client Iglesias will set out on a major tour next year. "It's becoming like the way mainstream acts do [tours]. The agencies are becoming more involved."

When starting to work with another client, Molotov, he says of the band now signed to CAA, "I guess no one had sat down with them and said, 'You'll have to pay commissions to several people.' It was difficult to explain in the beginning why having a booking agent is worth it. It sounds like a lot of money going out of pocket, but it's better."

After partnering with Mexican media giant Televisa in 2001, Clear Channel Entertainment reorganized its Latin division to advance Spanish-language shows in the U.S.

"Our goal is to use Clear Channel's expertise and infrastructure to promote these shows as they've never been promoted in the past," says Jason Garner, VP of booking at CCE/Televisa Music Promotion.

Also furthering Latin shows at U.S. venues is that many concerts draw parents, kids and grandparents, thanks to strong family ties within the Latino culture.

"It's a very family-oriented community. They'll buy six to eight tickets, not just two," says Emily Simonitsch, senior VP of special markets at House of Blues Concerts, which exclusively books 31 venues in the U.S. and Canada.

Phish's Festival Is Still 'It,' Despite Diluted Market

BY RAY WADDELL

Phish may not have "slam dunked" its summer tour, but the pride of Burlington, Vt., still notched solid business on its first outdoor run since ending a two-year hiatus in 2002.

Phish's summer tour was capped with a flourish by the band's own It festival Aug. 2-3 at Loring Air Force Base in Limestone, Maine. It marked a stellar return to the group's festival form, grossing about \$8.25 million and attracting some 60,000 Phish Heads, as the band's fans are known.

The summer shed run grossed about \$14 million from 19 dates, with an average of \$736,842 per show. On Phish's 2000 world tour, prior to its hiatus, the band grossed \$36 million from 54 shows—an average of \$666,666, according to Billboard Boxscore.

Longtime Phish manager John Paluska says the 2003 summer tour went well. "Musically, it went exceptionally well. They're really in a great place right now in that regard," Paluska says. "Attendance did very well, but not extraordinary. We still did great business. Promoters were telling us we should be

happy, but it was not up to our own high expectations."

Even so, the downturn is minimal. According to Boxscore, Phish has played to 90.8% capacity this year; in 2000, the band played to 95.5% capacity.

The Phish camp is unsure why numbers didn't meet expectations. "That's a topic that got a lot of discussion this summer," Paluska admits.

"I think the biggest factor is our economy. It made people more selective. Instead of going to a few shows, they might go to one."

Paluska also believes the jam-band market might be diluted to a degree by the increase in the number of festivals. "I think there might be a thinning out of that," he says. "There may be more than the market could bear, and I heard some lost their shirts this year."

Phish's festival was not one of them, and Paluska says perhaps fans are opting to go to It or other



PHISH: BUSINESS, WHILE GOOD, DID NOT MEET EXPECTATIONS

'You can't measure [the festival's] value in terms of the band's long-term relationship with its audience. This is community building.'

—JOHN PALUSKA, PHISH MANAGER

festivals instead of other concerts, including Phish shows.

"That's just a hypothesis," he adds. "There's not a darn thing we would have done differently. We're not the kind of band that comes up with desperate marketing schemes to prop up our popularity."

It, produced as usual by Phish with Dave Werlin of Great Northeast Productions, came off smoothly, despite rain. "The only

drag was the same thing a lot of these [festivals] have: traffic," Paluska says. "The hard thing now is [that] the level of search we need to do post-9/11 is so much more than in the past. It really slows things down."

And while It grossed double the amount previous Phish fests have rung up, including Clifford Ball in 1996 (\$3.3 million), the Great Went in 1997 (\$4.2 million) and Lemonwheel in 1998 (\$4 million), it cost much more to produce.

"We spent nearly twice as much

[on It] as the last one we did in Maine five years ago," Paluska says.

So is producing a Phish fest worth the huge expense and logistical headaches?

"We could do two dates in a bunch of places and make as much money as we did in Maine, but [the festival] is worth it because of the experience people have with us," Paluska says. "You can't even measure its value in terms of the band's long-term relationship with its audience. This is community building."

As for the shed run, Paluska is clearly pleased with the final results. "This was one of our favorite tours in a long time," he says. "We did 15,000 or more in a lot of markets, it just wasn't a slam dunk across the board."

Phish is still finalizing its plans for the remainder of the year. Bassist Mike Gordon will play a small number of shows in support of an album titled "Inside In," due this month on Ropeadope, and keyboardist Page McConnell's side project, Vida Blue, has a Sanctuary album in the works.

A fall run for Phish is possible, as is a New Year's Eve show. Phish is booked by Chip Hooper of Monterey Peninsula Artists.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MOLSON CANADIAN ROCKS FOR TORONTO: THE ROLLING STONES, AC/DC, RUSH, THE GUESS WHO, JUSTIN TIMBERLAKE & OTHERS	Downsview Parc, Toronto July 30	\$7,590,507 (\$10,517,393 Canadian) \$15.52	489,176 sellout	TGA Entertainment, House of Blues Canada, Clear Channel Entertainment
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Aug. 6-10	\$2,785,803 \$200/\$150/\$127.50/\$87.50	20,543 five sellouts	Concerts West
PHISH	Tweeter Center at the Waterfront, Camden, N.J. July 30-31	\$1,917,628 \$41.50/\$39.50	49,504 49,940 two shows	Clear Channel Entertainment
STAR ACADÉMIE	Bell Centre, Montreal Aug. 5, 7-8	\$1,011,748 (\$1,419,998 Canadian) \$30.99/\$28.14	33,225 three sellouts	Gillett Entertainment Group, Productions J
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. July 27	\$969,762 \$61.50/\$44.50	21,627 25,371	Clear Channel Entertainment
AMERICAN IDOLS LIVE	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. July 31-Aug. 1	\$942,620 \$48/\$28	23,100 two sellouts	AEG Live, Atlanta Worldwide Touring
DAVE MATTHEWS BAND, THE ROOTS	Coors Amphitheatre, Chula Vista, Calif. July 29	\$919,097 \$56.50/\$39	19,341 sellout	House of Blues Concerts
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Verizon Wireless Music Center, Noblesville, Ind. July 31	\$910,613 \$77.25/\$10	21,119 24,131	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Compaq Center, Houston July 30	\$884,964 \$66.35/\$36.35	14,700 sellout	Clear Channel Entertainment, The Messina Group
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, THE DATSUNS, CRADLE OF FILTH, VOIVOD & OTHERS	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. July 30	\$878,905 \$127.50/\$10	22,556 23,255	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	SBC Center, San Antonio July 29	\$857,275 \$65/\$35	14,965 sellout	Clear Channel Entertainment, The Messina Group
AMERICAN IDOLS LIVE	Worcester's Centrum Centre, Worcester, Mass. July 25-26	\$801,180 \$45/\$25	20,708 two sellouts	AEG Live
PHISH	HiFi Buys Amphitheatre, Atlanta July 26	\$795,396 \$43.50	18,280 18,789	House of Blues Concerts
CHER, TOMMY DRAKE	Van Andel Arena, Grand Rapids, Mich. July 30	\$756,012 \$81/\$35	11,167 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Giant Center, Hershey, Pa. July 26	\$722,286 \$83/\$45.75	9,735 10,027	Clear Channel Entertainment
PHISH	Alltel Pavilion at Walnut Creek, Raleigh, N.C. July 27	\$672,465 \$41.50/\$39.50	17,668 20,000	Clear Channel Entertainment
IRON MAIDEN, DIO, MOTORHEAD	Madison Square Garden, New York July 30	\$651,388 \$48/\$35	14,070 14,536	Clear Channel Entertainment
JACK JOHNSON & BEN HARPER	Hollywood Bowl, Hollywood Aug. 4	\$624,054 \$46.50/\$21.50	16,726 sellout	Andrew Hewitt, Bill Silva Presents
PHISH	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. July 29	\$609,808 \$41.50/\$39.50	16,302 23,188	Clear Channel Entertainment
CHER, TOMMY DRAKE	Schottenstein Center, Columbus, Ohio Aug. 1	\$608,096 \$77.75/\$37.75	9,384 12,607	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS, GRAHAM COLTON	Target Center, Minneapolis July 31	\$578,954 \$47.25	12,627 13,866	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS, GRAHAM COLTON	DTE Energy Music Center, Clarkston, Mich. Aug. 2	\$574,789 \$48.50/\$35.50	15,274 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
JOHN MAYER & COUNTING CROWS, GRAHAM COLTON	Marcus Amphitheatre, Milwaukee Aug. 1	\$572,251 \$45.50/\$30.50	17,221 22,287	Clear Channel Entertainment
CHER, TOMMY DRAKE	Rockford MetroCentre, Rockford, Ill. July 28	\$567,564 \$79.75/\$59.75	7,532 7,665	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS, GRAHAM COLTON	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas July 25	\$557,780 \$47.50/\$35.50	15,071 15,801	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS & OTHERS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 30	\$541,143 \$58.50/\$10	11,327 13,944	Clear Channel Entertainment
AMERICAN IDOLS LIVE	Continental Airlines Arena, East Rutherford, N.J. July 30	\$522,672 \$47/\$27	13,896 sellout	AEG Live
JOURNEY, STYX & REO SPEEDWAGON	Wachovia Center, Philadelphia July 22	\$517,453 \$57/\$47/\$32	9,719 13,211	Concerts West
PA' COLUMBIA: RITMO, SABOR & SENTIMIENTO: CHARLIE ZAA, ATERCIOPELADOS, GRUPO GALE, GALY GALIANO & OTHERS	Madison Square Garden, New York July 19	\$516,606 \$90.50/\$70.50/\$60.50/ \$30.50	10,158 15,123	Cabezas Communications, Empire Marketing Group & Entertainment
JOHN MAYER & COUNTING CROWS, GRAHAM COLTON	UMB Bank Pavilion, Maryland Heights, Mo. July 29	\$509,229 \$45/\$31	14,773 21,000	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS, MAROONS	Coors Amphitheatre, Chula Vista, Calif. July 19	\$499,780 \$49.50/\$41.50/\$35.50	11,927 15,000	House of Blues Concerts
STAR ACADÉMIE	KC Irving Regional Centre, Bathurst, New Brunswick July 17-19	\$499,563 (\$694,089 Canadian) \$28.43	17,621 five sellouts	Gillett Entertainment Group, Productions J
AMERICAN IDOLS LIVE	Wachovia Center, Philadelphia July 27	\$497,396 \$47/\$27	12,628 sellout	AEG Live
JAMES TAYLOR	Riverbend Music Center, Cincinnati July 29	\$496,690 \$55/\$10	14,317 21,004	Clear Channel Entertainment
AMERICAN IDOLS LIVE	MCI Center, Washington, D.C. July 28	\$493,544 \$48/\$28	12,718 sellout	AEG Live, Musicentre Productions

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Rodeo Show Buyer Steps Down

After more than 25 years with the **Houston Livestock Show & Rodeo**, talent buyer **Lori Renfrow** will step down from her post at the end of the year.

Renfrow, who started with the show as a high-school intern in the GM's office and remained through the event's move from the old **Astrodome** to **Reliant Stadium** this year, will stay on to consult in talent buying for the 2004 show, set for March 2-21.

"The best way for me to say it is that after 25 years, it was time for me to make a change," Renfrow says. "It has been very exciting and challenging, but 25 years is a long time to be anywhere."

Renfrow is a highly respected buyer, having overseen millions of dollars of diverse talent booking for the biggest event of its kind. Acts booked by Renfrow include **Selena, Bon Jovi, Reba McEntire, George Strait, Destiny's Child, Enrique Iglesias, ZZ Top, Patti LaBelle,**

Hotels. The tour, produced by TBA Entertainment, begins Sept. 26 at **Ralph Engelstad Arena** in Grand Forks, N.D., and concludes Dec. 4 at the **Arrowhead Pond** in Anaheim, Calif. Also on the bill are **Chris Cagle** and **Brian McCo-**

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By Ray Waddell
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mas, with CMT personality **Lance Smith** as host.

Joe Satriani will reprise his G3 tour with **Steve Vai** and **Yngwie Malmsteen**, beginning Oct. 9 at the **Dodge Theatre** in Phoenix. Confirmed dates are on the books through an Oct. 18 **Greek Theatre** show in Los Angeles.

Tim McGraw will return once again to the northeast Louisiana backwoods from whence he sprang Sept. 14 to host **Swampstock 2003**, his ninth annual celebrity concert, softball challenge and online auction at the **Tim McGraw Sports Complex** in Rayville, La. Proceeds from the event will benefit Rayville's Dixie League Baseball, the Steve Colvin Memorial Scholarship Fund and other youth causes in the area.

Participating in this year's event will be McGraw and **Faith Hill**, along with **Buddy Jewell, the Warren Brothers** and others.

Cross Canadian Ragweed will host "Waylon Jennings: The Red River Tribute" Sept. 19-20 at **Saengerhalle** in New Braunfels, Texas. Acts already on board include **Lee Ann Womack, Billy Joe Shaver, Jason Boland & the Stragglers, Cooder Graw, Travis Linville, Ray Wylie Hubbard** and the **Mike McClure Band**. Proceeds will benefit diabetes-related causes. The concert will be recorded for a double-live CD slated for a Christmas release.

Toronto-based **Thousand Foot Krutch** is prepping for a Canadian tour, beginning Nov. 12 in Calgary, Alberta.

Fischerpooner begins a fall tour Sept. 14 at the **Crystal Ballroom** in Portland, Ore. The tour includes two nights at San Francisco's **Fillmore** Sept. 15-16, and **House of Blues** clubs in Las Vegas; Anaheim, Calif.; West Hollywood; New Orleans; and Chicago. **Kenna** supports on all dates.



RENFROW: SERVED FOR 25 YEARS

Faith Hill, Tim McGraw, Conway Twitty and **Hank Williams Jr.**

Booking talent at the event will shift from Renfrow's office to the show's marketing, entertainment and presentations department, with Renfrow aiding in the transition. "This show is very important to me," she adds. "I love the people and the purpose."

Renfrow declined to comment on what her future plans might be. She is currently first VP of the International Entertainment Buyers Assn. and incoming IEBA president.

TOURS AND SUCH: Lyric Street act **Rascal Flatts** will headline the 30-date **Crest Night Effects** Whitening Presents the CMT Most Wanted Live Tour sponsored by Comfort Inn, by Choice

Conferees Dissect Challenges In Today's Biz

BY GAIL MITCHELL

MIAMI BEACH—The fourth annual Billboard-American Urban Radio Networks R&B/Hip-Hop Conference, held Aug. 6-8, addressed a range of issues affecting the genre, from the future of hip-hop to street presence and payola.

Panelist Chris Lighty livened up proceedings by exhorting conference attendees to “market ourselves [or] corporate America will trick us into it.”

The Violator president/Jive senior VP's frank comments were made during the Aug. 8 “Beyond the Music” session.

“Artists don't get paid selling records,” emphasized Lighty, whose company handles 50 Cent, Missy Elliott and others. “They get paid through all the ancillary things they do. So we have to do [marketing] on our own terms without putting black paint on our faces.

“We were purists when hip-hop was getting started. Now we have to be realists—and respectful of what we've built in the last two decades.”

Forecasting what lies ahead during the “Emerging Trends—Rhythm Nation 2003” panel, Damon Williams, PD of digital music service

Music Choice, predicted the return of classic hip-hop.

“I call it hip-hop for adults,” Williams said. “One of our biggest chan-



nels is Old-School Rap. There's a generation of older hip-hop fans who like 50 Cent and others but still want to hear old school like Whodini.”

VP Records director of publicity Michelle Lin foresees “growing acceptance and integration of world music within the mainstream.”

And while Jive Records senior director Jeffrey Sledge anticipated “major labels integrating the technology kids

are using now to work in unison to make money together,” MTV manager of music and talent Buttahman put the ongoing conflict in more colorful terms.

“The Internet is your new chick; the record store is your wife,” he noted. “We have to learn how to balance that relationship.”

So So Def principal/producer Jermaine Dupri addressed everything from his new job as Arista's senior VP to future industry opportunities during the Aug. 8 keynote Q&A session.

“I've got a job now,” Dupri said. “I'm definitely in a different space than I was. With Arista, it's important that So So Def is still as loud as it was with Columbia. On the street side, Arista really isn't as loud as it should be.”

Regarding the future, Dupri observed, “It's going to definitely get harder for people to get signed. Those label deals they were giving out four

or five years ago are gone. We took all the money. They aren't giving that [kind of] money out anymore.”

The Living Legends Foundation brought together a round table of veteran radio programmers and label executives to share perspectives on “Building Tomorrow Together.”

Addressing the challenges faced by both major and independent labels, Atlantic VP of urban promotion Morace Landy said, “We're all in a new space, because the industry is changing constantly. It is becoming more and more difficult to get a record on the air, more and more difficult to get a record to sell.”

On the subject of payola, the panelists made their positions quite clear. “Ninety-nine to 100% of the time when money comes with a record, that means it's not good enough to play anyway,” mainstream R&B WEDR Miami PD Cedric Hollywood said.

Moderator and radio vet Jerry Boulding added, “In 2003, the number of coin-operated [PDs] is diminishing.”

The foundation also presented its 11th annual awards dinner, honoring black music industry pioneers. This year's honorees were Jerry Rushin, manager of Miami's WEDR and adult R&B WHQT; Robert Johnson, founder of Los Angeles-based Delicious Records; Charles Warfield Jr., president/COO of ICBC Broadcast Holdings; attorney and veteran record executive Vernon Slaughter; Terri Rossi, former BMG Distribution executive and former *Billboard* chart manager; C.C. McClendon, Arista VP of R&B promotion; and Terry Avery, operations manager of Charlotte, N.C., stations WPEG, WBAV and WGIV.

Additional reporting by Rashaun Hall, Rhonda Baraka and Skip Dillard.

R&B/Hip-Hop Confab Grows

Co-Sponsor AURN, Keynoter Dupri Among Newsmakers

More than just panels, showcases and awards were the order of business at the fourth annual Billboard-American Urban Radio Networks R&B/Hip-Hop Conference & Awards (see story, above). In addition to announcing two new programs during the event-filled week, confab co-sponsor AURN put word out about a third series.

“The New Pete Rock Old Skool Mix” joins “Live in Hollywood” and “Hip Hop Wire” (*Billboard*, Aug. 16) on AURN's nationally syndicated roster. The weekly show premiered Aug. 11.

There's no doubt Q&A keynoter **Jermaine Dupri** is busy in his dual roles as So So Def Recordings CEO and Arista senior VP. But the steadily moving executive says he's still forging ahead with a slate of projects outside the music realm. His So So Def Sports management division is “fully in effect,” with 35 football players signed. And he plans to roll out his clothing line, Dupristyle, this fall.

I'd like to send out a HUGE thank-you to everyone who participated in and/or attended this year's conference/awards show, as well as to all the dedicated staffers behind the scenes. Each year, the conference grows bigger and stronger. We couldn't do that without your valuable and unflagging support.

ON THE RECORD: So So Def/Arista's **Anthony Hamilton** signs an exclusive worldwide co-publishing pact with Universal Music Publishing Group. His debut album, “Comin' From Where I'm From,” arrives

Rhythm & Blues

By Gail Mitchell
gmitchell@billboard.com



is the Oct. 7 release “Life After Def”; first single is “Supa Star” . . . Also coming Oct. 7: **Freddie Jackson**. The R&B veteran signs with indie label Martland Entertainment, headed by CEO **Tony Smith**. His “It's Your Move” is the label's first release. The album is distributed through Empire/BMG Musicwerks.

Following her guest stint on DMI/UTV Records' “Church: Songs of Soul & Inspiration,” **Stephanie Mills** returns with her first new R&B album in 13 years. “Born for This” bows in November on Mills' JM label.

SCREEN SCENE: “The Cheetah Girls,” executive-produced by **Whitney Houston** and **Debra Martin Chase** (“Rodgers & Hammerstein's Cinderella”), bows Aug. 15 on the Disney Channel. **Raven Simone** (Disney's “That's So Raven”) and **3LW's Adrienne Bailon** and **Kiely Williams** star as members of a teen musical group, based on characters from the book series by **Deborah Gregory**.

MEMORIES: We all know about **Gregory Hines**' stellar accomplishments as a dancer/actor. But Hines—who died Aug. 9 at the age of 57—also tapped his way onto the R&B charts with two top 10 singles, written and produced by **Luther Vandross**. I'm talking about his 1987 No. 1 duet with Vandross, “There's Nothing Better Than Love” and 1988's “That Girl Wants to Dance With Me.” Here's a toast to yet another multi-talented artist taken from us before his time.



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

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. Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

AUGUST 23
2003

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan										
				NUMBER 1										
1	1	1	4	SOUNDTRACK	BAD BOY 000716*/UMRG (11.98/18.98)	4 Weeks At Number 1 Bad Boys II	49	50	51	10	LES NUBIANS	DMTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	16
2	2	3	4	CHINGY	DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	50	46	45	9	ROSCOE	CAPITOL 28291* (10.98/18.98) [M]	Young Roscoe Philaphornia	22
3	4	4	8	BEYONCE	COLUMBIA 86396*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	51	61	44	3	KIRK WHALUM	WARNER BROS 48446 (18.98 CD)	Into My Soul	44
4	3	—	2	LSG	ELEKTRA 62851/EEG (18.98 CD)	LSG2	52	57	56	4	JOHNNIE TAYLOR	MALACD 7515 (17.98 CD)	There's No Good In Goodbye	30
5	8	6	10	LUTHER VANDROSS	J 51885/RMG (12.98/18.98)	Dance With My Father	53	63	52	15	FREEWAY	ROC-A-FELLA/DEF JAM 586920*/IQJMG (12.98/18.98)	Philadelphia Freeway	3
6	7	8	42	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	54	55	68	17	SNOOP DOGG	ODG5TYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3
7	5	5	7	ASHANTI	MURDER INC./DEF JAM 000143*/IQJMG (12.98/18.98)	Chapter II	55	47	46	8	VARIOUS ARTISTS	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	Totally Hip Hop	30
8	10	9	27	50 CENT	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	56	51	49	17	BUSTA RHYMES	J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10
9	6	2	3	MYA	A&M 000734*/INTERSCOPE (18.98 CD)	Moodring	57	49	60	8	BROTHA LYNCH HUNG	SICMADE 07013 (17.98 CD)	Lynch By Inch: Suicide Note	21
10	13	12	26	R. KELLY	JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	58	41	64	19	VIVIAN GREEN	COLUMBIA 86357/SONY MUSIC (12.98 EQ/18.98)	Love Story	14
11	9	7	9	MONICA	J 20031*/RMG (12.98/18.98)	After The Storm	59	62	69	13	DONNIE MCCLURKIN	VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
12	18	16	14	GREATEST GAINER			60	59	61	8	DOTTIE PEOPLES	ATLANTA INT'L 10279 (8.98/13.98)	Churchin' With Dottie	59
13	12	10	7	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DREAMWORKS 45049/INTERSCOPE (12.98/18.98)	Body Kiss	61	52	54	6	B2K	T.U.G./EPIC 86885/SONY MUSIC (9.98 EQ CD)	The Remixes Vol. 2 (EP)	38
14	17	18	24	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	62	73	62	4	T. NAJIA	NOK 0537 (15.98 CD)	Rhythm Of Love	58
15	16	13	18	KEM	MOTOWN 067516/UMRG (18.98/12.98) [M]	Kemistry	63	64	73	4	TYRONE DAVIS	FUTURE 1005 (10.98/18.98)	Come To Daddy	63
16	15	14	19	GINUWINE	EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	64	65	54	17	THE LAST MR. BIGG	WARLOCK 2894 (18.98 CD)	The Mask Is Off	44
17	20	19	23	SEAN PAUL	VP/ATLANTIC 83620*/JAG (12.98/18.98)	Dutty Rock	65	60	71	14	50 CENT	SHADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD)	The New Breed	1
18	—	—	1	FABOLOUS	DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	66	64	66	11	INDIA.ARIE	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
19	11	—	2	HOT SHOT DEBUT			67	64	66	11	FRANKIE J	COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	What's A Man To Do?	33
20	19	17	12	JAVIER	CAPITOL 39843* (12.98/18.98)	Javier	68	88	73	8	UGK	JIVE 41866/ZOMBA (11.98/18.98)	Best Of	22
21	14	11	4	JS	DREAMWORKS 450332/INTERSCOPE (9.98 CD)	Ice Cream	69	71	94	43	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43199/ZOMBA (11.98/18.98) [M]	Family Affair II: Live At Radio City Music Hall	37
22	21	15	9	DAVID BANNER	SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	70	74	74	19	LIL' FLIP	SUCKA FREE/LOUD 86521*/SONY MUSIC (7.98 EQ/12.98)	Undaground Legend	4
23	23	23	24	YUKMOUTH	J PRINCE 42028/RAP-A-LOT 4 LIFE (18.98 CD)	Godzilla	71	56	34	8	CANIBUS	BABYGRANDE 5* (17.98 CD)	Rip The Jacker	34
24	23	25	13	DA BRAT	SO SO DEF 51536*/ARISTA (11.98/18.98)	Limelite, Luv & Niteclubz	72	76	67	4	VARIOUS ARTISTS	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	Totally R&B	36
25	27	27	7	JOE BUDDEN	DEF JAM 000505*/IQJMG (10.98/18.98)	Joe Budden	73	67	57	9	MO THUGS	03/MO THUGS 9918/RIVIERA (18.98 CD)	The Movement	25
26	39	47	3	BONE CRUSHER	BREAK 'EM OFF/SD DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	74	75	85	15	YOUNG HUSTLAZ	POWER HOUSE 4639 (13.98 CD)	Where's My Money?	67
27	24	24	7	BLACK EYED PEAS	A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	75	85	95	10	AALIYAH	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	1 Care 4 U	1
28	22	20	7	PACESETTER			76	66	63	18	TALIB KWELI	RAWKUS 113048*/MCA (18.98 CD)	Quality	6
29	25	23	24	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/16.98) [M]	I Need You Now	77	83	—	35	JAY-Z	ROC-A-FELLA/DEF JAM 063300*/IQJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
30	31	26	8	LUMIDEE	UNIVERSAL 000681/UMRG (18.98 CD)	Almost Famous	78	65	41	4	MACY GRAY	EPIC 86535/SONY MUSIC (18.98 EQ CD)	The Trouble With Being Myself	29
31	30	30	10	BLU CANTRELL	REDZONE 51132/ARISTA (18.98 CD)	Bittersweet	79	72	—	2	BERNIE WILLIAMS	GRP 000725/VG (18.98 CD) [M]	The Journey Within	72
32	26	22	11	LIL' KIM	QUEEN BEE/ATLANTIC 83572*/JAG (12.98/18.98)	La Bella Mafia	80	84	84	6	LOU MOSLEY	JENSTAR 1379 (11.98 CD)	Finally	72
33	29	32	20	VARIOUS ARTISTS	VP/ATLANTIC 83654*/JAG (17.98 CD)	Reggae Gold 2003	81	70	58	13	DAZ	GANGSTA ADVISORY 164 (17.98 CD)	DPGC: U Know What I'm Throwin' Up	35
34	34	39	20	JAHEIM	DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	82	82	70	13	DJ KAYSLAY	COLUMBIA 87048*/SONY MUSIC (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	4
35	28	21	4	SOUNDTRACK	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IQJMG (12.98/18.98)	2 Fast 2 Furious	83	79	99	37	2PAC	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
36	37	38	34	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [M]	Surrender To Love	84	91	79	20	BRIAN MCKNIGHT	MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4
37	32	36	34	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211*/IQJMG (12.98 CD)	Diplomatic Immunity	85	87	72	12	LIL' MO	ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	4
38	36	33	4	KEITH MURRAY	DEF JAM 000316*/IQJMG (11.98/18.98)	He's Keith Murray	86	94	98	14	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
39	33	35	44	TYRESE	J 20041/RMG (12.98/18.98)	I Wanna Go There	87	77	72	12	MOBB DEEP	LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	4
40	42	43	46	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	88	89	69	34	OMAR CUNNINGHAM	ON TROU 4904 (10.98/15.98)	Hell At The House	88
41	35	29	7	FLOETRY	DREAMWORKS 450513/INTERSCOPE (17.98 CD)	Floetic	89	69	83	34	SMILEZ & SOUTHSTAR	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
42	40	42	18	HEATHER HEADLEY	RCA 69376/RMG (12.98/18.98)	This Is Who I Am	90	80	91	19	NAS	ILL WILLY/COLUMBIA 86930*/SONY MUSIC (12.98 EQ/18.98)	God's Son	1
43	45	50	35	JUSTIN TIMBERLAKE	JIVE 41823/ZOMBA (12.98/18.98)	Justified	91	81	86	19	THE ROOTS	MCA 112996* (18.98 CD)	Phrenology	11
44	48	53	34	GANG STARR	VIRGIN 80247* (12.98/18.98)	The Ownerz	92	99	93	3	PIMP C & BOOSIE	TRILL 8310 (10.98/16.98)	Pimp C Presents Boosie Ghetto Stories	92
45	43	40	15	SCARFACE	J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	93	99	93	3	CLIPSE	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
46	38	28	3	B2K	T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98)	Pandemonium!	94	82	78	3	SYLEENA JOHNSON	JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19
47	53	48	14	NELLY	FO'REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	95	92	—	2	LIL' WYTE	HYPNOTIZE MINDS 3694*/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
48	44	37	3	KELLY PRICE	DEF SOUL 586777/IQJMG (12.98/18.98)	Priceless	96	58	31	3	VIOLENT J	PSYCHOPATHIC 4016 (14.98 CD)	Wizard Of The Hood (EP)	31
				MACK 10	HOO-BANGIN' 970028/BUNGALO (18.98 CD/DVD)	Ghetto, Gutter & Gangsta	97	93	—	4	JAY-Z	ROC-A-FELLA/DEF JAM 586396*/IQJMG (12.98/19.98)	The Blueprint	1
				DWELE	VIRGIN 80919* (9.98 CD) [M]	Subject	98	90	92	3	LUTHER VANDROSS	LEGACY/EPIC 89167/SONY MUSIC (25.98 EQ CD)	The Essential Luther Vandross	49
				C-BO	WEST COAST MAFIA 2010 (18.98 CD)	The Mobfather	99	90	92	3	MISSY ELLIOTT	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2
							100				JAY-Z	ROC-A-FELLA/DEF JAM 000297/IQJMG (15.98 CD)	Blueprint 2.1	6

AUGUST 23
2003

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	
		Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			
		NUMBER 1					NUMBER 1			
1	1	BARRY WHITE	MERCURY 522459/IQJMG (11.98/18.98)	5 Weeks At Number 1 All Time Greatest Hits	250	13	BARRY WHITE	UTV 542291/UME (24.98 CD)	The Ultimate Collection	7
2	2	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	129	14	2PAC	AMARU/JIVE 41638/ZOMBA (11.98/17.98)	Me Against The World	361
3	3	2PAC	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	383	15	NAS	COLUMBIA 57684*/SONY MUSIC (7.98 EQ/11.98)	Illmatic	79
4	11	THE NOTORIOUS B.I.G.	BAO BOY 273000*/UMRG (11.98/18.98)	Ready To Die	404	16	MICHAEL JACKSON	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	261
5	8	THE NOTORIOUS B.I.G.	BAO BOY 273011*/UMRG (19.98/24.98)	Life After Death	291	17	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	177
6	9	BONE THUGS-N-HARMONY	RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	283	18	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	176
7	3	2PAC	AMARU/DEATH ROW 493011*/INTERSCOPE (19.98/24.98)	Greatest Hits	242	19	BARRY WHITE	CASABLANCA/MERCURY 827282/IQJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	117
8	4	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/IQJMG (12.98/18.98)	Legend	353	20	MARY J. BLIGE	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	175
9	7	JAY-Z	FREEZE/ROC-A-FELLA 50040*/CAPITOL (10.98/18.98)	Reasonable Doubt	290	21	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	125
10	6	NELLY	FO'REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	145	22	DR. DRE	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	324
11	10	MAKAVELI	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	269	23	AL GREEN	HIT/RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	433
12	—	LUTHER VANDROSS	SONY MUSIC SPECIAL PRODUCTS 32893/SONY MUSIC (3.98 EQ/7.98)	Love Is On The Way	1	24	NAS	COLUMBIA 67015*/SONY MUSIC (10.98 EQ/18.98)	It Was Written	98
						25	PROJECT PAT	HYPNOTIZE MINDS/LOUD 1950/SONY MUSIC (12.98 EQ/17.98)	Mista Don't Play Everythings Workin'	6

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Multi-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.

R&B Confab Sizzles In Miami Beach



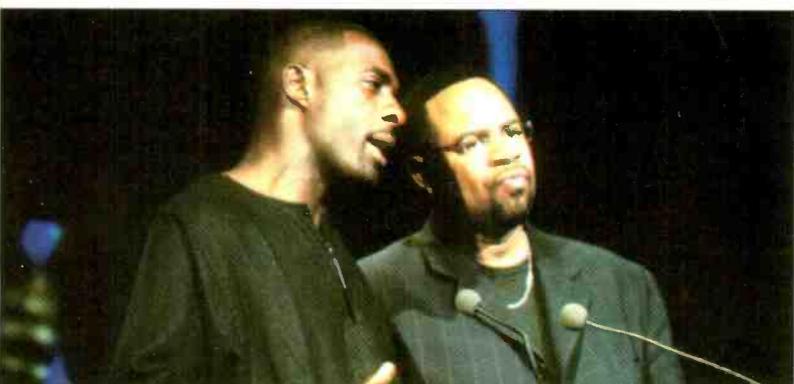
Closing the three days of panels was the gathering for "Emerging Trends—Rhythm Nation 2003." The panelists, from left, were Cornerstone Promotion VP of urban marketing and promotions Chris Atlas, Groovement CEO Anasa Troutman, moderator and *Billboard* rap/urban staff writer Rashaun Hall, Music Choice director of programming Damon Williams, VP Records director of publicity Michelle Lin, MTV manager of music and talent But-tahman and Jive Records senior director Jeffrey Sledge.



At the AURN-sponsored "Let's Get It On" radio panel, from left, are Soundcheck Inc. principal Ken Spellman, J Records national director of promotion Stephanie Lopez, AURN president of program operations and affiliations Jerry Lopes, adult R&B WHQT Miami music director Karen Vaughn, AURN senior VP of operations Glenn Bryant, AURN director of entertainment programming Ron Atkins, *Billboard* editor-in-chief Keith Girard, Sirius Satellite Radio program manager of the R&B division Tonya Byrd and adult R&B WHUR Washington, D.C., PD Dave Dickinson.



Finance was the topic at the "Dollar\$ & Sense" panel. Attendees, from left, included Woods & Middleton LLC co-founder Matthew Middleton, SESAC director of writer/publisher relations James Leach, Sound Recording Special Payments Fund Financial Group LLC executive director Enex Steele, panel moderator/Airplay Monitor R&B managing editor Skip Dillard, ABB Records president Beni B. and the Royalty Network president Frank Liwall.



Actor Idris Elba (HBO's "The Wire"), left, and AURN on-air personality Russ Parr kept things moving as co-hosts of this year's awards show.

Billboard and American Urban Radio Networks (AURN) teamed again for the R&B/Hip-Hop Conference and Awards in Miami Beach. The event was preceded Aug. 5 by the BMI Urban Awards at the Fontainebleau Hilton; it was capped Aug. 8 with the Billboard-AURN R&B/Hip-Hop Awards at the Jackie Gleason Theater. Pictured are highlights from the event. (Photos: Arnold Turner)



The Living Legends Awards Dinner capped off the evening of Aug. 7. Pictured, from left, are AURN president Jay Williams, *Billboard* R&B senior writer Gail Mitchell, *Billboard* R&B/hip-hop charts manager Minal Patel, *Billboard* editor-in-chief Keith Girard, *Billboard* R&B sales manager Johnna Johnson, Living Legends honoree and Terri Rossi & Associates principal Terri Rossi and *Billboard* president and publisher John Kilcullen.



AURN celebrated all of the awards show finalists at its Salute to the Finalists cocktail reception. Joining in are, from left, AURN on-air personalities Kiki Shepard and Tanya Hart, AURN president Jay Williams and AURN on-air personalities Anji Corley and John Monds.



Participating in "The New Art of the Deal" panel were, from left, attorney Bernard Resnick, Slip-N-Slide CEO Ted Lucas, panel moderator and *Billboard* R&B senior writer Gail Mitchell, GreeneStreet Records president Haqq Islam, Break 'Em Off Records CEO Dan Brown and VP Records VP of marketing Randy Chin.



BMI brought out a number of A-list producers for the "Super Producers" panel it sponsored. They included, from left, Cool, Platinum Brothers' Mike Chesser, Dre, panel moderator and BMI VP of writer/publisher relations Catherine Brewton, Platinum Brothers' Adam Gibbs, Rodney Jerkins and Jazze Pha.



A number of top-level executives attended the "Beyond the Music" panel, sponsored by SLS Loud Speakers. Shown, from left, are the Mastermind Group president Erin Patton, Violator president/Jive Records senior VP Chris Lighty, *Billboard* contributor and panel moderator Rhonda Baraka, New Media Strategies CEO Pete Snyder, Simmons Lathan Media Group COO/president Will Griffin and entertainment attorney/artist manager John Kellogg.



Arista senior VP/So So Def Recordings CEO Jermaine Dupri, right, took questions from *Billboard* rap/urban staff writer Rashaun Hall at the Billboard Q&A.

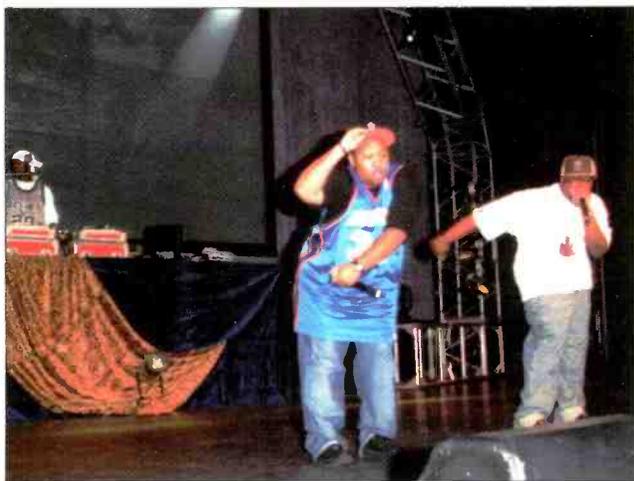
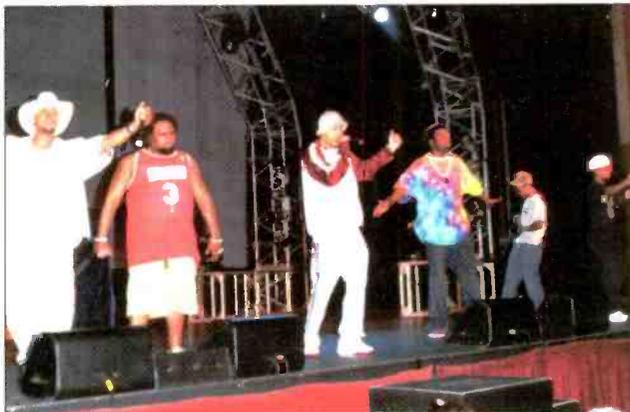


ABB Records act Little Brother rocks the stage.



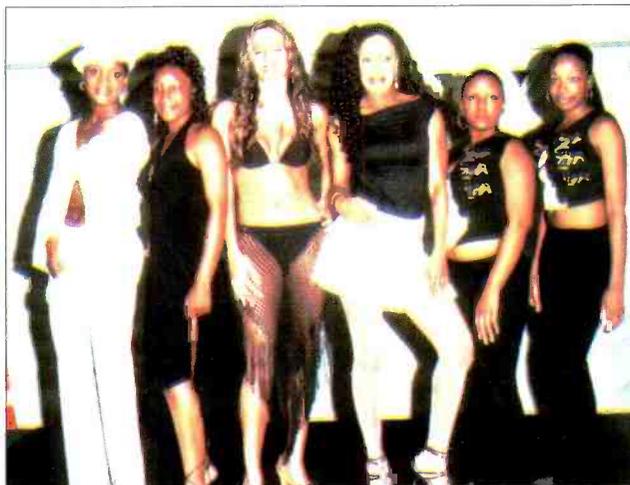
Atlantic recording act the Nappy Roots got the crowd going during their performance of current single "Roun' the Globe."



Backstage, at the awards show, *Billboard* president and publisher John Kilcullen, second from right, welcomes, from left, Goodvibe/DreamWorks recording artist Mystic, So So Def/Arista recording artist Anthony Hamilton, AURN on-air personality Tanya Hart and Skyblaze Recordings artist Goapele. Mystic, Hamilton and Goapele performed during the event.



Bongiovi Entertainment's Deep Side paused for the camera after performing at the new-artist showcase.



New-artist showcase performers got together for a quick photo. From left are I Toja Entertainment's Chandra Simmons, Ewe-neek Management & Entertainment's Gia, Miracle Street Management's Bianca and Zion Records' Zion, who is accompanied by her dancers.



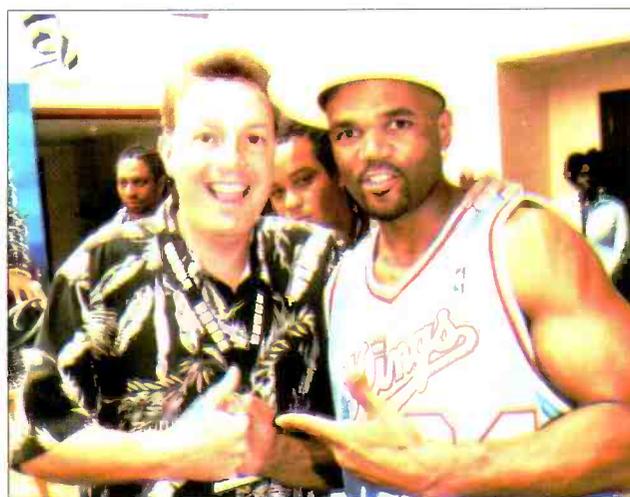
Ernie Green Entertainment's Que & Malakia make beautiful music together at the new-artist showcase.



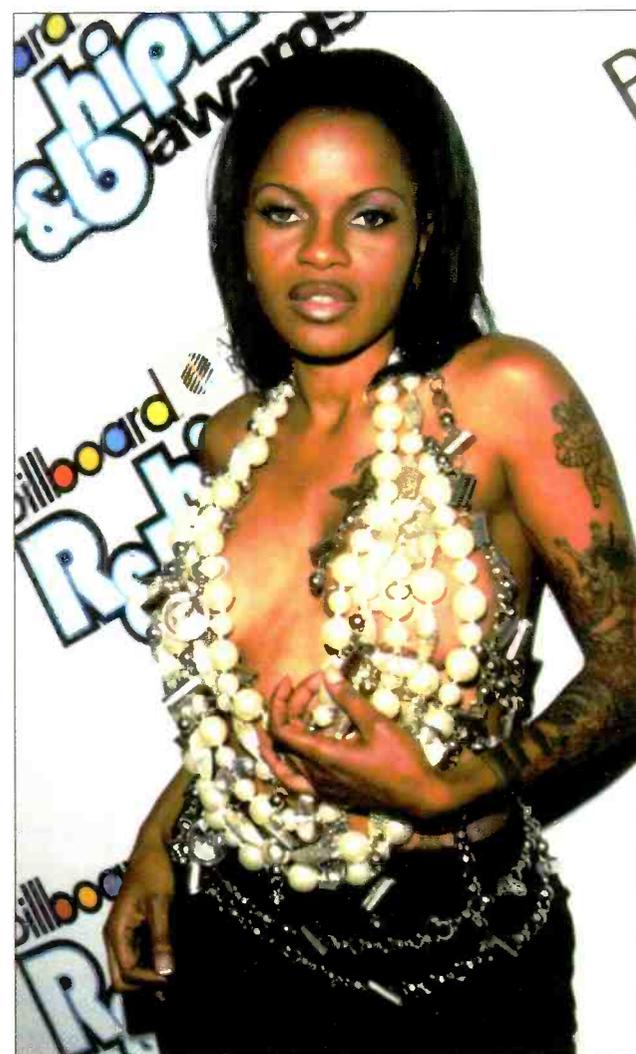
R&B Founders Award recipient Betty Wright, right, and Hip-Hop Founders Award recipient Grandmaster Flash bask in the glow of their night with their gift bags, courtesy of *Billboard* and Take Out Marketing.



More up-and-coming acts from the new-artist showcase smile for the camera. From left are Saadiq Entertainment's Jah'kista, Sowa Recordings' Kamaflaj, a showcase attendee, the Royalty Network's Calibe, an attendee, Newsmakers Production's M1 the Lyrical Mistress, an attendee and Big Picture Entertainment's Black Juice.



DMC, right, of pioneering rap group Run-D.M.C., hooks up with *Billboard* president and publisher John Kilcullen during the conference.



Poe Boy recording artist Jacki O. strikes a pose on the red carpet prior to the show.

AUGUST 23
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	18	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	26	28	28	Get Busy	SEAN PAUL (VP/ATLANTIC)	51	51	7	Cop That Sh#!	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)
2	3	20	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	27	24	24	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	52	57	8	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)
3	1	11	In Those Jeans	GINUWINE (EPIC/SUM)	28	30	16	What Up Gangsta	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	53	48	9	Pon De River, Pon De Bank	ELEPHANT MAN (VP)
4	5	23	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	29	25	27	Put That Woman First	JAHMEIL (DIVINE MILL/WARNER BROS.)	54	64	13	Ice Cream	JIS (DREAMWORKS)
5	6	18	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	30	40	10	24's	T.I. (GRAND HUSTLE/ATLANTIC)	55	55	6	The Only Thing Missin'	ARETHA FRANKLIN (ARISTA)
6	8	16	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	31	39	5	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/DJMG)	56	69	2	What A Girl Wants	B2K (T.U.G./EPIC/SUM)
7	4	14	Crazy In Love	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	32	35	13	Officially Missing You	TAMIA (ELEKTRA/EEG)	57	73	3	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
8	7	21	So Gone	MONICA (J/RMG)	33	43	10	Superstar	RUBEN STUDDARD (J/RMG)	58	54	18	Far Away	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC/SUM)
9	9	15	Like Glue	SEAN PAUL (VP/ATLANTIC)	34	37	19	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	59	60	2	Read Your Mind	AVANTI (GEFFEN)
10	13	11	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	35	38	15	Dance With My Father	LUTHER VANDROSS (J/RMG)	60	63	14	Flipside	FREEMAN FEAT. PEEDIE CRANK (ROC-A-FELLA/DEF JAM/IDJMG)
11	12	10	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	36	34	20	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	61	59	3	Find A Way	DWELE (VIRGIN)
12	10	11	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	37	41	28	Say Yes	FLOETRY (SOLJAZZ/DREAMWORKS)	62	61	2	Busted	THE ISLEY BROTHERS (DREAMWORKS)
13	11	7	Thoa Thoiing	R. KELLY (JIVE)	38	52	4	Clubbin'	MARQUES HOUSTON (T.U.G.)	63	68	2	Mighty D-Block (2 Gunz Up)	SHEEK LOUCH (ID-BLOCK/UNIVERSAL/UMRG)
14	17	10	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)	39	29	25	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	64	67	2	Naggin'	YING YANG TWINS (COLLIPARK/TVT)
15	23	8	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA/SUM)	40	32	21	I'll Never Leave	R. KELLY (JIVE)	65	71	2	Roun' The Globe	NAPPY ROOTS (ATLANTIC)
16	20	11	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	41	45	4	Rain On Me	ASHANTI (MURDER INC./DEF JAM/IDJMG)	66	—	1	I Need You Now	SMOKIE (MORFAL/EMI GOSPEL)
17	18	13	Signs Of Love Makin'	TYRESE (J/RMG)	42	—	1	Ooh!	MARY J. BLIGE (GEFFEN)	67	—	1	Faithful To You	SYLEENA JOHNSON (JIVE)
18	14	10	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	43	33	28	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	68	—	1	Getting Late	FLOETRY (SOLJAZZ/DREAMWORKS)
19	22	10	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	44	36	12	La-La-La (Excuse Me Again)	JAY-Z (BAD BOY/UMRG)	69	—	1	Calling All Girls	ATL (INDOINTIME/EPIC/SUM)
20	19	21	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	45	31	28	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	70	58	8	Fire (Yes, Yes Y'all)	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/IDJMG)
21	26	9	Damn!	YOUNGBLOODZ FEAT. LIL JON (ARISTA)	46	53	4	Where The Hood At?	DMX (RUFF RYDERS/DEF JAM/IDJMG)	71	—	1	Fly	213 (D.P.G.)
22	15	21	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	47	46	4	Feelin' Freaky	NICK CANNON FEAT. B2K (NICK/JIVE)	72	66	2	Party & Bullsh*t 2003	RAH DIGGA (FLIPMODE/J/RMG)
23	16	17	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	48	65	2	Danger	ERYKAH BADU (MOTOWN/UMRG)	73	—	1	Industry	WYCLEF JEAN (VYCLEF/J/RMG)
24	27	28	Step In The Name Of Love	R. KELLY (JIVE)	49	50	2	Summertime	BEYONCE FEAT. GHOSTFACE KILLAH (NO LABEL)	74	56	18	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
25	21	22	Like A Pimp	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)	50	44	14	Crazy	JAVIER (CAPITOL)	75	—	1	Nookie (Real Good)	JACK-O (POE BOYS/SOBE)

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Music R&B/Hip-Hop

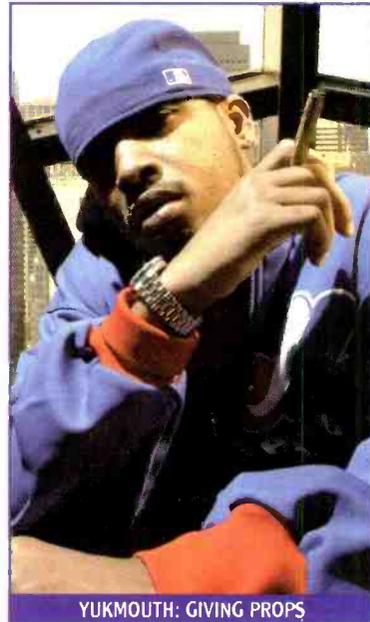
Yukmouth Has Praise For West Coast Rap

Yukmouth, who is one-half of the well-known Oakland, Calif., rap duo **the Luniz**, is excited about his new solo album, "Godzilla," which Rap-a-Lot Records released earlier this month.

"I like being in a group because it's less work; it's a group effort. But solo I like because I get to do what I really want to do; I get to spit rhymes I really want to spit. Solo is a little better. You get more money."

Yukmouth and Knumskul are working on a Luniz reunion album due in first-quarter 2004.

"Godzilla" features guest appearances by **Aaron Hall**, **Kurupt**, **Dru Down**, **Devin the Dude**, **Bun B** of **UGK** and **C-Bo**. Yukmouth plans to promote the CD through nationwide promo appearances. He is also setting up his own label, **Smokealot Records**, in conjunction with Rap-a-Lot.



YUKMOUTH: GIVING PROPS

TOURING DIRTY SOUTH STYLE: David Banner, Lil Jon & the East Side Boyz, Chingy, Killer Mike and Field Mob are sharing the stage on a 15-city Dirty South tour. It kicked off July 31 in Jackson, Miss., and will wrap Aug. 30 in Pittsburgh.

The trek is produced by Ujaama Entertainment. The remaining dates are Killeen, Texas (Aug. 15), Tulsa, Okla. (Aug. 17), Madison, Ill. (Aug. 21), Nashville (Aug. 22), Little Rock, Ark. (Aug. 23), Houston (Aug. 24), Memphis (Aug. 30) and Atlanta (Aug. 31).

He says the first single from the set, "Nothin' 2 a Bo\$\$," is strictly about the West Coast.

"It's giving props to the West," he

notes. "It's got the West Coast beat.

I'm rapping about West Coast places. I'm putting the West Coast back on the map."

Yukmouth says the song's intent is to remind the hip-hop community that West Coast rap is alive and well. "Ever

since **Pac** [rapper **Tupac Shakur**] died, people feel like the West Coast fell off. I want to prove that there's more on the West Coast than just **Dre** and **Snoop**."

As a member of the Luniz, Yukmouth and his partner, **Knumskul**, earned prominence in hip-hop with 1997's "Lunatic Musik." It spawned the hit "I Got 5 on It."

He made his solo debut in 1998 with "Thugged Out: Albulation," followed by 2001's "Thug Lord: The New Testament" and "Block S**t."

Last year he released a DVD and soundtrack titled "United Ghettos of America." He is working on the follow-up, which he plans to release early next year. Yukmouth says of the piece, "This is a hip-hop documentary that features everyone from your favorite porno star to your favorite athlete and actor."

Yukmouth says he has learned to appreciate being a solo artist as much as he enjoys being in a group.

Beats & Rhymes™

By Rhonda Baraka
rbaraka@comcast.net



GOOD, CLEAN FUN: Shocklee Entertainment, helmed by industry vet **Hank Shocklee**, will partner with the Urban League of Long Island to present the Family and Kids Expo Aug. 23-24.

"It is going to be fun for the entire family. We're bringing out the best of the entertainment community for this event," Shocklee says.

Shocklee is best-known for his work with **Public Enemy**. He has also lent his production skills to **LL Cool J**, **Biv DeVoe** and **EPMD**.

"The most-requested videogame, technology, music and fashion companies are all joining us to provide a great time for the kids while also doing something positive for the community," he says.

Some 200 exhibitors are expected to participate in the event, which will be held at the SUNY College at Old Westbury, N.Y., and is co-sponsored by New York radio stations **WBLS** (R&B) and **WLIB** (black talk).

AUGUST 23
2003

Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	4	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	26	64	2	Danger	ERYKAH BADU (MOTOWN/UMRG)	51	59	22	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
2	1	9	Superstar/Flying Without Wings	RUBEN STUDDARD (J/RMG)	27	55	4	Uh-Oh	THE PROJECT 2B (NYCE/ORPHEUS)	52	25	8	I Can	NAS (ILL WILL/COLUMBIA/SUM)
3	2	8	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)	28	21	28	Starting With Me	BRANDY MOSS SCOTT (HEAVENLY TUNES)	53	52	12	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
4	38	3	I Like	AJ (R/PE)	29	19	18	Like Glue	SEAN PAUL (VP/ATLANTIC)	54	—	1	Let's Get It	SMOOT (RAPROCK/PPYRAMID)
5	3	15	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	30	15	15	Into You	FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/EEG)	55	45	19	Beware Of The Boys (Mundian To Bach Ke)	PANJABI M.C. FEAT. JAY-Z (SEQUENCE)
6	4	9	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	31	56	13	Be About Yours	JAY-E (POWERSOURCE/ORPHEUS)	56	33	16	Like A Pimp	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)
7	—	1	Soul Shake	NATHANIEL LAMAR (JENSTAR)	32	17	11	Snake/I'll Never Leave	R. KELLY (JIVE)	57	36	16	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)
8	7	4	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/DJMG)	33	22	11	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	58	53	19	Bump, Bump, Bump	B2K & P. DIDDY (T.U.G./EPIC/SUM)
9	31	6	All Night Long	SEDUCTION WITH SADDLER (JENSTAR)	34	35	28	Get Busy	SEAN PAUL (VP/ATLANTIC)	59	43	4	Ghetto Musik	OKTRASK (ARISTA)
10	13	3	Damn!	YOUNGBLOODZ FEAT. LIL JON (ARISTA)	35	58	8	When You Hear That	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG)	60	62	12	24's	T.I. (GRAND HUSTLE/ATLANTIC)
11	10	3	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	36	16	22	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	61	51	3	Tonite, I'm Yours	ZANE FEAT. TANK (PIRORITY/CAPITOL)
12	6	10	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	37	34	18	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)	62	—	1	Shake That Monkey	TOD SHORT (SHORT/JIVE)
13	11	4	Officially Missing You	TAMIA (ELEKTRA/EEG)	38	46	12	Angel	AMANDA PEREZ (POWERHOW/SEVIRGIN)	63	60	4	Stingy	GINUWINE (EPIC/SUM)
14	8	5	Thoa Thoiing	R. KELLY (JIVE)	39	20	16	Stop/Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	64	50	18	So Gone	MONICA (J/RMG)
15	29	2	Cop That Sh#!	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)	40	40	7	I Love You	DRU HILL (DEF SOUL/DJMG)	65	63	2	Ooh Wee	MARK RONSON (ELEKTRA/EEG)
16	—	1	Chow, Chow, Chow	SHOTGUN THE REPRESENTER (BLACK S ENTERTAINMENT)	41	44	11	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)	66	—	1	Agent Orange	PHAROAHE MONCH (RAWKUS/GEFFEN)
17	12	8	Crazy In Love	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	42	37	14	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	67	47	3	Crazy	JAVIER (CAPITOL)
18	14	14	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	43	23	18	Don't Wanna Try	FRANKIE J (COLUMBIA/SUM)	68	—	1	Where The Hood At?	DMX (RUFF RYDERS/DEF JAM/IDJMG)
19	—	1	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	44	39	4	Dipset (Santana's Town)	JUELZ SANTANA FEAT. CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	69	—	1	Roun' The Globe	NAPPY ROOTS (ATLANTIC)
20	9	11	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	45	32	27	Through The Rain	MARIAH CAREY (MONARC/ISLAND/IDJMG)	70	—	1	Fly Girl	QUEEN LATIFAH (TOMMY BOY)
21	65	3	Step In The Name Of Love	R. KELLY (JIVE)	46	30	5	Fire (Yes, Yes Y'all)	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/IDJMG)	71	48	15	Step Daddy	HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)
22	67	19	If You Let Me	LOU MOSLEY (JENSTAR)	47	28	18	Pump It Up	JUE BUELIEN (DEF JAM/IDJMG)	72	—	1	Rich Man	RUSSELL FEAT. R. KELLY (R/PPYRAMID/ORPHEUS)
23	26	14	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	48	27	35	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	73	—	1	The Jump Off	LIL KIM FEAT. MR. CHEEK'S (QUEEN BEE/ATLANTIC)
24	—	1	Suga Suga	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)	49	24	24	I'm Glad	JENNIFER LOPEZ (EPIC)	74	42	14	Blowin' Me Up (Callin' Me)	ZION I (NATIVE/P.A.L.)
25	18	10	Jimmy Mathis	BURBA SPARXXX (BEAT CLUB/INTERSCOPE)	50	49	14	Flipside	FREEMAN FEAT. PEEDIE CRANK (ROC-A-FELLA/DEF JAM/IDJMG)	75	—	1	Powers That Be	MERQLOPHICS (HIERO/IMPERIUM)

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. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Latin Grammys

A BILLBOARD SPECIAL REPORT



LONG ROAD TO MIAMI

BY LEILA COBO

MIAMI—It has taken four years for the Latin Grammy Awards to reach Miami, the world capital of Latin music. Of course, organizers always planned to hold the awards here.

They were conceived that way years ago, when a group of prominent music industry leaders—including Miami-based Cuban producer Emilio Estefan Jr.—pushed for the creation of the Latin Academy of Recording Arts and Sciences (LARAS).

Miami, after all, is the headquarters for most major U.S. Latin music labels. It is the site of all the regional Latin offices for those labels. Numerous artists and producers call it home. And it is perfectly located at the U.S. gateway to Latin America and as a halfway point between Spain and Mexico.

But in the face of politics, none of that mattered. When the inaugural Latin Grammys finally took place Sept. 15, 2000, they were held in Los Angeles.

Since then, the Latin Grammys have been rocked by disputes and drama that resembled an international soap opera. But today, bygones seem to be bygones. LARAS will present the fourth annual Latin Grammys Sept. 3 at the AmericanAirlines Arena, and CBS will air the show live at 9 p.m.

The presentation of this year's show in Miami was "a unanimous decision by the LARAS board of trustees," LARAS president Gabriel Abaroa says. "There were several determining factors. One was subjective, and sometimes, as a committee, there's a collective subconscious that wants to break a stigma. We wanted to break that stigma of not being able to have the Latin Grammys in Miami."

It is worth looking back down the long road to Miami for the Latin Grammys as a reminder that, sometimes, art can triumph over politics.

The Latin Grammys' Miami troubles date back to October 1999, when Cuban dance band Los Van Van played a concert at the downtown Miami Arena. Local politicians denounced the show, and fans attempting to enter the arena were the targets of insults and objects hurled by anti-Fidel Castro demonstrators.

TV news stations picked up on the story, focusing on the many Miami residents who violently oppose anything coming from Castro's Cuba.

The pelting, it turns out, was merely the precursor of a far bigger problem. Los Van Van's show was originally scheduled to take place at the city-owned James L. Knight Center. But a Miami-Dade County ordinance forbade anyone who did business with the county or received county funds to do business with Cuban nationals. That also applied to county-owned facilities.

The show was moved. But local Cuban-American politicians, leery of the repercussions of having performers representing Communist Cuba at the Latin Grammys, suddenly had a strong excuse not to support the event.

Executives of LARAS and the National Academy of Recording Arts and Sciences (NARAS) had long said that the only venue that could accommodate the Latin Grammys was the then-new, county-owned AmericanAirlines Arena. Local politicians said that no Cuban nationals could perform there. They also said that if the event featured Cuban acts, they would not support it.

Michael Greene, then-president/CEO of NARAS and LARAS, countered that if that was case, the Latin Grammys would move elsewhere.

Locally, there was a ruckus. As late as November 1999, the Fort Lauderdale Con-

(Continued on page LM-4)

Awards Show Gets Fresh Look

BY LEILA COBO

MIAMI—Get ready for a new look for this year's Latin Grammy Awards. The Sept. 3 show—which will be broadcast at 9 p.m. ET live on CBS—will benefit from the direction of a new team that is focused on the show's Hispanic audience in the U.S. and viewers worldwide.

Among the highlights of this year's show will be a tribute to the late Celia Cruz, the Cuban superstar whose memorable performance opened the first Latin Grammys show four years ago in Los Angeles.

The fourth annual Latin Grammy Awards, presented by the Latin Academy of Recording Arts and Sciences (LARAS), will honor the best among Latin artists, with a new generation dominating the nominations announced July 22.

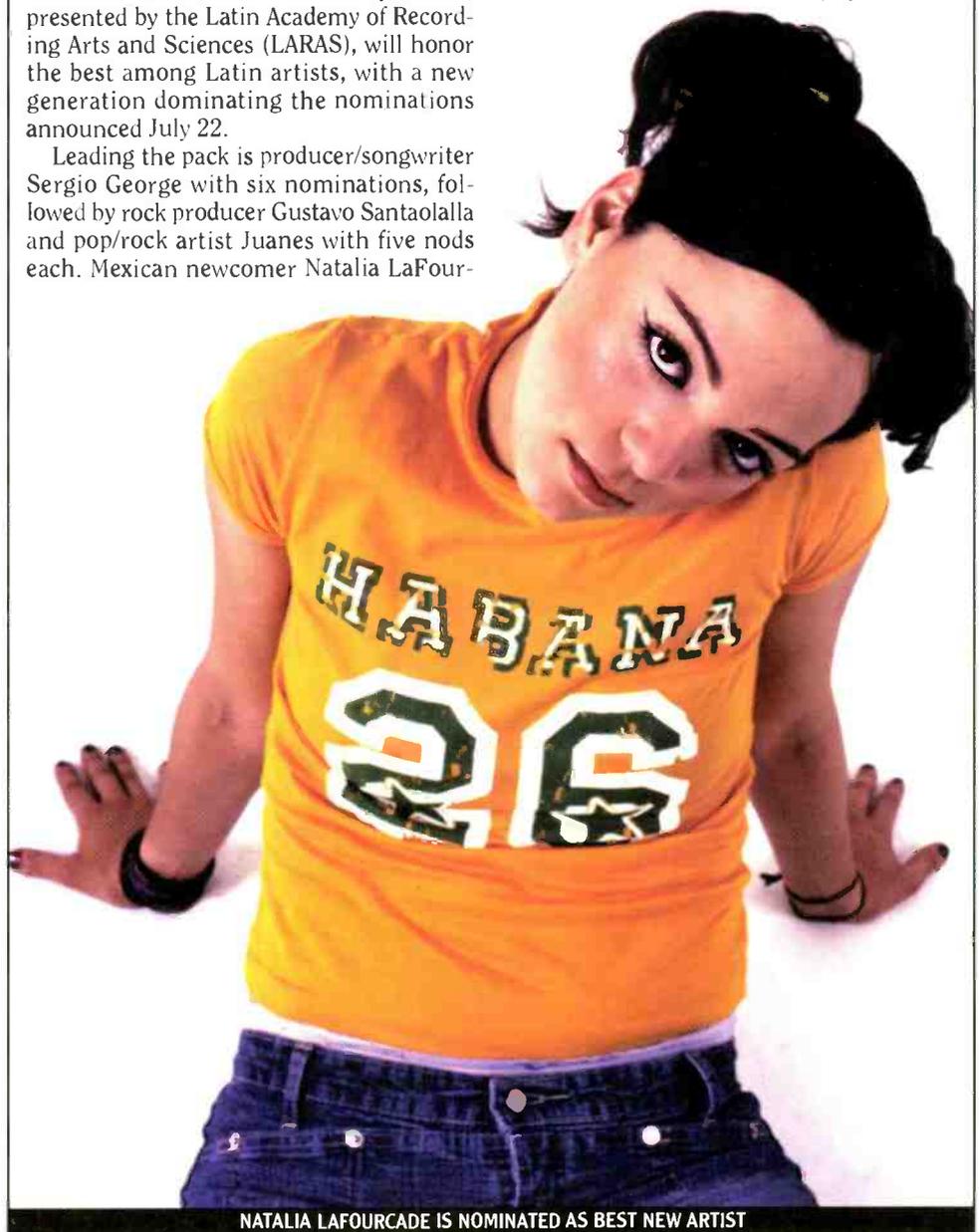
Leading the pack is producer/songwriter Sergio George with six nominations, followed by rock producer Gustavo Santaolalla and pop/rock artist Juanes with five nods each. Mexican newcomer Natalia LaFour-

cade received four nominations, including best new artist, for her self-titled debut album. Nominations for record and album of the year went to Bacilos, which won the best Latin pop album Grammy this year for "Caraluna." (A complete list of nominees is available at grammy.com.)

Although Cossette Productions will produce the Latin Grammys, as it has the mainstream Grammy Awards for many years, other talents are bringing a new perspective.

Latin record producer Emilio Estefan Jr. will be a co-producer, along with music TV veteran Ken Ehrlich and director/producer

(Continued on page LM-10)



NATALIA LAFOURCADE IS NOMINATED AS BEST NEW ARTIST

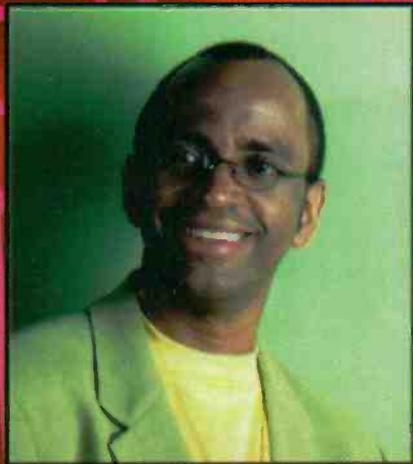
ASCAP celebrates The Latin GRAMMY Awards

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Song Of The Year
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Producer Of The Year



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RUBÉN BLADES

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GRUPO MANÍA • ENRIQUE IGLESIAS • IIEGALES • LOS TERRIBLES DEL NORTE
MANÁ • VICTOR MANUELLE • PHILIP MARTÍNEZ (PIPO) • KINITO MÉNDEZ
EMILIO NAVAIRA • EDNITA NAZARIO • GARY NÚÑEZ • DAVID OQUENDO
RUDY PÉREZ • JORGE LUIS PILOTO • JORGE FDO. RODRÍQUEZ
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SEPTEMBER 5, 2003 • 9PM ET/PT • CBS



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'Music Talks To Man's Spirit'; LARAS Honors Gilberto Gil

BY GERALD SELIGMAN

The pace Gilberto Gil maintains well into his fourth decade as a musician/public figure is remarkable. At a time of life when others might well rest on their laurels, the 61-year-old Brazilian won't stop for an instant.

Billboard caught up with him at his governmental office in Brasília after his return from a European tour with Maria Bethânia. Yes, Gil is Brazil's Minister of Culture, appointed by new President Luis Ignacio "Lula" da Silva in recognition of his integrity, artistic and political importance and continuing impact.

In light of all this, the Latin Academy of Recording Arts and Sciences (LARAS) is recognizing Gil with its Person of the Year honor.

Gil was there at the birth of *música popular Brasileira*, the movement that saw a generation of supremely accomplished composers and performers change the course of popular music. What made them exceptional was the answer they found to an age-old conundrum: how to modernize while still holding true to tradition.

From Bahia in the Northeast, Gil and lifelong friends Caetano Veloso, Gal Costa and Bethânia moved south to Sao Paulo, then to Rio de Janeiro, where with new friends like Chico Buarque, Milton Nascimento and Elis Regina they ushered in a musical revolution by looking back as they sped forward.

Their first revolution came in the late 1960s, when Gil, Caetano, Tom Zé and others sought to apply the musical lessons of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" to a distinctly Brazilian sound. They called it *tropicália*. Though the movement only lasted from 1967-69, it opened doors that Brazilian musicians still pass through today.

Tropicália was so rich in diversity and so shocking to the prevailing sensibilities at the time that Gil and Caetano were arrested, imprisoned and then exiled by the military government. They returned from London three years later only after a mild political thaw.

By then, Gil had heard Bob Marley, and it helped nurture his lifelong interest in Pan-Africanism and international black culture.

But Gil never strayed far from a loving exploration of the Afro-Brazilian roots of his native Northeast. Though he has recorded nearly 40 albums, he always talks animatedly of the ones yet to come.

Gil developed a parallel career in the late 1980s when he returned to Bahia to head a cultural foundation dedicated to the preservation of its capital, Salvador. It soon led him to a four-year stint as town councilor, with an emphasis on cultural issues. From there, he became president of the Commission for the Defense of the Environment. By 1989, he was on the executive committee of the national Green Party, leading to his current post as Brazilian Minister of Culture. He divides his time among political, environmental and musical activities.

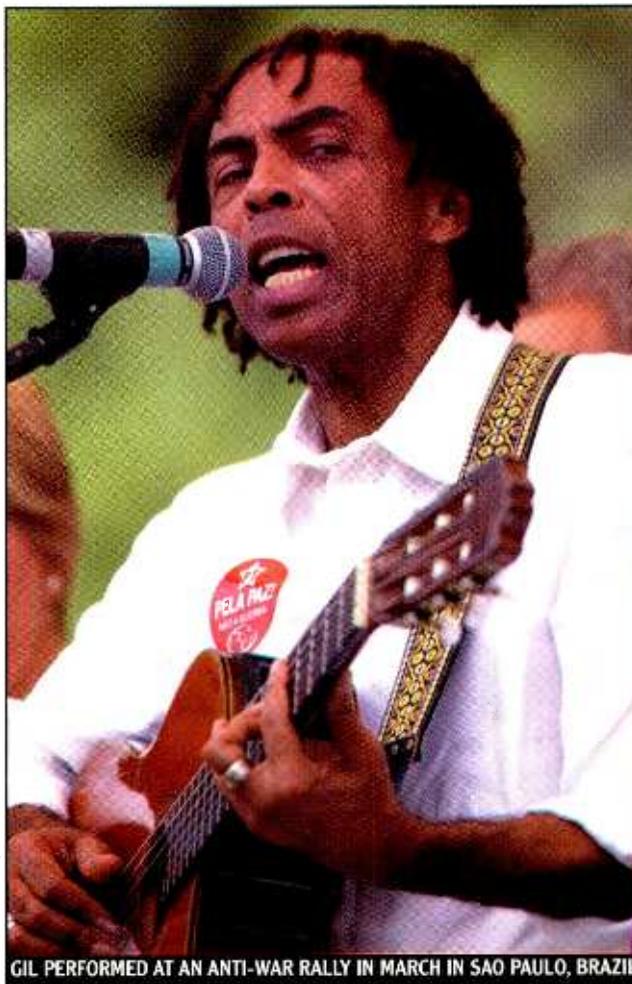
This has been an exemplary and extraordinary career. Imprisoned by one government, he came to be appointed minister by another. It is a sign of how far Brazil has come, certainly, but also of the integrity, consistency and accomplishment of one remarkable citizen. But don't expect Gil to be tethered to his desk. He's got plans for the future.

We spoke in the late 1980s, when you were Minister of Culture for Bahia. At the time, you explained how difficult it was to "institutionalize" support for the arts and music. Now that you are Minister of Culture for Brazil, do you find the task any easier?

It's even more difficult. It's a big country, and resources haven't increased in the past decades. We have a small budget, basically, and the local governments have their own budget problems and problems of public policies.

In an ideal situation, what can governments do to help the arts and music in particular?

Several things. First of all, it could be a sort of agent itself, like a promoter, to invest in cultural programs. Second, it could promote communication between the creative area, private investors and government agencies. Third, legislation. The government can help Congress and other legislative areas improve laws; for



GIL PERFORMED AT AN ANTI-WAR RALLY IN MARCH IN SAO PAULO, BRAZIL

instance, in terms of artist rights and in helping corporations to invest more in culture and so on. There are many kinds of activities governments can generate.

What are the biggest obstacles to the job you would like to see removed?

Money.

How would you describe the current state of the music industry at home and abroad?

The music industry is a chain, not just one thing. First, we have the creative area, which we could say is going well. People are very inventive; they keep doing, trying, innovating, producing. Then we have the performing sector, and this is not doing too well, because it depends upon resources and means. They need local support, theaters, stages, projects to help them expose their creative production. And then we get to economics, of course, and conditions are critical at the moment.

The record business is in crisis now. But the crisis affects mostly the areas that are not well-developed, like South America and Brazil. And radio is a problem, too, because commercial interests are more into managing than music. It's a critical moment in our countries.

There is a sense that we are at a crossroads and the industry will never be the same. What do you think will happen in the next few years?

I don't really know. Show business is different; it's OK because people always want live performance, and the issues are just how to manage the sector. But the new technologies have created a crisis for music as a product. Watching the horizon, I cannot see anything other than the free access to music leading to a situation of drastic change of the industrial model.

In North America and Europe, computer ownership is com-

monplace, so downloading, swapping and burning CDs is easy. How does this compare with South America and Brazil?

Piracy here is being done through the traditional means, like illegal copies being sold on the street. Downloading and exchanging archives is just a small part of the problem, but it is increasing as computers become more accessible. Then it will be a situation similar to the ones in the U.S. and Europe.

What can the music industry do to help revive itself? In North America, there is an increasing emphasis on legal remedies. Is this the best way to tackle the problem?

The traditional, legal approach doesn't fit anymore. I don't believe that new laws will work in the long run, unless they stop technological development, which is impossible. This free access is going to be the rule, the standard. The trouble is, I don't think the government and industry can do much more than they are now. Trying to enforce laws and trying to establish controls for the uses of technology like encryption is all fine. But it will just go so far.

The first thing I would suggest would be a very careful and intelligent monitoring of the process, accompanying what is going on and being prepared for some new models. It's the only understandable attitude for the industry. The industry has to be more creative; it's not like factories producing and selling units. They are still thinking in [terms of] the final products—CDs—which is an almost extinct animal.

The major companies have to prepare for just becoming producers and distributors of archives and not traditional product sellers like they are now.

Artists like yourself from the generation that revolutionized Brazilian popular music in the late 1960s and early 1970s—Caetano, Chico, Milton and the great interpreters like Bethânia, Gal and others—have now been on the scene for many years. How would you describe your place in contemporary music? How do you stay relevant?

I just keep doing it. I keep performing and writing songs to keep active as an artist. And I stay attentive to what is happening in the economy and the politics of music. This is my way to keep contributing to the educational process of the new generations: by testimony and by action and attentiveness.

With your current government role, how do you find time to further your artistic aims? What musical projects do you have planned in the coming year?

I had a guarantee that I could keep performing, which gives me what I really need. What I like most is to perform. I have a big repertoire. I'm also thinking about recording. I'm carefully and slowly preparing a record of samba for next year.

This is a year of honors for you. You have been named LARAS' Person of the Year. Do you have any plans on how you might use this honor to further your cultural aims?

I think that the prestige and honor help my reputation, so to speak, and it reflects positively if well-used in my public work.

How would you summarize what it is you are trying to do as a musician, as a citizen and as a cultural minister?

My goal is to help my country and to help my planet establish a more civilized and acceptable process of social change and understanding. I'm looking for a better human society.

Do you feel music plays a role in improving society?

Music is something that talks to the spiritual side of man. It's also a great means of communication in terms of language and understanding in the broadest sense. Through music we can cover a lot of different aspects of human society. I'm interested in how it all fits together.

Gerald Seligman can be contacted at geraldseligman@aol.com.

Road

Continued from page LM-1

vention & Visitors Bureau in neighboring Broward County launched an aggressive campaign to persuade NARAS to stage the ceremony at its local arena. It failed.

On Jan. 19, 2000, Greene announced that the Latin Grammys would premiere in Los Angeles. He told *Billboard* that he chose the city over Miami for its robust community and political support, which the latter location failed to deliver.

Miami's economy lost a potential \$35 million in revenue when the Latin Grammys relocated.

BACK IN THE RUNNING

Eventually, a U.S. Supreme Court ruling overturned Miami's anti-Cuban ordinance. Suddenly, Miami was back in the running to host the event, and lobbying resumed in earnest.

In spring 2001, Greene made it official: The Latin Grammys would be held in Miami on Sept. 12, 2001. The date was later changed to Sept. 11.

Goodwill oozed from all involved, including Grammy execs and local community leaders, to the extent that Greene even met with former Cuban political prisoners. A local

host committee was created to raise the \$1 million needed to move the Grammys to Florida.

But it wasn't all smooth sailing. As early as March 2001, long before the nominations were announced, several Miami political leaders publicly said that Grammy organizers had assured them that the presence of Cuban nationals at the awards show was unlikely.

LARAS and NARAS officials denied making those claims.

STRIKE TWO

Miami's hothouse politics, and the vehement opposition to performers from Cuba by the city's Cuban exile community, led to the Aug. 20, 2001, announcement by Greene that the Latin Grammys would take place at the Great Western Fourm in L.A. The reason, Greene told *Billboard*, was the failure to reach agreement with city officials regarding the location of nearly 100 Cuban exile organizations, which wanted to protest the presence of artists from the island at the awards.

According to Greene and Enrique Fernández, then-senior VP/executive director of LARAS, the city breached an agreement regarding the security perimeter around the arena. Greene decided to move the event because he thought that the protesters would be too close and he

would not be able to guarantee the safety of guests, artists, sponsors, media and even the protesters themselves.

"The academy was made aware that protesters had secured tickets to the show and were organizing a disruption to the live telecast," Greene told the CNN channel.

Miami was unanimous choice of LARAS trustees.

In addition, Greene said he feared the machinations of the Castro regime.

"[Castro] could have very easily sent thugs in to turn what could have been a peaceful protest into something [else]—all he's got to do is get five people with rocks and batteries, and it suddenly erupts," Greene was quoted as saying in *The Miami Herald*.

Miami was disgraced. The flap was called "the latest embarrassment" by *The New York Times* and "a public-relations black eye" by *The Los Angeles Times*. Worse, members of the local host committee publicly said the real reason the Latin Grammys had moved was because the committee had fallen short of raising the

promised \$1 million.

Many Miami residents wanted to forget the whole affair. But the terrorist attacks that occurred the morning of Sept. 11, 2001, put the fiasco into perspective; the Latin Grammys were subsequently canceled. Instead, the awards were presented at a small, untelevised ceremony later that year.

And when the date and locale of the 2002 Latin Grammy awards were announced in January 2002, no one mentioned Miami. The awards would take place at L.A.'s Kodak Theatre. And that was that.

MAKING IT HAPPEN

But things change. Greene left NARAS and LARAS in April 2002, and LARAS created its first board of directors. Earlier this year, Gabriel Abaroa was confirmed as president of LARAS.

Suddenly, Miami was desirable again. Even though L.A.; New York; and San Juan, Puerto Rico, lobbied heavily to host the awards, they went to Miami. The leaders of Miami, Miami/Dade, Broward and Miami Beach promised full support.

"It's the most representative city, maybe in the world, of Latin culture," says Manolo Diaz, chairman of LARAS' board of trustees. "As a point of convergence, there's no other city like it."

If any protesting were to take place, Abaroa says, the appropriate authorities will handle security. "I trust them," he said. "If I didn't, why would we be here?"

At press time, permits have been issued for protests, but there is no word of any Cubans performing. Given the difficulties getting U.S. visas these days, the possibility of any act being able to come from the island seems remote.

But, Abaroa says, post-Sept. 11, "we're going to be very serious about the protection and integrity of the event, the artists, the workers and the attendees."

In the meantime, a host committee consisting of local business people is in charge of finding sponsors to help raise \$3 million.

Part of that money will offset the cost of moving the production to Miami. Approximately 1,300 people are expected to work Sept. 3 at the AmericanAirlines Arena.

Abaroa says that these issues are as important as anything else. "Protests are an issue. Selling tickets is an issue. At the end of the road, the only thing you're really interested in is putting on a magnificent event. And that's where our attention is right now. The protest issue is sensitive, and I'm not putting it to the side. But, in the meantime, the world keeps on turning."

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Biz Divided Over Benefits Of Global Broadcast

BY GORDON MASSON

LONDON—Even as they finish their last-minute preparations for the fourth annual Latin Grammys, international music executives differ regarding whether the international broadcast of the Latin music celebration pays off with greater overseas record sales.

While some international repertoire sources claim that the hoopla brings no upside to international markets, others insist that coverage of the event, now syndicated by CBS International to more than 100 countries, helps shift units of performers and winners.

"From a Sony Music perspective, winning a Latin Grammy Award or performing on the broadcast has had little effect on sales, unlike the mainstream Grammys," comments Frank Welzer, chairman/CEO of Latin America Sony Music International.

Other observers claim, however, that the Latin Grammys are a useful vehicle, providing valuable word-of-mouth and momentum for the featured acts among foreign audiences.

"It's very difficult to measure the specific power of the exposure, but the entire package works well," says Marcelo Castello Branco, president of Universal Music Iberian

Peninsula. "It helps to spread awareness of the artist's music and career and helps album sales."

Leonardo Pinto, Miami-based product manager for Anglo repertoire for Capitol/Virgin International Latin America, says the fact



THALIA: SHOW BOOSTED SALES

that the Latin Grammys are broadcast to a global audience definitely helps shift more units.

"The audience of this show is huge—and it's broadcast twice in some countries—so it's very good for an artist to appear, perform or, even better, to win," Pinto says.

After the Latin Grammys in 2001, for example, Thalía sold
(Continued on page LM-10)

Best Female Pop Vocal Album

En Alma, Cuerpo y Corazón

Gisselle

[BMG U.S. Latin]

Fragil

Ana Torroja

[Ariola Spain]

Best Rock Album

By a Duo or Group

with Vocal

El Primer Instinto

Jaguares

[RCA / BMG Mexico]

Best Flamenco

Album

Teatro Real De Madrid

Diego El Cigala Con

Niño Josele

[Ariola Spain]

Best Latin Children's

Album

El Gran Final

Complices Al Rescate

[BMG Mexico]

Best Tejano Album

Acuérdate

Emilio Navaira

[BMG U.S. Latin]

Best Rock Solo Vocal Album

Siempre Es Hoy

Gustavo Cerati

[BMG Argentina]

Best Brazilian Rock Album

Rosas e Vinho Tinto

Capital Inicial

[Abril Music] - BMG Brazil

Best Sertaneja Album

Minha Vida Minha Musica

Bruno & Marrone

[Abril Music] - BMG Brazil

Album Of The Year

Estrella Guía

Alexandre Pires

[BMG U.S. Latin]

Best Male Pop Vocal Album

Estrella Guía

Alexandre Pires

[BMG U.S. Latin]

Versos En La Boca

Serrat

Best Rock

Siempre Es Hoy

Gustavo Cerati

Best Pop Instrumental

Album

Gardel Tango

Di Blasio

[BMG U.S. Latin]

Best Salsa Album

40 Aniversario En Vivo

El Gran Combo De

Puerto Rico

[BMG US Latin]

Best Ranchero Album

Rocío Dúrcal ...

En Concierto Inolvidable

Rocío Dúrcal

[Ariola Mexico]

Best Rap/Hip-Hop Album

El Abayarde

Tego Calderón

[White Lion-BMG US Latin]

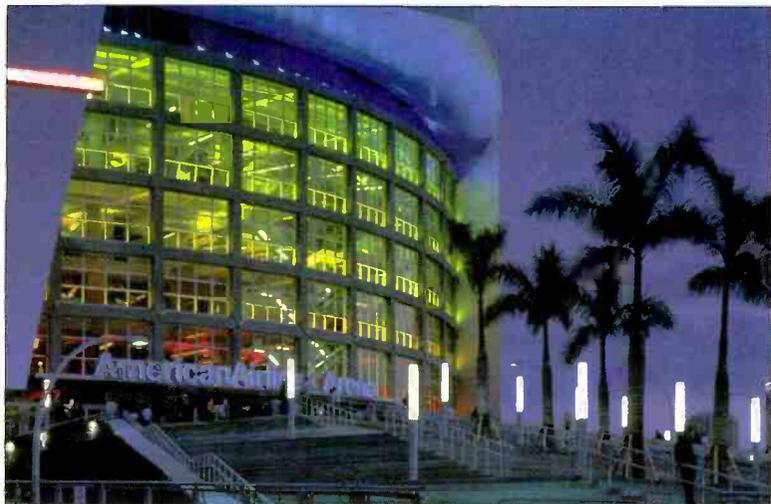
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Arena Hopes Awards Put It On Hosting Map

BY RAY WADDELL

The impact of the Sept. 3 Latin Grammy Awards will resonate with the AmericanAirlines Arena in Miami long after the spotlight fades.

While the focus will be on Latin music's top acts, the arena and the greater Miami market will also benefit from the exposure it will get as host to a wealth of Latin artists,

managers, agents and promoters.

"Miami is known as the gateway to Latin America, and hosting this event, in our eyes, is a terrific opportunity to welcome the Latin music community to South Florida and ultimately continue to build this fantastic brand of music," says Eric Bresler, VP of arena marketing and booking for the venue.

The arena is home to the Miami

Heat of the National Basketball Assn., and the Heat also oversees management of the arena. The prestige of the event is not lost on Mike Walker, executive VP for Heat Group Entertainment at the venue.

"This event is a showcase for Latin music; [it is] every bit as important to the Latin entertainment community as the Grammys are to the Anglo music community," Walker says. "This is one of the premier events we've hosted since the building opened in 2000, the biggest event ever held here. We've had bigger audiences, but this is an international showcase event, with televised exposure for the arena."

After earlier efforts to bring the Latin Grammys to Miami failed (see story, page LM-1), the arena successfully confirmed the event for 2003.

"We worked with our local [chapter of the National Academy of Recording Arts and Sciences], and we, along with the South Florida market, the city and [Dade] County were able to come up with a bid that was successful in winning the event," Walker says. "And we're looking forward to having it back here again in future years."

This large, state-of-the-art arena will be configured as an intimate venue and elaborate TV production site.

"The arena will be set up in a 270-degree configuration for the show, with a capacity of approximately 12,300, and we expect to fill the house that night," says Bill Senn, senior VP/GM for the AmericanAirlines Arena. "There will be a very elaborate design, including a large stage and areas on the floor for audience participation—a 'mosh pit', if you will. There will also be some seating behind the stage itself to get a number of different camera angles for performances."

Like most awards shows, the Latin Grammys will feature an arrival area for artists and VIPs. Instead of a red carpet, this time a green carpet will be laid down, to reflect the Heineken sponsorship. An extensive press area will be set up along the carpet and heading backstage.

Some 300 to 500 members of the international media are expected for the show, including press from Latin America, Spain and other parts of Europe.

The Latin Grammy production staff moves into the arena Aug. 25 and plans on moving out by Sept. 5. Senn says some 200 arena staffers will be on duty the day of the show, and the combined number of arena, production and NARAS hands will total about 800, not counting food

and beverage workers and ushers.

"I would suspect there will be between 1,200 and 1,300 total staff that day in the arena," Senn says.

Although there will be pre- and post-Grammy parties and receptions elsewhere, the arena will be completely booked. "This building is pretty much occupied in its entirety in terms of space, both back- and front-of-house," Senn says.

Having hosted such extravaganzas as the Super Bowl, Miami is very much a "big-event town" and more than up to the challenges the Latin Grammys pose, Senn adds. City and county offices, along with the local police, fire and emergency personnel, are all involved in the planning of an event that will see some 500 limos parked at the arena.

"We will have road closures and detours in place, and we have taken all the precautions one would need to take with such a high-profile, televised event," Senn says.

Walker believes that hosting the Latin Grammys will send a clear message to the Latin music community.

"We anticipate this event putting this arena on the map as a premier showcase for presenting any Latin American music that comes through Florida or North America," he says.

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- n°3 in hot Latin tracks; billboard "lloraré las penas"
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- most promising artist of the year - ritmoson latino.com - Mexico
- best new artist - tv & novelas awards - Mexico
- 3 premios tu música® nominations - Puerto Rico, August 19th
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 - best new artist / -best male pop vocal album

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- Ana Torroja**
Best Female Pop Vocal Album
Fragil
- Bebu Silvetti (†)**
Producer of the Year
- Caetano Veloso**
Best Brazilian Contemporary Pop Album
Live in Bahia
Best Brazilian Song
Todo errado
Best MPB Album
Eu não peço desculpa
- Carmen Linares**
Best Flamenco Album
Un ramito de locura
- Charanga Habanera**
Best Contemporary Tropical Album
Live in USA
- Chucho Valdés**
Best Latin Jazz Album
Fantasia cubana
- David Bisbal**
Best Male Pop Vocal Album
Corazón latino
Best New Artist
- Diego el Cigala con Niño Josele**
Best Flamenco Album
Teatro Real de Madrid
- Eliades Ochoa**
Best Traditional Tropical Album
Estoy como nunca
- Franco de Vita**
Song of the Year
Tal vez
- Frejat**
Best Music Video
Segredos
- Gerardo Núñez**
Best Flamenco Album
Gerardo Núñez presenta la nueva escuela de guitarra flamenca
- Ibrahim Ferrer**
Best Traditional Tropical Album
Buenos Hermanos
- Jarabe de Palo**
Best Rock Album by a Duo or Group with Vocal
Best Music Video
Bonito
- Jordi Savall**
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Biber: Requiem a 15 Battalia a 10
- José Mercé**
Best Flamenco Album
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En el malecón de La Habana
- Ketama**
Best Pop Album by a Duo or Group with Vocal
Dame la mano
- La Ley**
Best Rock Song
Amate y sálvate
- Las Ketchup / Manuel Ruiz "Queco"**
Best Pop Album by a Duo or Group with Vocal
Las hijas del Tomate
- Maná**
Best Rock Album by a Duo or Group with Vocal
Revolución de amor
- Molotov**
Record of the Year
Best Rock Song
Best Music Video
Frijolero
Best Rock Album by a Duo or Group with Vocal
Dance and Dense Denso
- Orquesta Sinfónica de Barcelona**
Best Pop Instrumental Album
Historia sinfónica del pop español (Sello Autor)
- Pepe de Lucía**
Best Flamenco Album
El corazón de mi gente
- Polo Montañez (†)**
Best Traditional Tropical Album
Guitarra mía
- Plácido Domingo**
Best Classical Album
Margarita La Tornera (Sello Autor/RTVE Música)
- Rabanes**
Best Rock Album by a Duo or Group with Vocal
Money pa' que
- Ricardo Arjona**
Best Male Pop Vocal Album
Santo pecado
Best Music Video
El problema
- Rocío Dúrcal**
Best Ranchero Album
Rocío Dúrcal... En concierto inolvidable
- Serrat**
Best Male Pop Vocal Album
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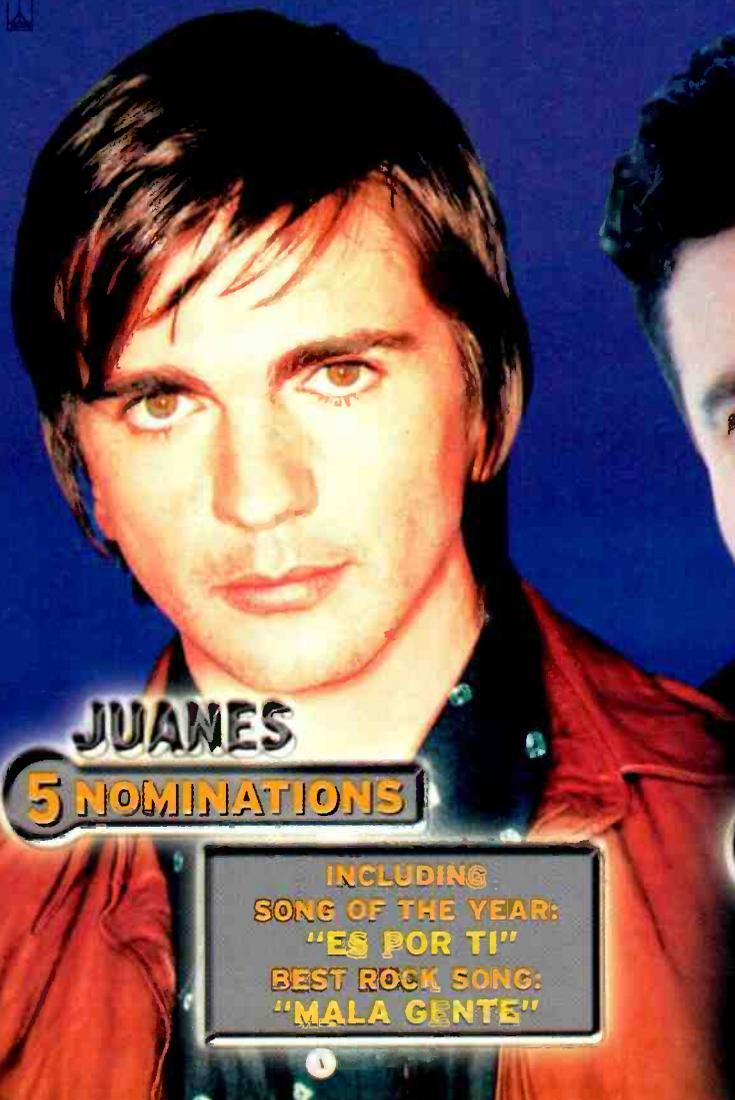
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"LAS VÍAS DEL AMOR"

LESTER MENDEZ
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BEST ROCK SONG
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CONJUNTO PRIMAVERA
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GILBERTO GIL
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LOS TERRIBLES DEL NORTE
NESTOR TORRES
LOS TUCANES DE TIJUANA



JUANES

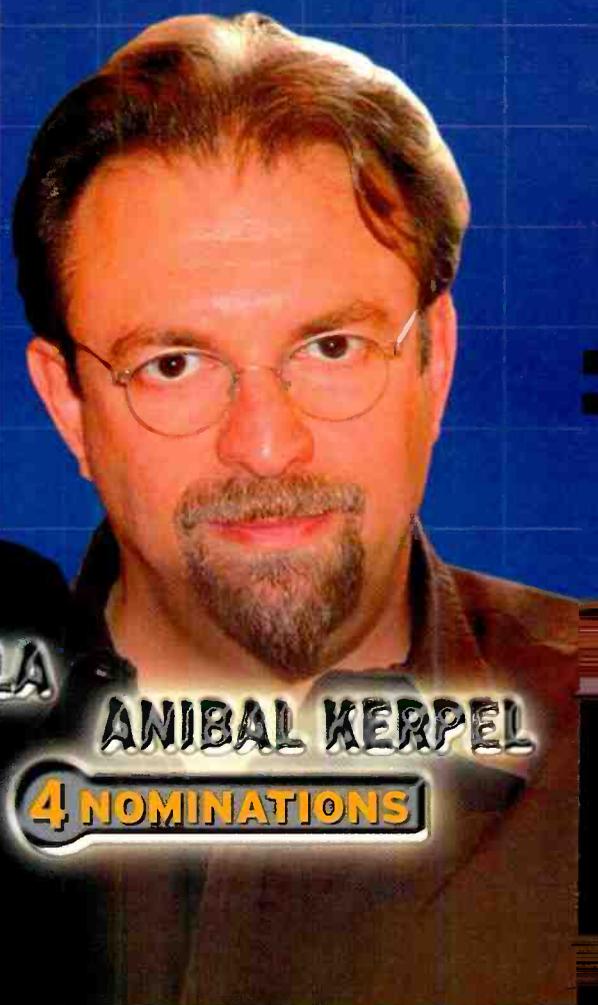
5 NOMINATIONS

INCLUDING
SONG OF THE YEAR:
"ES POR TI"
BEST ROCK SONG:
"MALA GENTE"



GUSTAVO SANTAOLALLA

5 NOMINATIONS



ANIBAL KERPEL

4 NOMINATIONS

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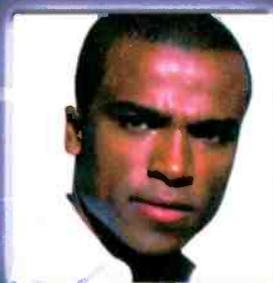
2 NOMINATIONS



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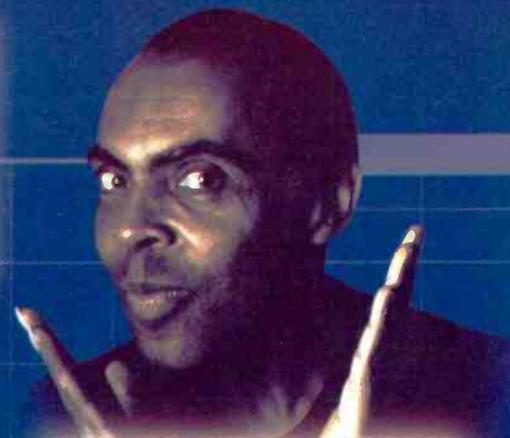
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ALEXANDRE PIRES

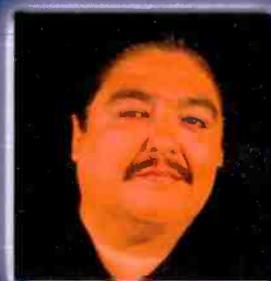


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LARAS PERSON OF THE YEAR



JIMMY GONZÁLEZ



INDIA



A.B. QUINTANILLA, III

INCLUDING BEST REGIONAL MEXICAN SONG "AY! PAPACITO"

LUIS R. OCHOA



ELVIS CRESPO

INCLUDING BEST TROPICAL SONG "BANDIDA"

INCLUDING BEST REGIONAL MEXICAN SONG "DAME UN MINUTO"

INCLUDING BEST TROPICAL SONG "SEDUCEME"

MOLOTOV

3 NOMINATIONS

MIGUEL HUIDOBRO BEST ROCK SONG "FRIJOLERO"

CARLINHOS BROWN

3 NOMINATIONS

INCLUDING BEST BRAZILIAN SONG "JÁ SEI NAMORAR"

BACILOS

3 NOMINATIONS

JORGE VILLAMIZAR

3 NOMINATIONS

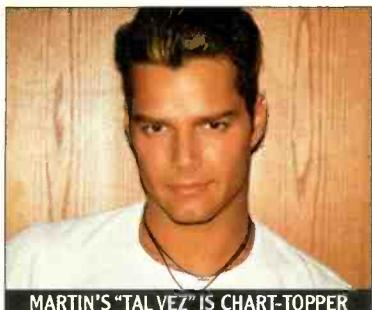
SONG OF THE YEAR: "CARALUNA", "MI PRIMER MILLÓN" BEST TROPICAL SONG: "MI PRIMER MILLÓN"

CHART RECAPS

The chart recaps in this Latin Grammy Awards special are for year-to-date beginning with the Dec. 7, 2002—the start of the 2003 chart year—and running through the Aug. 9 issue.

Recaps for Hot Latin Tracks are based on radio stations' gross audience impressions, as monitored by Nielsen Broadcast Data Systems. Recaps for Top Latin Albums are based on point-of-sale data compiled by Nielsen SoundScan. Titles receive credit for sales or airplay for each week they appear on the pertinent chart.

Compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

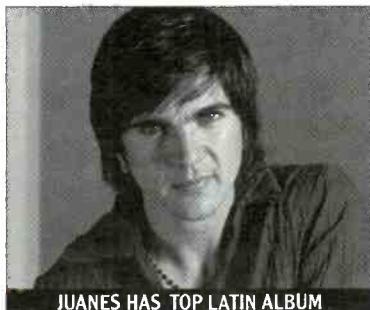


MARTIN'S "TAL VEZ" IS CHART-TOPPER

Hot Latin Tracks Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **TAL VEZ**—Ricky Martin—Sony Discos
- 2 **UNA VEZ MAS**—Conjunto Primavera—Fonovisa
- 3 **EL PROBLEMA**—Ricardo Arjona—Sony Discos
- 4 **ASI ES LA VIDA**—Olga Tanon—Warner Latina
- 5 **QUE ME QUEDES TU**—Shakira—Sony Discos
- 6 **SEDUCEME**—India—Sony Discos
- 7 **AMAME**—Alexandre Pires—Ariola/BMG Latin
- 8 **SUENA**—Intocable—EMI Latin
- 9 **DE UNO Y DE TODOS LOS MODOS**—Palomo—Disa
- 10 **AY! PAPACITO (UY! DADDY)**—Limite—Universal Latino



JUANES HAS TOP LATIN ALBUM

Top Latin Albums Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **UN DIA NORMAL**—Juanes—Surco/Universal Latino
- 2 **GRANDES EXITOS**—Shakira—Sony Discos
- 3 **ALMAS DEL SILENCIO**—Ricky Martin—Sony Discos
- 4 **LAS KETCHUP**—Las Ketchup—Shaketown/Columbia/Sony Discos
- 5 **MAMBO SINUENDO**—Ry Cooder Manuel Galban—Perro Verde/Nonesuch/AG
- 6 **4**—A.B. Quintanilla III Presents Kumbia Kings—EMI Latin
- 7 **SANTO PECADO**—Ricardo Arjona—Sony Discos
- 8 **REVOLUCION DE AMOR**—Mana—Warner Latina
- 9 **30 INOLVIDABLES**—Los Bukis—Fonovisa/UG
- 10 **ONES**—Selena—EMI Latin

Awards

Continued from page LM-1

Walter Miller. In addition, a new committee will provide producers with input on featured performers and repertoire.

"It's a committee made up of Latinos who are very knowledgeable about Hispanic television in the U.S. but who have connections to the international market," LARAS president Gabriel Abaroa says. "And



CRUZ'S MEMORY WILL BE HONORED

there's a representative from the [National Academy of Recording Arts and Sciences] who is bringing us the know-how of the American academy committees."

The choice of performers for the Latin Grammys falls to the committee, the production team and CBS. But organizers say the new procedure will create an event with a more authentic Latin flavor. At press time, LARAS had not yet announced performers for this year's show.

"What we're going to do—respecting the interests of CBS, of course—is something that will reflect Latinos," says Manolo Diaz, president of the LARAS board of

trustees. "We will not have elements that don't represent Latin music."

Most performers will likely be chosen from among this year's nominees, Abaroa says.

This means that viewers this year will probably see many familiar faces. Several major nominees, such as Shakira and Juanes, were also up for awards last year, given the rules that allow singles and albums to be eligible for a Grammy in subsequent years, depending on their release date.

As with the mainstream Grammys, getting a performance slot on the Latin Grammys is a highly competitive affair. Traditionally, sales spike upwards after the broadcast—not for award winners, but for the performers.

In comparison with the mainstream Grammys, which are dominated by American artists, the Latin Grammy producers face the daunting task of booking artists from throughout Latin America. In many cases, these acts do not have widespread recognition in the U.S., so showcasing them during prime time presents a ratings risk.

The producers of the Latin Grammys then must balance a true representation of Latin music with the need to reach a mainstream audience.

"We can't just obsess about ratings," Diaz says.

Yet the quest for a mainstream audience helps to explain some unusual pairings at past Latin Grammys, such as that of 'N Sync with Son by Four, for example.

"There are ingredients added to get more ratings," Diaz says. "We understand there are concessions to be made for ratings, but not concessions that go against the essence or authenticity of what's ours."

Global

Continued from page LM-1

50,000 more units during the four weeks following the broadcast, he says.

However, Pinto adds, "it's important to keep in mind that labels do a lot of press after one of its artists win, so there is marketing investment involved in these results. Also, you have to consider that albums were released 10 to 11 months before the show, so sales are not high, but there is a clear increment."

Branco, who until February was president of Universal Music Brazil and Southern Cone (Argentina and Chile), points to the example of Juanes, a Colombian act from Universal Music's joint venture with the Surco label, as further proof of the Latin Grammys' overseas reach.

"The Latin Grammys were a

turning point in terms of articulating his popularity in the [Latin American] region and breaking him in terms of sales," Branco says. "Even in Brazil, where the show doesn't necessarily have the most impact, the perception [fueled by the Latin Grammys] is helping our company build the Juanes story."

In Spain, more than 160,000 Juanes albums were sold, even prior to his tour of the country, Branco claims. "He's a real star in every single Latin market in the world, and the recognition afforded by the Latin Grammys had a lot to do with that."

Despite some limitations, Welzer believes that with time, the Latin Grammys will eventually translate into higher overseas sales for winners and featured acts. "As the Latin Grammys continue to evolve and find a larger audience, we expect the situation to more closely mirror that of the mainstream Grammys," he says.

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Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1		
1	1	51	3	CELIA CRUZ SONY DISCOS 70620 (15.98 EQ CD)	Regalo Del Alma	1
2	2	—	2	CELIA CRUZ UNIVERSAL LATINO 003756 (16.98 CD)	Exitos Eternos	2
3	3	3	33	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	2
				HOT SHOT DEBUT		
4	—	—	1	LOS BUKIS FONOVISA 350895/UG (14.98 CD) [M]	25 Joyas Musicales	4
5	4	1	1	BRONCO: EL GIGANTE DE AMERICA FONOVISA 350927/UG (13.98 CD)	Siempre Arriba	1
6	5	2	1	LOS TIGRES DEL NORTE FONOVISA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	1
7	8	10	1	AKWID UNIVISION 310155/UG (14.98 CD) [M]	Proyecto Akwid	7
8	6	4	12	RICKY MARTIN [△] SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1
9	NEW	1	1	LIMITE UNIVERSAL LATINO 000964 (16.98 CD) [M]	Gracias 1995-2003	9
10	7	6	64	JUANES ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
				GREATEST GAINER		
11	14	9	8	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727044 (14.98 CD) [M]	Encuentro De Angeles Vol. 1	7
12	10	7	8	LOS CADETES DE LINARES UNIVISION 310127/UG (14.98 CD) [M]	30 Inolvidables	5
13	12	13	40	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12
14	13	11	9	DON OMAR VI 450587 (15.98 CD) [M]	The Last Don	2
15	15	14	51	MANA [△] WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
16	9	5	34	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	5
17	20	18	3	GRUPO BRYNDIS/LIBERACION DISA 724078 (13.98 CD)	Encuentro Romantico	17
18	11	8	4	CELIA CRUZ VENE 59004/EMI LATIN (13.98 CD)	Siempre Celia Cruz: Boleros Eternos	8
19	NEW	1	1	POLO URIAS Y SU MAQUINA NORTENA FONOVISA 350948/UG (13.98 CD)	20 Mas...Quinazos!!!	19
20	16	12	9	BANDA EL RECODO FONOVISA 350813/UG (14.98 CD) [M]	Nuestra Historia	5
21	18	16	20	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4
22	21	21	9	PALOMO/CONJUNTO PRIMAVERA DISA 727043 (14.98 CD) [M]	Encuentro De Titanes	12
23	22	23	15	CUISILLOS DE ARTURO MACIAS MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	20
24	17	15	14	MARCO ANTONIO SOLIS FONOVISA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	1
25	19	17	24	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4
26	35	27	6	CAFE TACUBA MCA 44602 (15.98 CD) [M]	Cuatro Caminos	11
27	23	20	16	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	14
28	24	22	24	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7
29	25	19	5	LOS ORIGINALES DE SAN JUAN EMI LATIN 84836 (14.98 CD) [M]	La Motosierra	3
				PACESETTER		
30	46	43	13	DAVID BISBAL ● VALE 066090/UNIVERSAL LATINO (13.98 CD)	Corazon Latino	30
31	28	26	8	GRUPO BRYNDIS DISA 726995 (18.98 CD/DVD) [M]	Memorias	4
32	33	75	18	EL PODER DEL NORTE DISA 727021 (18.98/13.98)	Imaginate Sin Ellos	13
33	29	30	7	LOS HURACANES DEL NORTE UNIVISION 310122/UG (14.98 CD) [M]	En El Tiempo	4
34	31	44	10	VARIOUS ARTISTS DISA 727042 (14.98 CD)	Las 30 Cumbias Mas Pegadas Vol. 2	21
35	26	29	13	LOS PLAYER'S MUSART 2714/BALBOA (12.98 CD)	Ranchero De	26
36	27	32	40	SHAKIRA [△] SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
37	36	50	6	SAMUEL HERNANDEZ SH 50036 (13.98 CD)	Jesus Siempre Llega A Tiempo	36
38	32	28	26	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3
39	30	36	20	CONJUNTO PRIMAVERA FONOVISA 350786/UG (14.98 CD) [M]	Nuestra Historia	4
40	55	60	4	LOS REHENES/LOS ACOSTA DISA 724064 (13.98 CD)	Encuentro De Consentidos	40
41	34	35	20	BRONCO FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3
42	RE-ENTRY	5	5	PEPE AGUILAR MUSART 2891/BALBOA (12.98 CD)	Coleccion De Oro	23
43	38	45	45	SELENA ○ EMI LATIN 42396 (16.98 CD)	Ones	4
44	43	39	30	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	39
45	44	42	7	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	42
46	42	38	10	EROS RAMAZZOTTI ARIOLA 52254/BMG LATIN (17.98 CD)	9 (Spanish Version)	30
47	48	57	37	RICARDO ARJONA [△] SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3
48	37	37	19	LOS TEMERARIOS/LOS BUKIS FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
49	47	—	15	LOS ANGELES AZULES DISA 727022 (18.98/13.98) [M]	Alas Al Mundo	6
50	51	24	4	CELIA CRUZ UNIVERSAL LATINO 016487 (14.98 CD)	Carnaval De Exitos	24
51	40	31	6	LOS FREDDY'S UNIVISION 310156/UG (14.98 CD)	30 Inolvidables	21
52	NEW	1	1	BELINDA ARIOLA 54141/BMG LATIN (13.98 CD)	Belinda	52
53	75	—	13	GRUPO MONTEZ DE DURANGO DISA 724042 (7.98/13.98)	El Sube Y Baja	53
54	66	—	6	PANCHO BARRAZA MUSART 2888/BALBOA (12.98 CD)	Coleccion De Oro	52
55	39	—	2	OBIE BERMUDEZ EMI LATIN 84647 (14.98 CD)	Confesiones	39
56	NEW	1	1	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 90594 (14.98 CD)	El Rancho Grande	56
57	49	41	20	PEPE AGUILAR [△] UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	1
58	61	73	5	CARDENALES DE NUEVO LEON DISA 729026 (18.98 CD)	30 De Coleccion	58
59	41	25	3	KILATES DISCO HIT 9427 (13.98 CD)	Segundo Impacto	25
60	65	59	20	ALEXANDRE PIRES ARIOLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
61	64	52	12	VARIOUS ARTISTS UNIVISION 310126/UG (14.98 CD)	Parranda Tequilera: 25 Exitos	38
62	53	62	15	VARIOUS ARTISTS FONOVISA 350837/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14
63	54	46	21	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [M]	Buenos Hermanos	6
64	62	54	22	VARIOUS ARTISTS FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27
65	52	47	22	VARIOUS ARTISTS DISA 727039 (13.98 CD)	Historia Musical Gruperia	18
66	68	66	63	THALIA [△] EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
67	RE-ENTRY	2	2	CUISILLOS DE ARTURO MACIAS MUSART 12808/BALBOA (12.98 CD)	Coleccion De Oro	67
68	60	49	12	LOS ANGELES DE CHARLY FONOVISA 350872/UG (13.98 CD)	Recuerdos	15
69	RE-ENTRY	16	16	MOJADO UNIVISION 310112/UG (14.98 CD) [M]	30 Inolvidables	6
70	67	67	11	EL COYOTE Y SU BANDA TIERRA SANTA VENE 84534/EMI LATIN (13.98 CD)	Grandes Exitos Originales	36
71	72	61	12	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 036202 (14.98 CD) [M]	Imperio	11
72	56	65	68	CHAYANNE [△] SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
73	70	64	28	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1
74	73	72	31	LOS ACOSTA DISA 727026 (18.98/13.98) [M]	Historia Musical: 30 Pegaditas	8
75	RE-ENTRY	2	2	LOS TRAILEROS DEL NORTE DISA 724081 (13.98 CD)	Historia Musical	71

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	1 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	1 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	2 BRONCO: EL GIGANTE DE AMERICA SIEMPRE ARRIBA (FONOVISA/UG)
3 DON OMAR THE LAST DON (VI)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
4 MANA REVOLUCION DE AMOR (WARNER LATINA)	4 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	4 AKWID PROYECTO AKWID (UNIVISION/UG)
5 CELIA CRUZ SIEMPRE CELIA CRUZ: BOLEROS ETERNOS (VENE/EMI LATIN)	5 CELIA CRUZ CARNIVAL DE EXITOS (UNIVERSAL LATINO)	5 LIMITE GRACIAS 1995-2003 (UNIVERSAL LATINO)
6 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	6 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	6 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
7 CAFE TACUBA CUATRO CAMINOS (MCA)	7 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTMAYO)	7 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
8 THALIA THALIA'S HITS REMIXED (EMI LATIN)	8 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	8 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
9 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	9 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	9 GRUPO BRYNDIS/LIBERACION ENCUENTRO ROMANTICO (DISA)
10 SHAKIRA GRANDES EXITOS (SONY DISCOS)	10 CELIA CRUZ EDICION LIMITADA (UNIVERSAL LATINO)	10 POLO URIAS Y SU MAQUINA NORTENA 20 MAS...QUINAZOS!!! (FONOVISA/UG)
11 SAMUEL HERNANDEZ JESUS SIEMPRE LLEGA A TIEMPO (SH)	11 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	11 BANDA EL RECODO NUESTRA HISTORIA (FONOVISA/UG)
12 SELENA ONES (EMI LATIN)	12 FRANKIE RUIZ EXITOS ETERNOS (UNIVERSAL LATINO)	12 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
13 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	13 CELIA CRUZ LA REINA DE LA MUSICA CUBANA (BCI ECLIPSE)	13 PALOMO/CONJUNTO PRIMAVERA ENCUENTRO DE TITANES (DISA)
14 EROS RAMAZZOTTI 9 (SPANISH VERSION) (ARIOLA/BMG LATIN)	14 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	14 CUISILLOS DE ARTURO MACIAS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
15 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	15 FLOR DE TABACO FLOR DE TABACO (ERAMI/VI)	15 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
16 BELINDA BELINDA (ARIOLA/BMG LATIN)	16 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	16 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
17 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	17 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	17 LOS ORIGINALES DE SAN JUAN LA MOTOSIERRA (EMI LATIN)
18 KILATES SEGUNDO IMPACTO (DISCO HIT)	18 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	18 GRUPO BRYNDIS MEMORIAS (DISA)
19 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	19 CELIA CRUZ SERIE 32 (UNIVERSAL LATINO)	19 EL PODER DEL NORTE IMAGINATE SIN ELLOS (DISA)
20 THALIA THALIA (EMI LATIN)	20 VARIOUS ARTISTS HECHO EN CUBA (ULTRA)	20 LOS HURACANES DEL NORTE EN EL TIEMPO (UNIVISION/UG)

● 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 number of discs and/or tapes, RIAA Latin awards. ○ Certification for net shipment of 100,000 units (DRC). △ Certification for net shipment of 200,000 units (Platin). * 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.

AUGUST 23
2003

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	
				NUMBER 1		
1	1	2	14	FOTOGRAFIA G.SANTADALLA/JUANES	Juanes With Nelly Furtado SURCO/UNIVERSAL LATINO	1
2	4	4	4	UN SIGLO SIN TI R.L.TOLED0 (F.DE VITA)	Chayanne SONY DISCOS	2
3	2	3	18	TU AMOR O TU DESPRECIO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	1
4	12	13	10	LLORARE LAS PENAS K.SANTANDER/J.M.VELAZQUEZ (J.M.VELAZQUEZ, RAYITO)	David Bisbal VALE/UNIVERSAL LATINO	3
5	6	6	8	PUEDES CONTAR CONMIGO N.WALKER/LA OREJA DE VAN GOGH (A.MONTERO, P.BENEGAS, A.FUENTES, H.GARDE)	La Oreja De Van Gogh SONY DISCOS	5
6	5	10	20	TAL VEZ T.TORRES (F.DE VITA)	Ricky Martin SONY DISCOS	1
7	19	25	7	ANTES S.KRYS/J.SOMEILLAN (O.BERMUDEZ)	Obie Bermudez EMI LATIN	7
8	4	8	8	ACTOS DE UN TONTO J.GUILLEN (R.GONZALEZ, MORAN)	Conjunto Primavera FONOVISA	4
				GREATEST GAINER		
9	22	26	6	VIVE LA VIDA R.PEREZ (R.PEREZ, R.LIVI)	Area 305 RPE/UNIVISION	9
10	17	19	6	ESTOY A PUNTO BRONCO (O.VILLARREAL)	Bronco: El Gigante De America FONOVISA	10
11	9	12	10	SUETALO R.PEREZ/BOTIJA (R.PEREZ, BOTIJA)	Millie ARIOLA/BMG LATIN	9
12	7	5	5	QUITEMONOS LA ROPA R.NERIO/J.REYES (ESTEFAN, J.REYES)	Alexandre Pires ARIOLA/BMG LATIN	5
13	8	18	10	SE ME OLVIDO TU NOMBRE E.ESTEFAN JR./A.PENA (E.ESTEFAN, J.R.A.PENA)	Shalim CRESCENT MOON	8
14	10	9	21	MARIPOSA TRACIONERA PHERA/GONZALEZ (PHER)	Mana WARNER LATINA	1
15	11	15	9	YA NO ES IGUAL FRANKIE J/J.GALVEZ (F.J.BAUTISTA)	Frankie J SONY DISCOS	11
16	14	16	7	MINUTOS R.ARJONA (R.ARJONA, M.LUNAI)	Ricardo Arjona SONY DISCOS	14
17	20	20	9	HOY EMPIEZA MI TRISTEZA J.L.TERRAZAS/J.SEBASTIAN	Grupo Montez De Durango DISA	17
18	18	29	5	TE REGALO MI TRISTEZA A.A.ALBA (A.A.ALBA)	Los Temerarios FONOVISA	18
19	13	1	8	JALEO T.TORRES (A.RAYO, J.M.VELAZQUEZ)	Ricky Martin SONY DISCOS	1
				HOT SHOT DEBUT		
20	NEW	1	1	HOY G.ESTEFAN/E.ESTEFAN JR./S.KRYS (G.MARCO)	Gloria Estefan EPIC/SONY DISCOS	20
21	16	11	11	QUE GANAS K.SANTANDER/D.BETANCOURT (R.MONTANER, D.BETANCOURT, J.E.OCHOA)	Ricardo Montaner WARNER LATINA	5
22	21	28	4	RIE Y LLORA S.GEORGE (S.GEORGE, F.OSORIO)	Celia Cruz SONY DISCOS	21
23	15	7	16	CASI SORAYA (SORAYA)	Soraya EMI LATIN	1
24	33	47	3	YA NO ERES EL MISMO J.GAVIRIA/B.OSSA (J.GAVIRIA, B.OSSA, NOELIA)	Noelia FONOVISA	24
25	24	24	18	ACA ENTRE NOS A.LIZARRAGA/J.LIZARRAGA (M.URIETA)	Banda El Recodo FONOVISA	12
26	23	14	20	SI TE DIJERON J.M.LUGO (J.M.RUIZ)	Gilberto Santa Rosa SONY DISCOS	5
27	32	37	4	ME PONES SEXY C.ROONEY/D.DELUGE (C.ROONEY, D.DELUGE, G.BRUNO, J.CARTAGENA, T.SDIL, B.RUSSELL)	Thalia Featuring Fat Joe EMI LATIN	27
28	36	—	2	ESO DUELE R.MUNOZ/R.MARTINEZ (L.PADILLA)	Intocable EMI LATIN	28
29	26	21	20	ME FALTA VALOR PAGUILAR (T.BELLO)	Pepe Aguilar UNIVISION	5
30	28	27	6	EL DESEO DE TI R.PEREZ (R.PEREZ)	Daniel Rene With Jennifer Pena UNIVISION	27
31	43	—	2	EL RANCHO GRANDE J.A.LEDEZMA/G.ALCARAZ (E.OE.URANGA, J.DIAZ DEL MORALI)	El Coyote Y Su Banda Tierra Santa EMI LATIN	31
32	38	42	6	DEJENME SI ESTOY LLORANDO I.RODRIGUEZ/F.FENRICH (A.CURIEL, N.EO)	Los Angeles De Charly FONOVISA	32
33	25	17	25	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A.VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	16
34	31	31	23	QUEDATE CALLADA P.CABRERA (G.FLORES)	Jorge Luis Cabrera DISA	14
35	50	—	2	NO ES LO MISMO A.SANZ/L.PEREZ (A.SANZ)	Alejandro Sanz WARNER LATINA	35
36	34	35	17	EL SINVERGUENZA M.QUINTERO/LARA (M.QUINTERO, LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	6
37	30	39	23	AMAME E.RUFFINENGO (C.NILSON, D.MOSCATELLI)	Alexandre Pires ARIOLA/BMG LATIN	2
38	29	23	14	NO PODRAS K.SANTANDER/B.OSSA (K.SANTANDER)	Olga Tanon WARNER LATINA	10
39	40	44	15	LO QUE YO TUVE CONTIGO R.PEREZ (R.LIVI, R.PEREZ)	Jose Feliciano UNIVERSAL LATINO	13
40	41	30	21	SERAN SUS OJOS A.URIAS (T.VEGA)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	30
41	27	22	13	UNA EMOCION PARA SIEMPRE E.RAMAZZOTTI/C.GUIDETTI (E.RAMAZZOTTI, A.COSLIATI, C.GUIDETTI, M.FABRIZIO, M.ORTIZ, MARTIN)	Eros Razzazzotti ARIOLA/BMG LATIN	5
42	35	43	23	MUY A TU MANERA R.MUNOZ/R.MARTINEZ (R.MUNOZ, J.E.CONTRERAS)	Intocable EMI LATIN	8
43	39	41	16	VETE YA V.ELIZALDE (R.E.MORA)	Valentin Elizalde UNIVERSAL LATINO	25
44	48	—	2	EN LOS PURITOS HUESOS F.CAMACHO (T.VILLA)	Banda El Limon DISA	44
45	42	45	3	SUPERVISOR DE TUS SUEÑOS L.MEDINA/F.BELOMO (A.ALAYON)	A.Cinco LATIN WORLD	42
46	47	38	5	TE METISTE EN MI CAMA PALOMO (F.Y.QUEZADA)	Palomo DISA	38
47	37	34	17	PEQUENA Y FRAGIL S.DE GULLAOD/J.G.DEGOLLADO/R.GONZALEZ (SABU)	Control EMI LATIN	29
48	46	46	11	ASI TE QUIERO J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART/BALBOA	23
49	RE-ENTRY	11	11	SOY ASI A.B.QUINTANILLA III/C.CK/MARTINEZ/G.PADILLA (A.B.QUINTANILLA III, C.MARTINEZ, A.SALINAS)	Limite UNIVERSAL LATINO	27
50	NEW	1	1	OTRA VEZ G.GIL (L.C.MONROY/R.ORNELAS, J.FLORES)	Victor Garcia SONY DISCOS	50

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. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	Airplay monitored by Nielsen Broadcast Data Systems	
				THIS WEEK	LAST WEEK
1	1	FOTOGRAFIA SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTAO	21	30
2	2	UN SIGLO SIN TI SONY DISCOS	CHAYANNE	22	19
3	3	PUEDES CONTAR CONMIGO SONY DISCOS	LA OREJA DE VAN GOGH	23	24
4	4	TAL VEZ SONY DISCOS	RICKY MARTIN	24	20
5	7	SUETALO ARIOLA/BMG LATIN	MILLIE	25	25
6	5	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	26	18
7	6	MARIPOSA TRACIONERA WARNER LATINA	MANA	27	—
8	11	QUITEMONOS LA ROPA ARIOLA/BMG LATIN	ALEXANDRE PIRES	28	27
9	9	MINUTOS SONY DISCOS	RICARDO ARJONA	29	29
10	15	ANTES EMI LATIN	OBIE BERMUDEZ	30	22
11	8	LLORARE LAS PENAS VALE/UNIVERSAL LATINO	DAVID BISBAL	31	32
12	17	VIVE LA VIDA RPE/UNIVISION	AREA 305	32	28
13	12	YA NO ES IGUAL SONY DISCOS	FRANKIE J	33	26
14	13	QUE GANAS WARNER LATINA	RICARDO MONTANER	34	37
15	10	CASI EMI LATIN	SORAYA	35	—
16	14	JALEO SONY DISCOS	RICKY MARTIN	36	—
17	16	SE ME OLVIDO TU NOMBRE CRESCENT MOON	SHALIM	37	34
18	26	YA NO ERES EL MISMO FONOVISA	NOELIA	38	33
19	23	ME PONES SEXY EMI LATIN	THALIA FEATURING FAT JOE	39	—
20	21	TE REGALO MI TRISTEZA FONOVISA	LOS TEMERARIOS	40	39

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	Airplay monitored by Nielsen Broadcast Data Systems	
				THIS WEEK	LAST WEEK
1	1	RIE Y LLORA SONY DISCOS	CELIA CRUZ	21	—
2	3	SE ME OLVIDO TU NOMBRE CRESCENT MOON	SHALIM	22	6
3	4	POCO HOMBRE SONY DISCOS	VICTOR MANUELLE	23	—
4	—	HOY EPIC/SONY DISCOS	GLORIA ESTEFAN	24	23
5	5	LA ULTIMA VEZ J&N	MAGIC JUAN FEATURING EDDY HERRERA	25	—
6	9	TU VOLVERAS UNIVERSAL LATINO	KEVIN CEBALLO	26	16
7	—	LLORARE LAS PENAS VALE/UNIVERSAL LATINO	DAVID BISBAL	27	31
8	24	PERDONAME EMI LATIN	LIMI-TI	28	10
9	7	MASUCAMBA WHITE LION	TEGO CALDERON	29	29
10	13	CUIDALA M.P.	TITO ROJAS	30	27
11	14	HERIDA MORTAL ARIOLA/BMG LATIN	JERRY RIVERA	31	36
12	12	INTENTALO TU J&N	JOE VERAS	32	33
13	24	ANTES EMI LATIN	OBIE BERMUDEZ	33	28
14	15	TE VOY A DAR WEACARIBE/WARNER LATINA	CHARLIE CRUZ	34	26
15	8	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	35	—
16	17	FOTOGRAFIA SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTAO	36	32
17	19	NO TENGO SUERTE EN EL AMOR J&N	YOSKAR SARANTE	37	35
18	21	LA CURA RCC	PENA SUAZO Y SU BANDA GORDA	38	40
19	25	UN SIGLO SIN TI SONY DISCOS	CHAYANNE	39	37
20	20	HOY TE VI PASAR DISCOMANIA	KIKO RODRIGUEZ	40	22

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	Airplay monitored by Nielsen Broadcast Data Systems	
				THIS WEEK	LAST WEEK
1	1	ACTOS DE UN TONTO SONY DISCOS	CONJUNTO PRIMAVERA	21	—
2	2	ESTOY A PUNTO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	22	27
3	3	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTEZ DE DURANGO	23	26
4	4	ACA ENTRE NOS FONOVISA	BANDA EL RECODO	24	23
5	10	ESO DUELE EMI LATIN	INTOCABLE	25	29
6	14	EL RANCHO GRANDE EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	26	17
7	5	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	27	24
8	7	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	28	18
9	8	EL SINVERGUENZA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	29	35
10	6	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	30	38
11	13	SERAN SUS OJOS PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	31	32
12	16	DEJENME SI ESTOY LLORANDO FONOVISA	LOS ANGELES DE CHARLY	32	22
13	9	MUY A TU MANERA EMI LATIN	INTOCABLE	33	—
14	15	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	34	30
15	11	VETE YA UNIVERSAL LATINO	VALENTIN ELIZALDE	35	33
16	20	EN LOS PURITOS HUESOS DISA	BANDA EL LIMON	36	—
17	19	TE METISTE EN MI CAMA DISA	PALOMO	37	—
18	12	PEQUENA Y FRAGIL EMI LATIN	CONTROL	38	31
19	21	ASI TE QUIERO MUSART/BALBOA	JOAN SEBASTIAN	39	37
20	25	SOY ASI UNIVERSAL LATINO	LIMITE	40	34

Dance Label Ultra, DJ DeVito Team To 'Sell Lots Of CDs'

BY MICHAEL PAOLETTA

R&B/hip-hop artists and labels—unlike their dance/electronic counterparts—set egos aside and collaborate on projects all the time. A quick glance at The Billboard Hot 100 or the Hot R&B/Hip-Hop Singles & Tracks chart confirms this.

But more often, major players in the dance/electronic contingent seem to be taking notes. Case in point: Ultra Records teams up with DJ Louie DeVito Aug. 26 to release "Louie DeVito Presents Ultra.Dance 04."

It is the latest volume in the label's Ultra.Dance series, which typically sells close to 100,000 units.

According to Ultra president Patrick Moxey and DeVito, this represents a one-off deal—one that is financially sensible for both parties, DeVito notes.

Many in the dance/electronic community have hailed this collaboration as a smart business move. DeVito and Moxey simply view it as something that will benefit the genre as a whole.

"We didn't need each other, and yet we are doing something together," Moxey says. "The dance community needs more of this—people working together to strengthen the genre."

Without mincing words, DeVito adds, "We came together because we thought we could collectively sell lots of CDs."

Indeed, "Ultra.Dance 04" is poised to be a top-selling DJ-mix compilation. It finds one of the most successful dance labels combining forces with one of the world's top-selling DJs.

In the past, DeVito's compilations (released on his own Dee Vee Music imprint, distributed by Musicrama)—which include "N.Y.C. Underground Party, Volume 3" and "Dance Factory"—have sold primarily in the Northeast, where he blasts radio with ads.

Conversely, Ultra's compilation series—including Ultra.Dance and Ultra.Chilled—rely on street marketing and typically sell well everywhere *but* the Northeast, Moxey acknowledges.



MOXEY (LEFT) AND DeVITO: TOGETHER FOR DANCE COMPILATION

To infiltrate all markets with "Ultra.Dance 04," Ultra will treat the CD the same way that Def Jam approaches rap music, Moxey says.

Price and positioning at retail will coincide with guerrilla-style street marketing.

The week of the disc's release, DeVito will do in-stores and guest DJ radio spots in New York, Philadelphia, Boston and Providence, R.I. Throughout, he will spotlight much of the music heard on the collection.

For "Ultra.Dance 04," Moxey and DeVito chose the timely track listing together. The two-disc set includes such current club hits as Benny Benassi's "Satisfaction," Andrea Doria's "Bucci Bag" and

Motorcycle's "As the Rush Comes."

In addition, the collection spotlights upcoming Ultra singles, including "Journey of Love" by L.I.V. (Beat Box, *Billboard*, Aug. 16) and "I Begin to Wonder" by Dannii Minogue, whom the label has signed to a U.S. deal (see Beat Box, this page).

Also included are three upcoming singles from Dee Vee Music: Mac Quayle's "The Hurting," Luna Mora's "A Better Day" and Hatrix's "Pressure."

"With this CD, I could concentrate on being 100% creative and not worry about the business stuff, like licensing tracks," DeVito says. "For the first time, I could be the artist. It feels good."

Louie DeVito, Dee Vee Music		
Title	Units sold	Release date
"N.Y.C. Underground Party, Volume 1"	51,000	Nov. 5, 1999
"N.Y.C. Underground Party, Volume 2"	106,000	June 27, 2000
"N.Y.C. Underground Party, Volume 3"	424,000	Nov. 21, 2000
"N.Y.C. Underground Party, Volume 4"	183,000	Oct. 9, 2001
"Dance Factory"	176,000	April 23, 2002
"Trance Sessions"	39,000	Aug. 6, 2002
"N.Y.C. Underground Party, Volume 5"	189,000	Nov. 5, 2002
"Dance Divas"	46,000	April 15, 2003
"Dance Factory, Level Two"	42,000	June 17, 2003

Source: Nielsen SoundScan

Ultra Records		
Title	Units sold	Release date
"Ultra.Chilled 01"	93,000	Nov. 27, 2001
"Johnny Vicious Presents Ultra.Dance 01"	98,000	Jan. 22, 2002
"Ultra.Chilled 02"	52,000	April 30, 2002
"DJ Encore Presents Ultra.Dance 02"	91,000	June 25, 2002
"Ultra.Trance 01"	43,000	Oct. 1, 2002
"Ultra.Chilled 03"	37,000	Oct. 29, 2002
"Johnny Vicious Presents Ultra.Dance 03"	71,000	Feb. 25, 2003
"Ultra.Trance 02"	25,000	May 20, 2003
"Ultra.Chilled 04"	1,500	July 29, 2003

Source: Nielsen SoundScan

Minogue Confirmed For Billboard Dance Summit

We're one month away from the 10th annual Billboard Dance Music Summit, which takes place Sept. 22-24 at the Union Square Ballroom in New York.

In the Aug. 2 issue, we mentioned a handful of confirmed par-



MINOGUE: PERFORMING AT SUMMIT

ticipants in the upcoming conference. Well, it is time to add a few more names to the list.

Leading the pack is international star **Dannii Minogue**, who is now signed to Ultra Records for the U.S. The label will issue the singer's latest album, "Neon Nights," Oct. 7; this will be preceded by the Sept. 23 release of European hit single "I Begin to Wonder."

Dannii—Kylie's sister—is confirmed to perform at the summit's closing-night party. This will mark the artist's first live performance in the U.S. She will deliver a full set, which will surely include such past hits as "This Is It," as well as songs like "Put the Needle on It" and "I Begin to Wonder" from "Neon Nights." Don't be surprised if Minogue also shows up as a guest on one of the conference's many timely panels.

Speaking of which, this year's panels will provide much food for thought. Recently confirmed panelists include DJ/artist **Keoki**, civil-rights/civil-liberties lawyer **Norman Siegel**, Beggars Group North America CEO **Lesley Bleakley**, Robbins Entertainment founder **Cory Robbins**, Vil-

lage Voice contributor **Frank Owen**, ASCAP's **Todd Brabec** and **Dave Dresden** (of **Gabriel & Dresden**).

For additional information on the Dance Music Summit, log on to billboardevents.com.

NERVOUS TIMES: Wide-awake observers have surely noticed a slowdown in Nervous Records' release schedule. Because of this, industry insiders have been wondering if the independent label is on the verge of shutting its doors. While this is not the case, the New York-based label is undergoing a shift in musical direction.

According to Nervous president **Michael Weiss**, the label will focus on hip-hop. "We had great success some years ago with hip-hop acts like **Black Moon**, **Smif-N-Wessun**, **Funkmaster Flex** and **Mad Lion**," he notes. "So we plan to expand back into that genre."

Weiss based this decision on decreasing sales throughout the marketplace, the closure of many dance specialty retailers and what he views as a recent paucity of exciting new U.S. dance talent.

"The hip-hop industry still seems to be relatively healthy and has

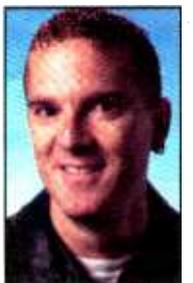
bona fide stars to excite the public," Weiss adds.

Correct me if I'm wrong, but it seems as though Weiss is implying that the dance/electronic market is lacking in "bona fide stars." Perhaps Nervous—other labels, too—is guilty of not marketing and treating its acts as if they were "bona fide stars."

Releasing a record and hoping it sticks does not a marketing campaign make. At the same time, labels need to sign acts that have the potential to become "bona fide stars." Yes, times are indeed rough and tough right now. But tomorrow's "bona fide stars" are out there. Instead of relying on the tried and true, now is the time for labels to take a chance on that which is fresh and new.

SOUND BITES: Recall the **Joi Cardwell** update in the Aug. 9 issue? Well, the singer called to let us know that she has signed a distribution deal with Water Music/Universal for her forthcoming greatest-hits collection, "More." The two-disc set is scheduled

Beat Box™
By Michael Paoletta
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to arrive next month on the artist's own No-Mad Industries imprint.

New York-based DJ **Steve "Travolta" DuPlantier** has completed a rough remix of "Crazy in Love" by **Beyoncé Featuring Jay-Z**. To call this unsanctioned mix essential is an understatement. It cleverly references **Kraftwerk's** "Trans-Europe Express," **Alexander O'Neal's** "What Is This Thing Called Love," **First Choice's** "Love Thang" and **Lumidee's** "Never Leave You—Uh Ooh, Uh Oooh!"

We hope the folks at Columbia Records have already contacted DuPlantier. This mix deserves to be heard on radio airwaves and in the clubs. Now, not later.

AUGUST 23
2003

Billboard® HOT DANCE MUSIC™

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	2	7	NUMBER 1		1 Week At Number 1
1	2	2	7	HOLLYWOOD (REMIXES)	MAVERICK 42838/WARNER BROS.	Madonna ♀
2	4	13	6	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYREQ.COM PROMO	Simply Red
3	9	15	7	BUCCI BAG (P. RAUHOFFER, R. H. VISSION, & J. VICIOUS MIXES)	STAR 89 1283	Andrea Doria
4	1	1	8	PAVEMENT CRACKS (REMIXES)	J PROMO/RMG	Annie Lennox
5	5	8	8	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley ♀
6	6	7	10	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
7	12	18	6	HAREM (MANNY LEHMAN & ROBBIE RIVERA MIXES)	NEVO STUDIO PROMO/ANGEL	Sarah Brightman
8	11	16	11	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES)	DOTDOTDOT/DI	Colourful Karma Featuring Terra Deva
9	10	14	9	TALK 2 ME	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	K-Klass Featuring Kinane
10	15	19	6	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
11	8	10	9	BRASS IN POCKET	BLUFIRE 002	Ultra Nate
12	17	25	5	77 STRINGS	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
13	20	31	4	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947	Beyoncé ♀
14	21	29	5	MY TIME	EPFIN 1002	Dutch Featuring Crystal Waters
15	3	6	10	ADDICTED	MIADREAMWORLD IMPORT	Mia
16	24	26	5	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia ♀
17	7	3	12	DIRTY STICKY FLOORS (JUNKIE XL, PASSENGERZ, LEXICON AVE. MIXES)	MUTE 42826/REPRISE	Dave Gahan ♀
18	14	4	12	ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
19	23	27	1	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green
20	19	21	8	WHENEVER (THE REMIXES)	PEACE BISQUIT 106	Jody Watley
21	28	37	3	POWER PICK		Weekend Players
21	28	37	3	INTO THE SUN	MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
22	16	5	11	MUSIC REVOLUTION	EPFIN 1001	The Scumfrog
23	27	32	5	YOU SPIN ME ROUND (REMIXES)	LEGACY PROMO/EPIC	Dead Or Alive
24	32	39	4	BLINDSIDED (DANCE MIXES)	ATLANTIC 88172	Lucy Woodward
25	18	12	11	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
26	31	35	6	CAN YOU FIND THE HEART	NITEBROOVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
27	33	41	3	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)	STAR 89 1262	Amuka Featuring Sheila Brody
28	29	20	12	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES)	HEART 82002	Tina Ann
29	22	17	13	REAL LOVE	EMERGE 30070/CENTAUR	Deborah Cooper
30	35	42	4	WHITE HORSE	TOMMY BOY SILVER LABEL 2408/TOMMY BOY	The Orange Factory
31	37	44	3	SINNERMAN (FELIX DA HOUSECAT MIX)	VERVE 000910/UMRG	Nina Simone
32	30	24	7	MEDICINE	NERVOUS 20485	DJ Mike Cruz Presents Chyna Ro & Sandy B
33	38	43	3	I WANT YOU (PABLO FLORES REMIX)	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe ♀
34	13	11	13	INTUITION (REMIXES)	ATLANTIC 88122	Jewel ♀
35	NEW	1		HOT SHOT DEBUT		
35	NEW	1		GET IT TOGETHER (REMIXES)	WARNER BROS. PROMO	Seal
36	34	33	6	TREMBLE (MOREL, SMITTY/DAVENPORT, M. CRUZ, D. DUBIOUS MIXES)	DCIDE 001	Clare Quilty
37	46	—	2	FEEL GOOD TIME (BORIS & BECK REMIXES)	COLUMBIA PROMO	Pink Featuring William Orbit ♀
38	26	22	14	SIMPLY BEING LOVED (SOMNAMBULIST)	NETTWERK 33190	BT
39	25	9	12	SO GONE (SCUMFROG MIXES)	J PROMO/RMG	Monica ♀
40	43	—	2	WE CAN (REMIXES)	CURB PROMO	LeAnn Rimes ♀
41	40	48	3	I AM WHAT I AM (DANCE MIXES)	ATLANTIC 88183	Linda Eder
42	NEW	1		I LOVE I LOVE	VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
43	45	—	2	ALL I WANT	RADIKAL 89170	Gerdeweg
44	41	40	6	FURIOUS ANGELS	REPRISE PROMO	Rob Dougan ♀
45	NEW	1		I'M FEELIN' HIGH	CUTTING 458	Whorizon
46	48	—	2	SE ME OLVIDO TU NOMBRE (TRACY YOUNG MIXES)	CRESCENT MOON PROMO	Shalim
47	NEW	1		YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES)	INTERSCOPE PROMO	Smash Mouth ♀
48	NEW	1		SOUL DEEP (D. AUDE, RIVA, & H2 MIXES)	CURB PROMO	Laura Turner ♀
49	49	46	6	DON'T WANNA TRY (AL B. RICH REMIXES)	COLUMBIA PROMO	Frankie J ♀
50	36	34	10	LET ME BE YOUR ANGEL	HENRY STREET 584	Krista

Dance Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

Dance Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	5	NUMBER 1		5 Weeks At Number 1
1	1	1	5	HOLLYWOOD (REMIXES)	MAVERICK 42838/WARNER BROS.	Madonna ♀
2	5	2	10	STUCK (THUNDERPUSS REMIX)	FORFRONT 38885/VIRGIN	Stacie Orrico ♀
3	3	4	4	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia ♀
4	2	—	3	I'M GLAD (REMIXES)	EPIC 79882/SONY MUSIC	Jennifer Lopez ♀
5	4	3	27	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH/ISLAND 083769/DJMG	Mariah Carey ♀
6	8	6	6	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
7	6	5	5	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70814	The Postal Service
8	NEW	1		I AM WHAT I AM (DANCE MIXES)	ATLANTIC 88183/AG	Linda Eder
9	7	7	6	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947/SONY MUSIC	Beyoncé ♀
10	11	11	16	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
11	9	10	12	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel ♀
12	13	9	19	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011/ULTRA	Panjabi MC ♀
13	10	8	20	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/DJMG	Daniel Bedingfield ♀
14	12	12	16	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna ♀
15	14	13	5	TOUR DE FRANCE 2003	ASTRALWERKS 52888	Kraftwerk
16	15	14	16	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings ♀
17	17	15	43	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42482	Madonna ♀
18	RE-ENTRY	4		JUST THE WAY YOU ARE	ROBBINS 72087	Milky
19	16	17	33	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake ♀
20	18	—	2	A LITTLE LOUDER	ZONE 1019/SYSTEM	DJ Icy
21	21	—	2	NO LETTING GO (E-SMOOVE, FORD, AL B. RICH, & N. COTTO MIXES)	VP/ATLANTIC 88180/AG	Wayne Wonder ♀
22	NEW	1		MOVE YOUR FEET	CRUNCHY FROG/ATLANTIC 88148/AG	Junior Senior ♀
23	19	16	10	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42820/WARNER BROS.	Dave Gahan ♀
24	25	25	50	ALIVE (THUNDERPUSS REMIX)	EPIC 79769/SONY MUSIC	Jennifer Lopez ♀
25	20	18	5	TIME (JUNIOR VASQUEZ REMIX)	ARTEMIS 51175	Pretenders

Titles with the greatest sales or club play increase this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♀ Video clip available. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: Ⓢ CD Single available. Ⓢ CD Maxi-Single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	TITLE
1	NEW		BT	NUMBER 1
1	NEW		BT	Emotional Technology
2	3	18	THE POSTAL SERVICE	Give Up
3	1	3	SOUNDTRACK	Lara Croft, Tomb Raider: The Cradle Of Life
4	2	8	LOUIE DEVITO	Louie DeVito's Dance Factory Level 2
5	4	6	THE HAPPY BOYS	Trance Party (Volume Three)
6	6	7	DELERIUM	Chimera
7	5	3	DEBORAH COX	Deborah Cox Remixed
8	7	17	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
9	10	2	DAVID WAXMAN	Ultra-Chilled 04
10	8	19	THALIA	Thalia's Hits Remixed
11	9	12	DAVID WAXMAN	Ultra-Trance: 2
12	12	14	TIESTO	Nyana
13	11	4	DARUDE	Rush
14	25	3	VARIOUS ARTISTS	Pure Trance 2
15	15	8	TRICKY	Vulnerable
16	14	5	VIC LATINO	Summer Vibes
17	RE-ENTRY		THE HAPPY BOYS	Techno Party (Volume 1)
18	16	6	ATB	Addicted To Music
19	13	8	DJ SKRIBBLE/DAVID WAXMAN	Ministry Of Sound: American Annual
20	20	34	THE STREETS	Original Pirate Material
21	18	12	SOUNDTRACK	Queer As Folk: The Third Season
22	RE-ENTRY		ELECTRIC SIX	Fire
23	17	9	DEEP DISH	Global Underground: Toronto
24	24	3	FERRY CORSTEN	Mixed Live...Spundee, LA
25	23	23	JOHNNY VICIOUS	Ultra-Dance 03

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 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with 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 (Gold). Ⓢ Certification for net shipment 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. [M] Indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Billboard® HOT DANCE BREAKOUTS

Club Play	Dance Singles Sales
1	1
WHAT U DO 2 ME (REMIXES)	BREATHING
Boomkat DREAMWORKS	Rank 1 TOMMY BOY SILVER LABEL/TOMMY BOY
2	2
SOUL SLOSHING	SINNERMAN (FELIX DA HOUSECAT MIX)
Venus Hum GEFEN	Nina Simone VERVE/UMRG
3	3
WURKIN'	WURKIN'
Housekeeperz Featuring Cevox HARLEQUIN	Housekeeperz Featuring Cevox HARLEQUIN
4	4
WHAT'S THAT RHYTHM	VIVAN LOS NINOS
Fetish 69 CUTTING	Ana Cristina SONY DISCOS
5	5
FADE	FOUND A LOVE
Solu Music Featuring Kimblee WAVE	Jane RADIKAL

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Three Pickers Reach For Chart Summit

BY JIM BESSMAN

The auspicious success of "The Three Pickers: Earl Scruggs/Doc Watson/Ricky Skaggs" on the Top Country Albums chart bodes particularly well for the superstar bluegrass set.

Released July 15 by Rounder, the album debuted at No. 36 and has since climbed to No. 24. That makes it banjo legend Scruggs' highest-charting title ever, surpassing "The Earl Scruggs Revue, Vol. II," which reached No. 32 in 1976. And while multi-string player Skaggs is no stranger to the top of the country chart, "The Three Pickers" is guitarist Watson's first top 40 country album.

Furthermore, the album is No. 2 on the Top Bluegrass Albums chart.

Rounder GM Paul Foley says the driving force behind the record has been tremendous press, noting early raves in Newsweek, Esquire, The Washington Post and The New York Post. Rounder has hired Shore Fire Media to buttress its publicity efforts

and expects continued press glow from a pair of high-visibility broadcast vehicles.

Music from the album is getting play on Americana stations, but was not serviced to other formats.

"The Three Pickers" is the audio companion of a PBS "Great Performances" concert special that commenced airing July 28. The disc accompanied the simultaneous release of a DVD containing two additional tracks and a 22-minute documentary.

"We've seen the success with PBS-driven titles in the past in stimulating sales," Foley says, citing the obvious inspiration of "The Three Tenors." "So our job is to make the album as visible as possible at retail when the PBS [exposure] hits, and we expect stronger sales over the next four to six weeks."

With more press paralleling the PBS exposure, Rounder is expecting a strong fourth-quarter performance.

"We've set up endcap programs at

Borders and Barnes & Noble throughout the end of the year and other programs with indie retailers who've done well with Ricky Skaggs and ["Three Pickers" special guest] Alison Krauss," Foley says.

the audience for this music can find it on public TV."

Likewise, Foley notes that the Pickers' appearance on NPR's "Fresh Air" program spiked CD sales at amazon.com to No. 3 on its airdate. The

playing together."

The Three Pickers, of course, have worked together "off and on for years," Scruggs says, "and it's always fun."

Of the classic music on "The Three Pickers," he notes, "It's the same old material that I've known since I was very young—so old it's almost new to the new people that will be hearing it."

He adds, "It seems to make a hit with generation after generation. It's always had its peaks and valleys. As Grandpa Jones used to say, 'It goes like a herd of turtles when it does great—and then it goes down for a while.'"

Noting that 80-year-old Watson doesn't travel much anymore and all the "logistics" involved in bringing him together with 79-year-old Scruggs and the peripatetic Skaggs, Horn credits Skaggs as "the driving force" behind the project.

"It really hit me somewhere in the middle that Earl Scruggs and Doc Watson are like American icons—treasures in American music," Skaggs says. "They don't have to try to keep the roots alive—they are the roots. I'm really hoping we can maybe do Carnegie Hall or the Kennedy Center or the Ryman [Auditorium]. Those three shows would be very symbolic of their talents and contributions—and very appropriate."

Despite the set's initial success, there are no plans for a sequel, according to Rounder.



THE THREE PICKERS (FROM LEFT) SCRUGGS, WATSON AND SKAGGS: ALBUM IS CLIMBING COUNTRY AND BLUEGRASS CHARTS

"But we're really gratified with the out-of-the-box support from Wal-Mart and Kmart."

Foley observes that many PBS stations are using "The Three Pickers" CD and DVD as fundraising premiums.

"It seemed ideal for us, having two of the guys who sort of invented a particular music style performing with a prodigy like Ricky," says David Horn, "Great Performances" series producer. "And the ratings in the New York area were much better than the standard classical fare that we normally do, so it's nice to see that

day after the trio appeared on a "CNN Headline News" segment, the CD rebounded to No. 4 on Amazon, Foley says, adding, "So there's immediate reaction to these press hits."

Foley hopes that a forthcoming 13-minute appearance on NPR's afternoon news magazine "All Things Considered" will drive the e-tailer's sales of the title to No. 1.

"The only hesitation I had was, 'How could we possibly collapse it into an 'All Things Considered' segment?'" says the program's co-host, Melissa Block. "But they were great and talked with much affection about

Krauss, Co. Top Noms

BY DEBORAH EVANS PRICE

NASHVILLE—Alison Krauss + Union Station lead the nominees for the 14th annual International Bluegrass Music Awards with 13 individual and group nominations.

The awards, to be hosted by Krauss and Union Station's Dan Tyminski, are slated for Oct. 2 at

the Kentucky Center for the Arts in Louisville. They will be held during the International Bluegrass Music Assn.'s (IBMA) annual World of Bluegrass Trade Show and Fan Fest, scheduled for Sept. 29-Oct. 5.

Krauss + Union Station are up for entertainer of the year, instrumental

group, vocal group and album of the year. Krauss is nominated in the female vocalist category. Band members Jerry Douglas, Barry Bales, Ron Block and Tyminski received individual nods.

Reigning entertainer of the year the Del McCoury Band received 12 nominations, among them entertainer of the year, instrumental group and vocal group. McCoury is nominated in the male vocalist category, and band members Ronnie McCoury, Rob McCoury, Mike Bub and Jason Carter also received individual nominations.

Ricky Skaggs earned seven

nominations with his band Kentucky Thunder, including instrumental group, song of the year for "A Simple Life" (written by Harley Allen) and album of the year for "Live From the Charleston Music Hall." Skaggs also was nominated for his participation in the Nitty Gritty Dirt Band's "Will the Circle Be Unbroken, Vol. III."

The Lynn Morris Band received six nominations. Doc Watson garnered five nods, including guitar player of the year.

Winners are voted for by the IBMA membership.

The IBMA Awards will be broadcast in more than 300 U.S. radio markets and on 14 foreign networks.

Following is a partial list of nominees. For a complete list, log on to billboard.com/awards.

Entertainer of the year: Alison Krauss + Union Station, Doyle Lawson & Quicksilver, the Del McCoury Band, Mountain Heart, Rhonda Vincent & the Rage

Male vocalist: Ronnie Bowman, Del McCoury, Russell Moore, Tim O'Brien, Dan Tyminski

Female vocalist: Dale Ann Bradley, Alison Krauss, Patty Loveless, Lynn Morris, Rhonda Vincent

Emerging artists of the year: Nothin' Fancy, David Peterson & 1946, Pine Mountain Railroad, Kenny & Amanda Smith, Wildfire.



KRAUSS: LEADS NOMINEES

Four Artists Cut From Rosters

Four Nashville labels have cut an artist from their roster. Deana Carter exits Arista Nashville after one album, "I'm Just a Girl," which peaked at No. 6 on the *Billboard* Top Country Albums chart in April.

Carter previously recorded one multi-platinum and one gold album for Capitol. Her Capitol debut album, "Did I Shave My Legs for This?," yielded three No. 1 singles.

Jamie O'Neal has exited the Mercury roster, which was in the middle of working a single and preparing to release her second album. The first, 2000's gold-certified "Shiver," included two No. 1 singles.

Eric Heatherly was dropped from the roster of DreamWorks Records, his second label home. Heatherly previously recorded an album for Mercury. Also, newcomer Tebey exits BNA Records.

Meanwhile, having recently parted ways with Universal South Records, Allison Moorer has signed with Sugar Hill Records. Her first album for the label is due next year.

Nashville Scene™

By Phyllis Stark
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ON THE ROW: Rick Baumgartner joins Equity Records as VP of national promotion. Baumgartner most recently held a similar position at Nashville-based Broken Bow Records and previously worked in promotion at Atlantic, Decca and Warner Bros. He will hire a full promotion team for the start-up label (*Billboard*, Aug. 9). Gayle Holcomb of the William

Morris Agency has been elected chairman of the Academy of Country Music board of directors. David Corlew of Blue Hat Records and Corlew Music Group was elected president. The new VP is Rod Essig of Creative Artists Agency. Artist manager John Dorris of Hallmark Direction remains the ACM's treasurer.

TEAM SPIRIT: Former VFR Records finance director Chris Allums has launched the Nashville-based label Quarterback Records. In addition to its own roster, Quarterback will provide promotion, publicity, creative services and distribution services to other labels, initially working projects from Lorrie Morgan and Milla Mason.

Allums serves as the label's president. Nancy Tunick, managing partner at GrassRoots Promotion and former head of promotion at VFR, will consult the label and direct its promotion efforts.

Quarterback is distributed by RED Distribution through Nashville-based Emergent Marketing.

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Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	WYNONNA CURB 78811 (12.98/18.98)	NUMBER 1 / HOT SHOT DEBUT What The World Needs Now Is Love	1	38	35	21	BRIAN MCCOMAS LYRIC STREET 16502B/HOLLYWOOD (11.98/18.98) [M]	Brian McComas	21
2	3	3	TOBY KEITH ▲ ³ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	39	40	43	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2
3	2	2	BROOKS & DUNN ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	40	41	39	JESSICA ANDREWS DREAMWORKS 450358/INTERSCOPE (12.98/18.98)	Now	4
4	6	6	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	GREATEST GAINER No Shoes, No Shirt, No Problems	1	41	39	41	GEORGE STRAIT MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
5	1	1	BRAD PAISLEY ARISTA NASHVILLE 90505/RLG (12.98/18.98)	Mud On The Tires	1	42	42	42	WILLIE NELSON LEGACY/COLUMBIA 68740/SONY MUSIC (28.98 EQ CD)	The Essential Willie Nelson	24
6	5	5	SHANIA TWAIN MERCURY 170314/UMGN (18.98 CD)	Upl	1	43	43	45	BLAKE SHELTON WARNER BROS. 48237/WRN (12.98/18.98)	The Draemer	2
7	4	4	LONESTAR BNA 67078/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	44	46	44	RODNEY CARRINGTON CAPITOL 36579 (18.98 CD)	Nut Sack	14
8	10	10	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	45	25	—	BERING STRAIT UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17
9	7	7	PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	2	46	44	38	TERRI CLARK MERCURY 170328/UMGN (11.98/18.98)	Pain To Kill	5
10	8	8	TRACE ADKINS CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	47	53	61	GEORGE JONES BANDIT/BNA 67063/RLG (11.98/18.98)	PACESETTER The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19
11	9	12	TIM MCGRAW ▲ ² CURB 78748 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	48	45	—	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 18908/TIME LIFE (17.98 CD)	Classic Country: The '80s	45
12	12	11	BUDDY JEWELL COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	49	48	49	TOBY KEITH ▲ ² DREAMWORKS 450287/INTERSCOPE (12.98/18.98)	Pull My Chain	1
13	11	9	GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	1	50	47	48	SOUNDTRACK WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
14	13	18	KEITH URBAN ● CAPITOL 32836 (10.98/18.98)	Golden Road	3	51	49	47	DOLLY PARTON RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20
15	16	20	JOE NICHOLS ● UNIVERSAL SOUTH 170289 (11.98/17.98) [M]	Man With A Memory	9	52	50	46	ALISON KRAUSS + UNION STATION ● ROUNDER 810495 (11.98/17.98)	New Favorite	3
16	14	16	DIXIE CHICKS ▲ ⁸ MONUMENT/COLUMBIA 68840/SONY MUSIC (12.98 EQ/18.98)	Home	1	53	52	52	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
17	15	17	MARTINA MCBRIDE ▲ ² RCA 87012/RLG (12.98/18.98)	Greatest Hits	1	54	54	57	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4
18	21	25	MONTGOMERY GENTRY ● COLUMBIA 68620/SONY MUSIC (11.98 EQ/17.98)	My Town	3	55	NEW	1	ALAN JACKSON ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II (And Some Other Stuff)	55
19	18	13	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	1	56	57	50	VINCE GILL MCA NASHVILLE 170268/UMGN (12.98/18.98)	Next Big Thing	4
20	19	14	ALISON KRAUSS + UNION STATION ▲ ROUNDER 810515 (18.98 CD)	Live	9	57	55	58	LARRY THE CABLE GUY ARK 21 810076 (18.98 CD)	Lord, I Apologize	55
21	17	15	WILLIE NELSON & FRIENDS LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	4	58	51	53	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 13828/TIME LIFE (24.98/24.98)	Bluegrass Today	48
22	20	19	TRACY BYRD RCA 87073/RLG (11.98/18.98)	The Truth About Men	5	59	58	56	MARK WILLIS MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16
23	23	22	DARRYL WORLEY ● DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1	60	56	51	ROY D. MERCER CAPITOL 36088 (17.98 CD) [M]	Roy D. Mercer Hits The Road	31
24	26	28	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 810826 (18.98 CD)	The Three Pickers	24	61	61	54	JEFF BATES RCA 87071/RLG (11.98/17.98) [M]	Rainbow Man	14
25	24	26	DWIGHT YOAKAM AUDIUM 8178/KOCH (18.98 CD)	Population: Me	8	62	59	55	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8188/KOCH (13.98 CD)	Freedom And Justice For All	55
26	22	23	JIMMY WAYNE DREAMWORKS 490358/INTERSCOPE (18.98 CD)	Jimmy Wayne	7	63	62	62	PAT GREEN REPUBLIC/UNIVERSAL 016018/UMRG (8.98/14.98)	Three Days	7
27	27	27	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8	64	65	60	MARTY STUART AND HIS FABULOUS SUPERLATIVES COLUMBIA 87083/SONY MUSIC (8.98 EQ CD)	Country Music	40
28	31	31	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	65	60	59	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4
29	30	32	ELVIS PRESLEY ▲ ³ RCA 880787/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1	66	64	65	VARIOUS ARTISTS ● EPIC/WEA/UNIVERSAL/RLG 86920/SONY MUSIC (12.98 EQ/17.98)	Totally Country Vol. 2	5
30	32	33	CHRIS CAGLE CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	67	63	66	CRISTY LANE LS 11880 (8.98 CD)	One Day At A Time: 22 All Time Favorites Vol. I & II	63
31	28	30	JOHNNY CASH ● AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	4	68	66	40	CORY MORROW WRITE ON 6000/SMITH MUSIC GROUP (17.98 CD/DVD) [M]	Full Exposure	40
32	29	29	CRAIG MORGAN BROKEN BOW 77867 (13.98 CD) [M]	I Love It	16	69	72	72	LEANN RIMES ● CURB 78747 (12.98/18.98)	Twisted Angel	3
33	34	34	FAITH HILL ▲ ² WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1	70	NEW	1	VARIOUS ARTISTS SMCMG 18940/TIME LIFE (17.98 CD)	Heaven Bound: The Best Of Bluegrass Gospel	70
34	36	35	GEORGE STRAIT ● MCA NASHVILLE 170318/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	71	70	69	LINDA RONSTADT ELEKTRA 78109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
35	33	24	CHRIS LEDOUX CAPITOL 81580 (10.98/18.98)	Horsepower	24	72	69	74	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
36	37	36	TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	73	67	75	GEORGE STRAIT ▲ MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1
37	38	37	DIAMOND RIO ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	74	68	—	CHARLEY PRIDE TVEEVE 0708/MG (7.98/12.98)	22 All-Time Greatest Hits	64
						75	73	67	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD) [M]	Live At The Charleston Music Hall	32

● 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 for net shipment of 200,000 units (Platino). △ Certification for net shipment of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatsseeker Impact shows albums removed from Heatsseekers this week. [M] indicates past or present Heatsseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	KENNY CHESNEY ▲ ³ BNA 67278/RLG (12.98/18.98)	NUMBER 1 Greatest Hits	150	13	13	TOBY KEITH ▲ ² MERCURY 88882/UMGN (11.98/17.98)	Greatest Hits Volume One	245
2	2	TIM MCGRAW ▲ ³ CURB 77578 (12.98/18.98)	Greatest Hits	142	14	16	GARTH BROOKS ◆ ¹⁵ CAPITOL 97424 (18.98/26.98)	Double Live	206
3	3	SHANIA TWAIN ◆ ¹⁹ MERCURY 538003/UMGN (12.98/18.98)	Come On Over	301	15	12	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	257
4	4	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170088/UMGN (12.98/18.98)	O Brother, Where Art Thou?	140	16	14	HANK WILLIAMS JR. ▲ ⁴ CURB 77538 (8.98/9.98)	Greatest Hits, Vol. 1	471
5	5	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	166	17	17	SOUNDTRACK ▲ ³ CURB 78793 (11.98/17.98)	Coyote Ugly	157
6	6	DIXIE CHICKS ◆ ¹² MONUMENT 68195/SONY MUSIC (12.98 EQ/17.98) [M]	Wide Open Spaces	289	18	18	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY MUSIC (8.98 EQ/8.98)	Super Hits	367
7	7	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	407	19	25	TIM MCGRAW ▲ ² CURB 77886 (7.98/11.98)	Everwhere	257
8	9	PATSY CLINE ▲ MCA NASHVILLE 320012/UMGN (8.98/11.98)	12 Greatest Hits	793	20	21	HANK WILLIAMS ● MERCURY 538028/UMGN (11.98/17.98)	20 Of Hank Williams Greatest Hits	125
9	8	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18892/RLG (12.98/18.98)	The Greatest Hits Collection	308	21	20	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	119
10	11	DIXIE CHICKS ◆ ¹⁰ MONUMENT 69878/SONY MUSIC (12.98 EQ/18.98)	Fly	206	22	22	THE JUDDS ● CURB 77965 (7.98/11.98)	Number One Hits	148
11	10	JOHNNY CASH ▲ LEGACY/COLUMBIA 68738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	227	23	—	ROY ORBISON LEGACY/MONUMENT 89738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	66
12	15	JOHN DENVER MADACY 4750 (8.98/9.98)	The Best Of John Denver	260	24	23	GEORGE JONES ● LEGACY/EPIC 69119/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	133
					25	—	TIM MCGRAW ▲ CURB 77800 (7.98/11.98)	All I Want	151

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or releases of older albums. Total Chart Weeks column reflects combined weeks the title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for net shipment of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatsseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



BLUM

HOME VIDEO: Pamela Blum is named senior VP of marketing services for Universal Studios Home Video in Los Angeles. She was senior VP of marketing services for Universal Pictures.

RECORD COMPANIES: Island

Records promotes **Howie Miura** to VP of promotion and **Christine Chiappetta** to VP of modern rock promotion for Island Records in Los Angeles. They were, respectively, VP of modern rock



MIURA

promotion and senior director of alternative promotion.

David Gray is named director of A&R for Sony Music International in New York. He was creative manager for Zomba Music Publishing.

John Rosenfelder is named senior director of national promotion for Koch Entertainment in New York. He was senior direc-

tor of national promotion for Island Records.

Matt Marshall is named VP of A&R for RCA Records in Los Angeles. He was VP of A&R for Epic Records.



MARSHALL

RETAIL:

Craig Applequist is named senior VP of sales and marketing services for WEA in New York. He was senior VP of sales and new technologies for Sony Music Distribution. WEA also promotes **Adam Mirabella** to VP of e-commerce in New York. He was VP of lifestyle sales.



MIRABELLA

MUSIC VIDEO: **Maggie Malina** is promoted to senior VP of original movies for television for MTV in Los Angeles. She was VP of original movies for television.

MERCHANDISING: **Matthew Young** is named VP of retail sales for BandMerch in New York. He was VP of sales for Blue Grape.

MEDIA: **Carol Watson** is promoted to publisher of Vibe magazine in New York. She was associate publisher.



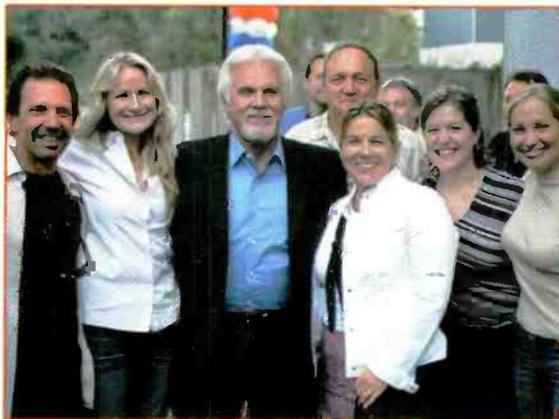
Get Ready To Party Hard—Again

Andrew W.K. recorded and mixed his forthcoming sophomore set, "The Wolf" (Island), at Studio City, Calif.-based Scream Studios. Pictured, from left, are mix engineer **Dave Way**, Andrew W.K., assistant engineer **Lior Goldenberg** and recording engineer **Ryan Boesch**. "The Wolf" will be issued Sept. 9.



Twice Dipped In Platinum

Sony execs presented **Good Charlotte** with plaques marking the double-platinum certification of its sophomore set, "The Young & the Hopeless." Shown, from left, are Sony Music International chairman **Robert M. Bowlin**; band co-manager **Steve Feinberg**; Good Charlotte's **Joel Madden** and **Paul Thomas**; Epic president **Polly Anthony**; the band's **Benji Madden**, **Billy Martin** and **Chris Wilson**; **David Massey**, senior VP of A&R for Sony Music Entertainment; band co-manager **Mike Martinovich**; SME executive VP **Michele Anthony**; SME chairman/CEO **Andrew Lack**; SME executive VP/CFO **Kevin Kelleher**; and Sony Music U.S. president **Don Ienner**.



The Gambler's Special Night

The gang from the West Coast office of the William Morris Agency helped country legend **Kenny Rogers** celebrate his debut at the prestigious Hollywood Bowl in Los Angeles. Hamming it up at the gathering are, from left, **Greg Oswald**, **Krista Parkinson**, **Rogers**, **Dave Snyder**, **Julie Colbert**, **Becky Baughman** and **Avi Melniker**.



Hello Loveland!

Clear Channel Entertainment production manager **Tommy Hauser**, left, and **Chuck Morris**, CCE VP of the Rocky Mountain region, toured the not-yet-completed Budweiser Events Center in Loveland, Colo., with arena GM **Ann Larson**. The 7,200-seat multipurpose arena will open in September.

RIM SHOTS by Mark Parisi





Less Talk, More Country

New York talk station WABC Radio went country July 11 during an all-star benefit concert at Six Flags Great Escape park in Jackson, N.J. WABC afternoon drive talk host **Sean Hannity** brought in his close friend, country icon **Charlie Daniels**, along with country stars **Darryl Worley** and **Sara Evans**, for a benefit show for the Freedom Alliance. The organization provides college scholarships for children of military personnel who died in action. More than 10,000 attended the event, raising some \$1.5 million for the charity. Pictured, from left, are Worley, Daniels, Hannity and Evans.



Gone Fishing; Will Rock Later

When not behind the mic or the boards, Cracker frontman **David Lowery**, right, and engineer **Brian Paulson** (**Wilco**, **the Jayhawks**) spent some time fishing while working on the band's new album, "Countrysides," at Sound of Music in Richmond, Va. Having always been part country band, part rock act, Cracker fully explores its redneck roots on "Countrysides," due Oct. 14 through iTunes. The set features a mix of originals and covers, including a take on **Bruce Springsteen's** "Sinaloa Cowboys." It was born out of a tour of honky-tonks and trucker bars done last year under the moniker **Ironic Mullet**.



Taking A Trip To The Fountain

S-Curve execs joined **Fountains of Wayne** to celebrate the band's sold-out gig at New York's Irving Plaza. Shown, from left, are S-Curve president **Steve Greenberg**; band member **Dan Connelly**; alternative promotion man **Jody Porter**; the band's **Adam Schlesinger**; A&R man **Steve Yegelwel**; head of promotion **Kevin Carroll**; band member **Brian Young**; Fountains' **Chris Collingwood** (in the red shirt); **Steve Gold**, traveling keyboardist for Fountains; and S-Curve GM **Marty Maidenberg**.



Equal Inspirations

Best-selling author **Arturo Pérez-Reverte**, the **Tom Clancy** of Spain, caught up with *norteño* legends **Los Tigres del Norte** at the group's concert in Madrid. Two years ago, Pérez-Reverte wrote the novel "La Reina del Sur," based on one of the band's biggest hits, "Contrabando y Traición." In response, Los Tigres wrote the song "La Reina del Sur" last year, which was included on the album of the same name. (Photo: Laura Kate Jones)



Wes Carroll visits a day care facility on his record-setting hug-a-thon.

Wes Carroll: The Hug Guy

Before June 3, Wes Carroll, PD at top 40 B101 Columbus, Ga., was known among coworkers, friends and a small group of listeners as "the hug guy."

Since then, pretty much the whole community recognizes him as such.

Carroll initially acquired the nickname for his habit of cutting up with listeners at station events and then embracing them. It was a way to distract them from the fact that things were running late and that they were standing in line, he says.

But that all changed when he spent 24 straight hours—from 6 p.m. June 3 to 6 p.m. June 4—on a tour of Columbus collecting embraces en route to setting the unofficial world record for hugs.

Assisted by coworkers Dan Masters and Becca Phillips—who kept track of the hugs on handheld counters—the station's morning man scoured the city, embracing folks at restaurants, hotels, the city's new Old Navy store, a local Waffle House outlet and so on.

The hug-a-thon—which raised money for the Children's Miracle Network (CMN)—ended with local TV station WTVM interviewing Carroll for the 5 p.m. and 6 p.m. broadcasts.

It was there that he collected his last hugs. The final count was 2004. The plan was to stop at 2003, but there was one more person to hug—which meant a little more money for CMN, which helps children with cancer.

More than \$1,000 was raised for the charity, from 5-cent-per-hug pledges and other donations.

According to Carroll, the folks at the Guinness Book of World Records have unofficially given him

the record for most hugs in a 24-hour stretch, as such a record does not currently exist in the book.

He notes that before June 3, when the station would do an event, listeners would recognize him and sometimes react, "Oh, here he comes with the hugs again." But it wasn't really like, 'Hey, there's the hug guy!' Now I'm the hug guy—doesn't matter where I go, I'm the hug guy. I walk into a restaurant, 'Hey, there's the hug guy.' People will start coming up to me, going, 'Hey, ya got one more?'"

"For two days after we did it," he continues, "it was awkward when people would walk up and go, 'Hey, hey, give me a hug,' and I would go, 'I can't even lift my arms at this point—no,' because I was sore.

There's muscles in your back that you're using when you're hugging people that you don't even know you're using, and when you're lifting them that many times one day straight, with no sleep, it's pretty rough."

The hugfest may become an annual station event—there's a record to beat now, Carroll notes. It also drew praise from those touched by the CMN.

"I got a call from a guy who was about 28, I think, and he was saying that he was 14, 15 years old when he found out he had cancer. And the CMN helped him out a lot, and now he's like a 13-year cancer survivor," Carroll says. "He just wanted to call me to say thanks for helping them, because he does a lot to help them out himself, being a survivor."

With calls like these, it's hard to get upset about his new reputation. And he says, with a laugh, "There's a lot worse things to be. I've been known as a lot worse!"

WES ORSHOSKI

ALBUMS

Edited by Michael Paoletta

POP

► SMASH MOUTH

Get the Picture?

PRODUCERS: Smash Mouth, Karl Derfler
Interscope B0000795
RELEASE DATE: Aug. 5

Can you believe we almost made it through the summer without a Smash Mouth release? Don't fret, though—the band, along with co-producer Karl Derfler (Foo Fighters, No Doubt), returns with its fourth Interscope album, "Get the Picture?" Smash Mouth has made a surprisingly steady career out of beach-friendly top 10 hits like "Walkin' on the Sun" and "All Star." While such tracks captured a high energy level from the group, there is a little less spring in Smash Mouth's step this time around. Lead single "You Are My Number One" sounds like it was recorded using a keyboard programmed to play a generic reggae beat. But such tracks as "Hang On" and "Fun" prove Smash Mouth still has the spark to be the mighty party band we have come to appreciate.—**MGP**

► ROBERT RANDOLPH & THE FAMILY BAND

Unclassified

PRODUCERS: Robert Randolph & the Family Band, Jim Scott
Warner Bros./Dare 48472
RELEASE DATE: Aug. 5

"Sacred steel" virtuoso-turned-jam-band guitar deity Robert Randolph makes his big-time studio bow. As ever, Randolph's phenomenal steel chops, bred in the House of God Church and fused with funk and rock energy, are the focal point of his quartet; he is also an impassioned vocalist who lights a fire on the gospel-shaded tracks here. The songwriting does not always rise to the level of the playing by the Family Band, which includes the leader's cousins, bassist Danyel Morgan and drummer Marcus Randolph, and keyboardist John Ginty. But the group's ever-growing fan base will not beef too much about jam-skewed numbers like "Going in the Right Direction," "Good Times," "Why Should I Feel Lonely" or the instrumentals "Squeeze" and "Calypso," all of which will work on the road, where Randolph truly excels.—**CM**

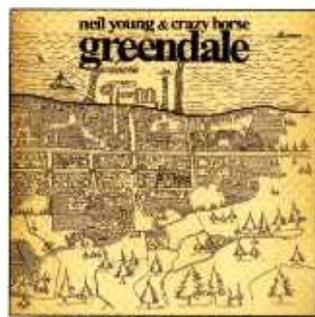
★ BLUES TRAVELER

Truth Be Told

PRODUCER: Don Gehman
Sanctuary 84620
RELEASE DATE: Aug. 5

That harmonica guy is back, really back. After a number of experimental albums following 1994's mainstream breakthrough "Four," Blues Traveler—fronted by John Popper—returns with a tight set of material. Few clunkers are in the bunch. "Unable to Get Free" is true blues: melancholic but comforting. "Sweet and Broken" is an excellent showcase for Popper's gruff, slightly scratchy but sincere voice. A kicking

ESSENTIALS



NEIL YOUNG & CRAZY HORSE **Greendale**

PRODUCERS: Neil Young, L.A. Johnson
Reprise 2-48533
RELEASE DATE: Aug. 19

The story of a fictional family living in a fictional town, "Greendale" touches on shady cops, drugs, murder, media intrusion and corporate corruption. It is classic Neil Young. And it's certainly more enjoyable and easier to follow for those who caught Young's summer tour, during which a group of actors performed the entire tale onstage as Young and Crazy Horse played. If you have seen the show, then you know these songs and these characters.

Those unfamiliar with the tale can still find much to savor here, especially the lone acoustic cut, the Bob Dylan-referencing "Bandit" (which features the repeated line "Some day, you'll find what you're looking for"), and the sweetly nostalgic "Double E" ("Back in the day/Living in the summer of love"). Driven by often hypnotic, restrained grooves, the set finds Young in fine form, defiant in the face of trends and conventional music-biz thinking and completely obedient to his muse. Fans should rejoice.—**WO**

harmonica solo from Popper, and banging riffs from new bassist Tad Kinchla and his brother, original bandmate Brendan Kinchla, create the perfect rock jam on "Can't See Why." Lyrical stumbles, such as the somewhat cheesy chorus in "My Blessed Pain," weaken things some. In the end, though, Blues Traveler plays it with meaning, resulting in one top-notch recording.—**SA**

ANNY CELSI

Little Black Dress & Other Stories
PRODUCERS: Kevin Jarvis, Anny Celsi, Marvin Etzioni

Ragazza Music 2733

RELEASE DATE: July 22

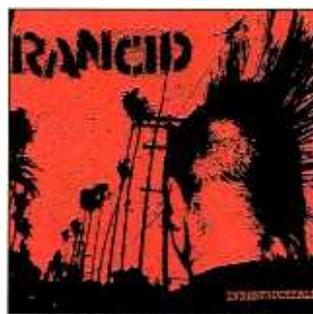
Singer/songwriter Anny Celsi, late of Los Angeles bands the Tearjerkers and Annyland, steps out with a dark-hued album for her own indie label. Celsi's languid voice and affecting, pop-smart tunes receive sympathetic backing from a band of local lights, including producers Kevin Jarvis and Marvin Etzioni, Randy Weeks, Phil Parlapiano, Danny McGough, Robert Lloyd, Steve Barton and Kirk Swan. The writing is highly consistent, with the title track. " 'Twas Her Hunger Brought Me Down" (recently covered by L.A. chanteuse Grey DeLisle), "Summer Fling" and "It

RANCID

Indestructible
PRODUCER: Brett Gurewitz
Hellcat 48529

RELEASE DATE: Aug. 19

Those who saw Rancid's ska-spiced 1995 set "And Out Come the Wolves" for what it was/is—a downright pop/punk masterpiece—are going to love this album. Those fickle punks who cry foul each time the band dabbles in different directions probably won't. And that's their huge loss. Chock-full of insanelly infectious choruses, endearing stories, sly phrasing and endless energy, "Indestructible" is an



absolute gift that's packed with hooky sing-alongs. Many, like the addictive "Tropical London" and "Fall Back Down"—a great tale of friendship in the face of heartbreak—seem certain products of singer Tim Armstrong's recent split with his wife, Brody (of the Distillers). There's some über-snotty stuff here, too, but cuts like the make-up tune "Start Now" and the ultra-sedate, wonderfully poppy "Arrested in Shanghai" make this one of the best records of the year.—**WO**

Hurts/My Heart/To Hear/Your Voice" standing out in a strong pack. A snazzy package featuring '50s-style pulp artwork and liners featuring some entertaining hard-boiled takeoffs by Celsi add flair to this very gifted West Coast artist. Racked by NAIL.—**CM**

R&B/HIP-HOP

► STATE PROPERTY

State Property Presents the Chain Gang, Volume 2

PRODUCERS: various
Roc-a-Fella/Def Jam 0971
RELEASE DATE: Aug. 12

While most labels are satisfied with their crews and cliques, Roc-a-Fella's burgeoning roster of talent can only be described as an army. The latest release from the Roc Army comes courtesy of the Beanie Sigel-led State Property—a collective of MCs that includes Freeway, the Young Gunz, Oschino & Sparks and Peedi Crakk. On the crew's second set, "State Property Presents the Chain Gang, Volume 2," Sigel and company keep the formula simple—cocky lyrics set to gritty tracks. The Young Gunz's "Can't Stop, Won't Stop" offers that and then some. Serving as the set's lead sin-



DASHBOARD CONFESSIONAL **A Mark, A Mission, A Brand, A Scar**

PRODUCER: Gil Norton

Vagrant VR-0385

RELEASE DATE: Aug. 12

To understand the world of adolescent melodrama that Dashboard Confessional taps into, look no further than the title of its latest full-length: "A Mark, A Mission, A Brand, A Scar." For those who see the Shakespearean tragedy in such events as being dumped just before the start of fourth period English Lit class, this is their new soundtrack. But it is not just overwrought emo kids who are likely to see the appeal of frontman Chris Carrabba's heart-on-his-sleeve anthems. In the production hands of Gil Norton (Pixies, Foo Fighters), the Boca Raton, Fla., four-piece delivers a breakout effort that promises to make Dashboard a household name. As evidenced on tracks like "Hands Down," "Rapid Hope Loss" and "As Lovers Go," the band has developed a sound—lying somewhere between Weezer and early Third Eye Blind—that complements the punk passion and melancholic romanticism of Carrabba's lyrics.—**BG**

gle, the Digga-produced track has an infectious quality that cannot be denied. Sigel teams with Jay-Z on "It's On," which finds Roc-a-Fella's strongest MCs trading verses like true veterans over a soulful track. Other highlights include "Still in Effect" and "When You Hear That," which features Dirt McGirt.—**RH**

DANCE/ELECTRONIC

LILI HAYDN

Light Blue Sun

PRODUCERS: Bill Laswell, Lili Haydn
Private Music 82876-50931
RELEASE DATE: Aug. 19

Lili Haydn is a violin-wielding singer/songwriter who has been trapped in the role of breathless electronica diva. While her earlier album, "Lili," revealed a quirky, Kate Bush-influenced sound, "Light Blue Sun" heads down a generic chilled dance road. Producer Bill Laswell has opted for an air-brushed sound instead of his usually textured, deep throb atmospheres. Although the lyrics are inspired by the artist's mother's death, the album nevertheless is full of Hallmark-styled love prose, especially on the pneumatic hooks of "Anything."

Haydn, who has played with Jimmy Page & Robert Plant, the Rolling Stones and Tupac Shakur, points to interesting directions when her violin is in the lead, but that's rarely the case on "Light Blue Sun." "The Promised Land," an incongruous 10-minute free-form ambient improvisation with jazz saxophonist Pharoah Sanders, sounds like a cry of frustration.—**JD**

COUNTRY

★ SHERRIE AUSTIN

Streets of Heaven

PRODUCER: Will Rambeau

Broken Bow 75872

RELEASE DATE: Aug. 12

Already a veteran of the Music Row wars, Aussie singer/songwriter Sherrie Austin resurfaces on Broken Bow as a more focused, mature artist without sacrificing her trademark spunk and style. Dennis Linde's "Singin' to the Scarecrow" is powerful in Austin's hands, and spritely banjo melds effectively with syncopated synth pads on "Small Town Boy." Austin's pop sensibilities are intact on such cuts as the perky "Drivin' Into the Sun," new wave-hued "I'm Still Fallin'" and piano-based ballad "Fools Like Us." Austin also sounds great when production is toned down, as on "Ride 'em Cowgirl," the wounded "Remind Me" and soulful "Love Unafraid." Rambeau's production is gutsy and sure, and Austin is confident and strong throughout. "Like a Cat" is a prime example of their synergy as collaborators. The title cut is the kind of tear-jerker that a country audience would absolutely embrace if given half a chance; indeed, there are plenty of solid enough singles here to bring both the label and Austin success.—**RW**

LATIN

► VARIOUS ARTISTS

XXX (30 Años)

PRODUCERS: various
BMG U.S. Latin 82876 55017
RELEASE DATE: July 22

Mexican *ranchera* singer/songwriter José Alfredo Jiménez authored some of the most beloved standards in mariachi ranchera repertoire, including "El Rey," "Si Nos Dejan" and "Te Solte la Rienda." On the 30th anniversary of his untimely death, a host of Latin rockers pay homage to this iconic figure in an album that runs the gamut from rap and hip-hop (Cartel de Santa's rendition of "Ella," for example) to retro-rock (Elefante's "Fugitivo"). "XXX" (as in 30), kicks off, naturally, with "El Rey," which in this version by Moderatto dissolves into an amusing Elvis-style tribute. The ensuing remake of "Así Es Mi Amor," with new music by Jaguares' Saúl Hernández, is gorgeous and nostalgic. And although some of the tributes suffer from predictability—many inexplicably announce the track in the intro, as if the listener were too dense to figure it out—each take is distinctive and, at the very least, captures the ear. Rancheras, it turns out, are truly universal, and not just regional.—**LC**

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Bradley Bamberger, Leila Cobo, John Diliberto, Gordon Ely, Brian Garrity, Rashaun Hall, Chris Morris, Wes Orshoski, Mitch G. Pollock, Deborah Evans Price, 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)

BLUES

★ VARIOUS ARTISTS

Shout, Sister, Shout: A Tribute to Sister Rosetta Tharpe

PRODUCERS: various
MC 0050

RELEASE DATE: Aug. 12

This CD is a tribute to Sister Rosetta Tharpe (1921-1973), one of the greatest and most popular gospel singers in the history of the genre. Tharpe's sound was heavily influenced by the blues and, indeed, she cut some straight blues tracks during her career. This collection features 18 songs—a mix of gospel and blues—performed by a group of vocalists who clearly love what they're doing. Particularly fine moments include Maria Muldaur with Bonnie Raitt on lead guitar doing "My Journey to the Sky"; Joan Osborne and the Holmes Brothers on "Nobody's Fault But My Own"; Muldaur, Marcia Ball, Tracy Nelson and Angela Strehli's rendition of the title track; Rory Block's cover of "Stand by Me"; and Phoebe Snow's performance of "Beams of Heaven." This is a spirited and sincere tribute to Sister Rosetta Tharpe that benefits tremendously from the excellent talent recruited for the project. Distributed by Navarre.—**PVV**

JAZZ

► DIANE SCHUUR

Midnight

PRODUCERS: Barry Manilow, Eddie Arkin
Concord 2162

RELEASE DATE: Aug. 12

Vocalist Diane Schuur has teamed with composer Barry Manilow and his co-writer Eddie Arkin for this, her third album for Concord. "Midnight" is very well-produced, and the instrumental arrangements are quite cozy, but this is yet another album where Schuur comes off as something other than a jazz singer. For an artist with jazz pretensions, Schuur has always had too much pop in her vocabulary, and Manilow and Arkin's tunes sound more like a Broadway soundtrack than a collection of bona fide jazz songs. "Midnight" is a nice, almost nostalgic pop album. The arrangements, however, have little force of jazz imagination and no adventuresome solo instrumental performances that even suggest improvisation. Evidently, no one involved wanted to get out on the edge of the material and swing.—**PVV**

★ TAYLOR EIGSTI TRIO

Resonance

PRODUCER: Bud Spangler
Bop City 1518

RELEASE DATE: Aug. 5

Most sophomores at the University of Southern California are still trying to figure out their major fields. USC sophomore/pianist Taylor Eigsti, however, is obviously majoring in tracking impressive jazz albums, and his latest venture, "Resonance," deserves an A+. Working in a trio setting with John Shifflett (bass) and Jason Lewis (drums), Eigsti takes on compositions by Chick Corea, Mercer Ellington, Sonny Rollins and Ivan Lins. Throughout, he proves that he is hardly out of his depth. Check the patience and deft touch in Eigsti's take on Matt Dennis' "Angel Eyes."

His propulsive soloing on Ray Bryant's "Cubano Chant" is breathtaking; his ear for the rhythmic nuances of the number is just as notable. The Eigsti original, "Avolation," swings with as much force and savvy as any track on the album, highlighting a composer/player who's going to have a major-league jazz career. Distributed by Image Entertainment.—**PVV**

CLASSICAL

★ SZYMANOWSKI: The Complete

Mazurkas

Marc-André Hamelin, piano

PRODUCER: Andrew Keener

Hyperion CDA67399

RELEASE DATE: August 12

The *mazurka* is an old Polish folk dance made world-famous by Chopin, whose reinventions of the form are adored to this day. A key 20th-century heir to the great Pole's mantle, Karol Szymanowski also explored this triple-time national dance, recasting the folk art with a modernist slant. Inevitably, Szymanowski's mazurkas have a harder edge than those of his Romantic forebear, although they boast passages of limpid beauty, too. Pianist Marc-André Hamelin has a more aptly incisive sound than, say, Martin Jones (who recorded all of Szymanowski's piano works for Nimbus in the late '90s); the Hyperion recording here also has a more appropriate clarity. For Hyperion, often in league with ace producer Andrew Keener, Hamelin has been quietly building one of the most vital piano discographies ever; this adds another jewel to his crown.—**BB**

GOSPEL

★ CONNELL LEWIS & CORNERSTONE

Faith

PRODUCERS: Jack Robinson, Connell Lewis
Cornerstone 700106919823

RELEASE DATE: Aug. 5

Lewis and his six-voice ensemble, based in Minneapolis, debut with a strikingly strong, engaging 12-song collection. The set spotlights top-notch solo and group vocal performances and solid, sure-handed production from former Prince cohort Jack Robinson, backed by an assembly of Paisley Park session stalwarts. The message is straight gospel, but as the credits suggest, the music is anything but. Soul-deep, pop-flavored ballads ("Lord"), smooth funk ("Don't Give Up") and easy, catchy, contemporary R&B ("Free") are the standard fare on a project that is poised to connect with both established gospel listeners and mainstream audiences. Until now known only in and around the Twin Cities area, Lewis & Cornerstone have all the pieces in place for a major breakout. Racked by Point of Grace Entertainment/Faithworks. Contact 877-447-2233.—**GE**

Billboard.com

Also reviewed online this week:

- Guided by Voices, "Earthquake Glue" (Matador)
- Sarai, "The Original" (Epic)
- The Constantines, "Shine a Light" (Sub Pop)

SINGLES

Edited by Chuck Taylor

POP

► THREE DOORS DOWN Here Without You (3:53)

PRODUCER: Rick Parashar

WRITERS: Arnold, Roberts, Harrell, Henderson

PUBLISHERS: Escataupa/Universal Music, BMI

Republic/Universal 21036 (CD promo)

Following 3 Doors Down's humongous pop/rock hit "When I'm Gone," which has been riding The Billboard Hot 100 for 40 weeks, the Grammy Award-nominated quartet releases another rocket-fueled, albeit tender single from its platinum "Away From the Sun." "Here Without You" is the band's take on Journey's "Faithfully," a miss-you-from-the-road anthem that will tug at the heart-strings of adolescents bidding a tearful farewell to summer loves. While the hook here is certainly adhesive enough and the acoustic instrumentation credible, this one really is all about the sentimental message—and it's sure to open more doors at mainstream radio for one of the few of today's acts that have been able to sustain their ride for a second chapter. Well-deserved.—**CT**

★ FOUNTAINS OF WAYNE Stacy's Mom (3:16)

PRODUCERS: Adam Schlesinger, Chris Collingwood, Mike Denneen

WRITERS: C. Collingwood, A. Schlesinger

PUBLISHERS: Monkey Demon, BMI;

Vaguely Familiar Music, ASCAP

S Curve Records SCR66 (CD promo)

Fountains of Wayne's "Stacy's Mom" is the kind of song that should have been blasting from radios all summer. The track, taken from the band's buzz-worthy third album, "Welcome Interstate Managers," is a catchy slice of power-pop in the tradition of Weezer and Jimmy Eat World. "Stacy's Mom" finds the narrator longing for the mother of a female acquaintance, à la "Mrs. Robinson"—only without any of the drama. The subject would make for a throwaway novelty song by any of today's more inept bands, but by keeping the music crisp and the lyric clever, Fountains of Wayne makes it work brilliantly. Best line: "I know that you think it's just a fantasy/But since your dad walked out your mom could use a guy like me." Ever since this band released its debut in 1997, Fountains of Wayne has been a critical favorite. Hopefully, "Stacy's Mom" will add deserved commercial success to the group's accomplishments, if not an MTV Video Award for its entertaining videoclip.—**MGP**

AMERICAN JUNIORS One Step Closer/Kids in America (3:05/3:32)

PRODUCERS: Tim Lever, Mike Percy/Nigel Wright

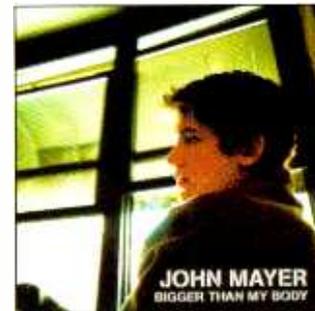
WRITERS: C. Dennis, T. Lever, M. Percy/R. Wilde, M. Wilde

PUBLISHERS: various

Jive 82876-55896 (CD promo)

Fox TV's "American Juniors" hardly basked in the ratings spotlight that big sister "American Idol" did—in fact, if anything, the spinoff punctuates the notion that few things are more irritating than spit-polished, faux-precious children. Nonetheless, Simon Fuller's 19 Management has matched the contest's

ESSENTIALS



JOHN MAYER Bigger Than My Body (4:26)

PRODUCER: Jack Joseph Puig

WRITER: J. Mayer

PUBLISHER: Specific Ham, ASCAP

Aware/Columbia 56376 (CD promo)

Sensitive guy John Mayer peers fearlessly into the eye of the sophomore jinx with the first single from his upcoming "Heavier Things," due Sept. 9. As with previous radio staple "Your Body Is a Wonderland," Mayer's laid-back, Dave Matthews-esque coffeehouse vocal style makes "Bigger Than My Body" immediately identifiable as the man behind this year's Grammy Award win for best pop performance. With producer Jack Joseph Puig, Mayer lifts the tempo, along with a significantly fuller backing band. He also adds some crafty guitar licks to his lyric about reaching for one's potential ("Someday I'll fly/Someday I'll soar/Someday I'll be so much more/Cause I'm bigger than my body gives me credit for"). The result is a pulsating midtempo pop/rocker ready to take center stage at mainstream and adult top 40. No doubt, a star is born. This is going to be huge.—**CT**



OUTKAST The Way You Move (Featuring Sleepy Brown)/Hey Ya! (3:55/4:09)

PRODUCERS: Carl Mo, André 3000

WRITERS: various

PUBLISHERS: various

Arista 55883 (CD promo)

OutKast has proved time and again that it is one of hip-hop's most innovative groups. The Atlanta-based duo of André 3000 and Big Boi provides further testament with its anticipated double-disc release, "The Speakerboxx/The Love Below." The first offering from the set is the double-sided lead single "The Way You Move/Hey Ya!" The first title, which comes from Big Boi's "Speakerboxx," is a sparse, bass-driven track that showcases Big Boi's lyrical skills. Sleepy Brown is featured on the horn-driven hook that gives the song an old-school R&B feel. Meanwhile, André 3000's "Hey Ya!" is a more melodic, rock-infused affair. Each single reflects the respective member's individual tastes as a musician and an artist. Both releases will be a hard sell at radio, but we hope that, open-minded PDs will take a chance and reap the rewards. Given OutKast's track record, they would be foolish not to.—**RH**

top 10 finalists with two songs befitting the overall tenor of the show: a cover of S Club Juniors' zippy "One Step Closer" and a surprisingly fun remake of Kim Wilde's top 20 1981 hit, "Kids in America." Both are ideal for Radio Disney tweens, which is where this show is likely to draw its biggest fans. Harmless pop music, but man, what a painful pop-culture process to get to this point. The commercial single hit stores Aug. 8; Fox picked the final American Junior group member Aug. 12; and the full-length "Kids in America" is out Sept. 9.—**CT**

R&B

★ JAVIER Crazy (4:20)

PRODUCERS: Evan Rogers, Carl Sturken, Andrew Slater

WRITERS: E. Rogers, C. Sturken, J. Colon

PUBLISHERS: various

Capitol 17849 (CD promo)

With the field of singularly named R&B crooners ever-more crowded, it is becoming increasingly difficult to stand out from the pack. Capitol Records newcomer Javier, however, does just that with debut single "Crazy." Serving as the introduction to his recently released self-titled album, the silky smooth midtempo track comes without all the requisite bump n' grind that much of his competition employs. Javier's easygoing tenor tells the tale of a man who is head over heels for his lover—so much so that she drives him

crazy. The single recently cracked the top 50 on Hot R&B/Hip-Hop Singles & Tracks, and Javier seems determined to make his mark on the contemporary R&B landscape.—**RH**

COUNTRY

► CRAIG MORGAN Every Friday

Afternoon (3:53)

PRODUCERS: Craig Morgan, Phil O'Donnell

WRITERS: N. Coty, J. Melton

PUBLISHERS: Murrah Music, BMI; Melanie Howard Music, ASCAP

Broken Bow 70006 (CD promo)

Craig Morgan's previous Broken Bow single, "Almost Home," peaked at No. 6—an impressive feat for an indie label artist. This fine follow-up single will prove that success was no fluke and that Morgan has the goods. He's a warm, affecting vocalist, and he has a great ear for a hit song. Penned by Neal Coty and Jimmy Melton, this has to be one of the most heartwrenching custody songs ever recorded. The ex-wife is moving to Boston, and the heartbroken father is lamenting that "it might as well be China or the dark side of the moon/There's no way I can be there every Friday afternoon." It's an emotional tragedy that some listeners can relate to. Morgan turns in a beautifully nuanced performance, echoing the heartache and desperation of the situation. This solid effort should provide Morgan with another hit.—**DEP**



what teens want



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ages 12 to 17
**Using Music, Movies
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Illustration by www.schamber.com

Jim Cuomo notes the success of Ryko's confab in creating an air of musical diversity



What's in store for Wherehouse Entertainment as industry players prepare to bid?

MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



COLDPLAY: A CONSISTENT ITUNES BEST SELLER

iTunes: A User's View

Album Pricing Varies; Some Tracks Are Missing

BY CHRIS MOLANPHY

Surfing Apple Computer's iTunes Music Store offers consumers an inkling of the vagaries of major-label music permissions.

Despite Apple's best efforts to establish uniform standards, not all tracks the store sells are available as à la carte downloads.

And while Apple has successfully held the line on song pricing—all available singles are 99 cents—numerous album bundles are priced higher than the \$9.99 sweet spot.

Some EPs and short albums are priced at less than \$10, while other albums approach the price of a physical CD.

Apple director of marketing for applications and

services Peter Lowe acknowledges that the labels are still experimenting with various pricing schemes.

Wholesale prices for albums are much more variable than for singles, making consistent album pricing more difficult.

However, Lowe points out that such cases are the exception, not the rule.

There is also evidence that variable album pricing has not hurt sales for iTunes' most popular acts.

Coldplay's two albums are both priced at more than \$10, yet the British band has been among the most consistent best sellers since the store's late-April launch.

As of early August, many of iTunes' top 20 albums were priced above \$9.99, including Liz Phair's eponymous (Continued on page 40)

DVD Board Games Arrive This Fall

BY CATHERINE APPLEFELD OLSON

An emerging category in home entertainment that marries the communal play of the traditional board game with the interactivity of DVD technology will make its way to retail this fall.

What makes the DVD board game unique is its combination of physical game elements with complementary, randomly generated prompts stored on a disc that plays on a standard DVD player instead of a dedicated games console or PC.

The concept will get a heavy push in fourth-quarter 2003 thanks to two high-profile titles.

Walt Disney Home Entertainment will debut "Lilo & Stitch's Island of Adventures" Nov. 11, and Mattel will begin mass distribution of "Scene It?," a Hollywood trivia game developed by Seattle-based Screenlife LLC that incorporates thousands of clips

from five major studios' film libraries.

"Island of Adventures" carries a \$29.99 suggested retail price. It dovetails with the Aug. 25 release of the direct-to-DVD sequel "Stitch!" and a "Lilo & Stitch" TV series slated to debut in late September.

The game contains 60 minutes of programming culled from the TV series and employs an onscreen spinner and cues that might, for example, ask players to answer a trivia question, interact with an onscreen character or dance the hula.

"This is something entirely different," says Gordon Ho, senior VP of marketing at Disney distributor Buena Vista Home Entertainment. "It's the chance to expand family movie night into interactive family movie night."

Ho anticipates "Island of Adventures" will be the first of several DVD board games based on Disney properties to emerge.

The \$49.99 "Scene It?"—which includes clips licensed from 20th Cen-

(Continued on page 51)

Kidzup Educates And Benefits Kids

BY MOIRA McCORMICK

Children's entertainment company Kidzup Productions—an independent, Montreal-based provider of budget-priced educational audio, books and software—is hoping that expanded distribution will not only help its bottom line but also its charitable agenda.

Kidzup recently added Target stores to the list of mass merchants carrying its product, which also includes Wal-Mart, Kmart, Shopko and T.J. Maxx.

Founder and president Wendy Wiseman notes that it took her and business partner Al Di Buono five or six years to break into Target. She characterizes this development as the "biggest coup to

date" for the 7-year-old company.

Kidzup, which is raked by Handelman Co., Select-O-Hits and Anderson Merchandisers, rang up \$2.6 million in sales last year; its five-year growth rate is 991%.

These statistics recently placed Kidzup at No. 60 on a list of Canada's 100 fastest-growing companies by the magazine "Profit 100: Your Guide to Business Success."



WISEMAN: 'BIGGEST COUP TO DATE'

Forty percent of Kidzup is owned by the nonprofit Kidzup Foundation, which supports charities including international humanitarian organization World Vision. That money has translated into vaccinations for underprivileged children in other countries.

(Continued on page 41)

Ryko Sales Meet Introduces Diverse Music Elements

Ryko Distribution president **Jim Cuomo** says the best review of his company's recent sales convention was supplied by a staffer from Fantoma Films, one of Ryko's home video labels.

Cuomo says, "He said to me, 'While other distributors just kinda sit



around, Ryko will get up and dance.'"

From Cuomo's report, it sounds as though Ryko's '03 confab, held at the Hotel Monteleone in New Orleans July 30-Aug. 2, again found Ryko's staff and label reps dusting

off their dancing shoes.

The conference grew this year to 240 attendees (staffers, distributed label personnel and retailers), up from a mere 80 when Ryko held its first get-together four years ago. It is designed as an all-hands-on-deck affair, according to Cuomo, who greeted conventioners with a speech co-delivered by his handheld colleague, "Hugo."

"I said, 'Don't come, do your presentation and go home,'" he says, adding that the Ryko convention "is a little different from industry standards . . . I want the heavy mingle and the multiple mingle going on."

All attendees are encouraged to participate in the conference from start to finish, and Cuomo notes that this unusual philosophy makes for some interesting huddles.

"It's always interesting to see the guys from Relapse Records, with their metal stuff, hanging out with the guys from [new-age-oriented] Real Music," Cuomo says.

This year, Ryko mounted artist showcases at such Crescent City venues as House of Blues, Le Chat Noir, the Bombay Club and Tipitina's. Participating acts included **Bob Brozman** (World Music Network/River-

boat), **Peter Salett** (Coda Terra), **Frank & Joe** (Hyena), **Kevin Kling** (Omnium), **Machan** (A440), **Randy Johnson** (Highnote), **Ann McCue** (Messenger), **2002** (Real Music), **Dysrhythmia** (Relapse), **Luciana Sousa & Diedre Rodman** (Sunnyside), **Jacqui Naylor** (Ruby), **Rusty Truck** (Coda Terra), **the Holmes Brothers** (Alligator), **Kevin Martin & the HiWatts** (Tympanic), **Funn Club** (DM), **Chip Taylor & Carrie Rodriguez** (Texas Music Group) and **Frank Stallone** (Moviemaker Music).

Cuomo says that for him, the musical highlights took place at House of Blues, where Acony artist/label owner **Gillian Welch**—who had not been expected at the convention—sat in with Gearle/Evolver artists **Stacey Earle & Mark Stuart**, and **Michelle Shocked** (now operating her own label, Mighty Sound) played an intense set backed by 12-piece New Orleans brass band **Cool Bone**.

As usual, the convention ended with a pin-toppling tournament at

New Orleans' famed Rock 'N' Bowl. Ryko's topper sees the mission of his annual conference as something larger than pumping up the troops for the third and fourth quarters.

Cuomo says, "I feel I'm succeeding at pulling the independent community into a united front."

The Indies
By Chris Morris
cmorris@billboard.com



QUICK HITS: Minneapolis-based Liquid 8 Records & Entertainment has acquired Los Angeles indie label Riviera/D3 Entertainment. The company's roster includes **Keith Sweat**, **Jesse Powell**, **Mo Thugs**, **Insane Clown Posse** and **Fear Factory**. **Aldy Damian** will remain as Riviera president, reporting to Liquid 8 CEO **Michael Catain**. Both Liquid 8 and Riviera are distributed by

Navarre Entertainment Media . . . Eclectic New York label Aum Fidelity, best-known for its progressive jazz releases, has struck a distribution deal with CaseQuarter, a new Montgomery, Ala.-based label specializing in sacred music of all stripes. CaseQuarter, which is operated by gospel music specialist and noncommercial WFMU New York DJ **Kevin Nutt**, debuted Aug. 5 with the release of "God's Got It," an album of hot '70s recordings by singer/guitarist **Rev. Charlie Jackson**. The label's next release, due in early 2004, will focus on Alabama gospel guitarist **Isaiah Owens**. Aum Fidelity is handled by NAIL and several boutique rock distributors . . . The Ripple Effect, a new New Orleans-based label, has struck a distribution deal with Ryko's MRI Associated Labels. The company is operated by former Monkey Hill Records CEO **Frank Quintini**. The Ripple Effect will bow Sept. 9 with the reissue of albums by **Shiva Burlesque**, the L.A. band formerly fronted by singer/songwriter **Grant Lee Phillips** of **Grant Lee Buffalo**. An album by New Orleans funk guitarist **June Victory** will follow in early 2004.

iTunes: A User's View

Continued from page 39

mous album (\$13.86) and Macy Gray's "The Trouble With Being Myself" (\$11.88).

Apple is not alone in grappling with content and pricing issues. Such dilemmas are also commonplace for competitors ranging from buymusic.com to Real Networks' Rhapsody. But it shows the limitations that even the most popular and consumer-friendly commercial music services face.

In the three months that the Apple store has been online, pricing and availability on certain offerings have changed.

Driving the experimentation by the labels are publishing and artist clearance issues.

In some instances, labels are designating that tracks can be purchased in album bundles only because the songs are longer than seven minutes.

An assortment of songs is designated "Album Only" and cannot be downloaded à la carte.

For genres with typically long song lengths the restriction is, perhaps, expected.

Much of the classical and jazz selections are designated "album only," because a typical CD in those

genres may feature as few as four tracks yet still be an hour in length.

For example, John Coltrane's jazz best seller "Blue Train" consists of five tracks, each between seven and 11 minutes long.

In iTunes' first month, the album cost \$4.95—equal to the combined price of the five songs at 99 cents each.

Several weeks later, the price of "Blue Train" doubled to \$9.90; all five songs are now labeled "album only" and restricted from à la carte downloading.

Such restrictions are not limited to jazz and classical music.

Long songs dominate Pink Floyd's 1977 album "Animals"; it contains only five tracks. The three longest tracks, all running more than 10 minutes long, are restricted and can only be downloaded with the entire album for \$13.99.

Economics are also an issue. Under copyright law, the labels must pay the full, mandated per-track mechanical rate to publishers and songwriters for digital singles.

Also, tracks longer than five minutes receive a larger publishing royalty.

Apple offers tracks longer than seven minutes on an album-only basis, at the request of the label.

Still, many 10-minute-plus tracks that would seem to be prime candidates for the "album only" rule are on sale throughout the store at the standard song price.

Numerous tracks by Miles Davis, including the 11-minute "All Blues"

and the 26-minute "Prelude, Pt. 1" can be had for 99 cents each, as can the nearly 20-minute live track "Hippie/Imagine" by jam band Blues Traveler.

Lowe says Apple is committed to the 99-cents-per-track model whenever possible.

"We feel the ability to offer individual songs, and to do so consistently, is really important to establishing this new market place," he says.

THE INCOMPLETE ALBUM

Some songs can only be purchased as individual tracks.

Several albums on iTunes are designated "by song only."

The user could conceivably piece together the album song by song, but for albums with more than 10 tracks, the effective price is higher than Apple's typical \$9.99.

For other albums, tracks are missing.

The store offers hundreds of "Partial Albums"—iTunes lists the CD, but one or more songs have been withheld; the user cannot acquire the missing song in an album bundle.

In these cases, iTunes hints at which songs are missing by listing songs by their original CD track number.

For example, a particular album might list songs numbered "1, 3, 4, 6, 7 . . ." indicating that tracks 2 and 5 from the original CD were omitted.

Such is the case with one of the best-selling albums of all time, Pink Floyd's "The Dark Side of the Moon," which is incomplete and

designated "by song only."

Of its nine original tracks, two are missing: "Time" and "Us and Them." The seven remaining tracks are on sale for the standard 99 cent price—including the top 40 hit "Money."

This is not even the original pricing scheme for "The Dark Side of the Moon." When it debuted on iTunes, it was complete but priced at \$14.99.

One track was designated "album only" to ensure that users could not buy all nine tracks at 99 cents each and "build" the album for only \$8.91.

Though a label might be expected to withhold the most desirable track from à la carte download, it is often a random album cut that is withheld.

Labels can do this with an eye to controlling album pricing: The effect of withholding a random track is that an album can be priced higher than all the tracks combined.

Coldplay's 2000 debut, "Parachutes," has one of its 10 tracks designated as "album only," and the album costs \$13.99. The restricted track is not one of the album's two hits, "Yellow" or "Trouble"—both can be purchased individually.

But even for albums without higher pricing schemes, it is often difficult to tell why a particular song has been omitted.

Meanwhile, the tracks "I'm on Fire" and "I'm Goin' Down"—both top 10 hits—are missing from Bruce Springsteen's "Born in the U.S.A.," which is offered as a "partial album."

But neither one is that album's biggest hit nor even its longest song. The title's five other top 10 hits can be downloaded. What's more, the missing "I'm on Fire," at less than three minutes, is the album's shortest song.

THE SONG'S THE THING

Variable pricing on album bundles makes for a complicated marketing message to consumers.

All iTunes advertising has thus far focused on the 99-cents-per-track price—a standard that no act has violated yet.

Apple executives point out that the company's goal is to focus on the simplicity of the 99-cents-per-track concept. What's more, they note that consumers are most focused on à la carte.

Pricing schemes and usage rights could be big issues this fall, as Apple and others debut mass-market digital music stores compatible with Windows-based personal computers.

Indeed, the recently launched buymusic.com—the first entrant into the Windows market—operates under an even greater variability of pricing: Songs are priced as low as 79 cents but often higher, with many songs reaching \$1.29.

BuyMusic also has more restrictive usage rights, which limit the number of burns and downloads on a track-by-track basis.

Additional reporting by Brian Garritty in New York.

Wherehouse Bidding Begins In September

The Wherehouse Entertainment Chapter 11 reorganization plan filed Aug. 1 is a two-pronged strategy that will see the chain go on the block, with bids due Sept. 8. If bidders fail to materialize, the chain will emerge from Chapter 11 through a stand-alone reorganization.

According to sources, a number of companies—including Geo Co., a Japanese chain of audiovisual software rental shops based in Kasugai, Japan, and Sun Capital Partners,

WHEREHOUSE
A MILLION REASONS TO PRESS PLAY
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which recently acquired Musicland—are among those that are considering bidding on Wherehouse.

Such industry players as Trans World Entertainment are also expected to take a look at Wherehouse, but the Albany, N.Y.-based Trans World is likely to bid on select stores instead of buying the chain outright.

Wherehouse is expected to attract bids in the \$10 million-\$20 million

range. Any number of vulture financial firms could look at it, sources say.

As part of the plan, trade creditors will be issued \$35 million in convertible notes due in 10 years and paying 6% interest annually. If the chain finds a buyer, the secured vendors are owed \$33.8 million, which could be converted to 91.77% of the new Wherehouse stock. That is the amount of the proceeds those creditors would get in the event of a sale.

Unsecured trade creditors, meanwhile, are owed \$1.2 million and would receive the equivalent of 3.23% of Wherehouse stock, and the Wherehouse management team would be due 5%.

If the chain is not sold, under the Chapter 11 reorganization plan, the notes would pay creditors a total of \$250,000 per year during the life of the notes and also include a yearly dividend from profits.

Wherehouse is currently operating on cash flow. Its debtor-in-possession loan and a \$10 million term loan from Madeleine, an affiliate of Cerberus Partners, have not been drawn on and could be replaced by "exit financing" if the chain lines up another revolving credit facility

when it emerges from Chapter 11.

On Sept. 29, a hearing will be held to either approve the sale of the chain, should the bidding process prove successful, or approve the chain reorganization on a stand-alone basis.

Sources suggest that the stand-alone plan could be approved if Wherehouse can maintain current sales levels during the bidding process. Otherwise, if sales fall, the chain likely would be liquidated. Also, a bid by Trans World for a substantial amount of the Wherehouse stores, in the face of no other competing bids, might also result in liquidating the remaining stores.

The stand-alone plan calls for Wherehouse to continue shifting its inventory away from music. Currently, music drives 60% of its business. The plan envisions that would be reduced to 43% by Jan. 31, 2006, while DVD would increase from 12% to 18%; used CDs, DVDs and videogames, 16% to 20%; videogames, 2% to 5%; and lifestyle items, 1% to 5%.

CHANGE OF PLANS: In other Chapter 11 news, it now looks as if the Music Network will be almost completely liquidated as **Marc Appelbaum**, president of the chain, has withdrawn his bid to buy some

best urban chains in the U.S. industry could be almost completely wiped out by the end of the summer.

NOW YOU'RE TALKING: I had the pleasure of attending Arista Day at the BMG Conference held in New York during the week of July 28. In addition to seeing some amazing performances, the highlight being an **Anthony Hamilton** set during which he evoked the deep soul singers of the 1960s, I was intrigued by something **Antonio "L.A." Reid** said.

Reid, the president/CEO of Arista Records, said that he intends to release singles from developing R&B artists such as **Nodesha** and **Natasha** during the fall to help set up albums that would arrive next year.

I like that he is indeed releasing singles, and I like that he is saving some titles for the time when records are not traditionally released. That's a welcome start. It shows that the labels are beginning to listen to retail.

Now, if we could only get each of the labels to hold off on a major release or two until the first half of next year, then we would have something going on.

Retail Track
By Ed Christman
echristman@billboard.com



stores in the Washington, D.C., area. Previously, I reported that Appelbaum was interested in buying six to 10 stores from the bank Wells Fargo, which as the secured creditor is controlling the liquidation (Retail Track, *Billboard*, Aug. 2).

Music Network principals **Mike Parkerson** and **Michael Goldwasser** are still said to be interested in some stores, but only three or four of them, which means that one of the

Kidzup Benefits Kids

Continued from page 39

According to Wiseman, World Vision has helped vaccinate more than 1 million children so far because of Kidzup's efforts.

Wiseman says the Kidzup titles "Toddler Hits," "Preschool Classics" and "Dance and Sing" will be displayed in Target's "kiddie pod" in October. Each will be priced at \$4.96.

According to Wiseman, the three titles were part of an exclusive Walmart promotion, which ran last year. Each was priced at \$4.96. (The regular list price for Kidzup CDs is \$9.99.)

Beyond Target, Kidzup has debuted two new audio lines, Educational Series and Crayon Series.

Retailers and distributors are expressing interest in the titles.

"Kidzup products have done well for us in over 210 Staples/Business Depot stores across Canada," says Paul Laporte, managing director of Canadian educational product supplier the Solski Group. "We look forward to introducing their new line of products across the country this fall for

back to school."

The first involves five titles that combine music and educational content in original songs co-written by Montreal teachers.

Wiseman writes and performs much of the music on Kidzup's albums.

Her 8-year-old daughter Sara also sings on the releases. Wiseman plans to develop Sara into a solo artist for Kidzup releases.

Each title in the Crayon Series—"Kids' Favorite Songs," "Kids' Party Songs," "Kids' Playtime Songs" and "Kids' Sing-Along Songs"—is packaged with a crayon (located in the CD jewel box's spine) and a coloring booklet.

Proceeds from this series benefit another Kidzup campaign, Food for Tots. Wiseman says this means that "every album sold will feed a child."

The series was launched to Handleman-racked stores Aug. 5, in its back-to-school pod. It is also being displayed on clip strips in Kmart outside of its music department, in the back-to-school area.

Hopes for sales through Kmart are high. Wiseman says that two years ago, Kidzup's "Best Toddler Tunes" sold 3,000 units per week in that pod.

The Educational Series consisting of "ABC Songs," "Pre-K Songs," "Addition Songs" and "Multiplication Songs" is all original material, except for six public-domain tracks.

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Legends Get Special Tech, Marketing Attention

BY CATHERINE CELLA

Warner Home Video is doing everything it can to make an event out of the release of its Warner Legends trio of DVDs, "The Adventures of Robin Hood," "Yankee Doodle Dandy" and "The Treasure of the Sierra Madre."

WHV is using theatrical, in-store and TV screenings in anticipation of the Sept. 30 releases (\$26.99 double-disc, gift set \$69.92).

"You have to be judicious in what becomes a special edition, let alone a double-disc set. I think the industry has abused the concept to where special editions aren't always that special," says George Feltenstein, VP of classic catalog at WHV. "These three films absolutely stand the test of time. It's not nostalgia—they are as powerful and entrancing as the day they came out."

Wendy Wu, product manager of DVD/VHS for Virgin North America's 23 stores, agrees that these are must-have titles.

"The films themselves are stellar, and the stars are classic Hollywood," she says. "They are ingrained in our collective movie-watching minds and hearts."

As examples of further support, Feltenstein points to the fact that these titles are among WHV's

Hood" has been treated with Warner's new technology called Ultra Resolution, which is software that was developed in restoring "Singin' in the Rain" for DVD.

ULTRA RESTORATION

Rob Hummel, who headed the "Robin Hood" clean-up, has a career that began in the Technicolor Film Lab and moved through Disney post-production and DreamWorks animation to his current position as WHV's VP of production technologies. Having just finished editing the eighth edition of "The American Cinematographer Manual," he knows about image quality.

"We did a showing with the traditional version of the film and then the one with Ultra Resolution, and everybody went, 'Ohmigod!'" Hummel reports.

"It is not subtle. You're seeing the fibers in the fabric of Olivia de Havilland's dress," Hummel says. "You're seeing the threads sewn

into Errol Flynn's leather costume. There's just a purity of color."

Hummel goes on to note that Ultra Resolution doesn't affect film grain, as some have reported. In fact, the original dye transfer print used for reference is quite smooth. What the technology does is register the color more precisely.

"Ultra Resolution takes the three records of colors [Technicolor's red, blue and green negatives] and aligns them to a degree of precision that Technicolor could never achieve," Hummel explains.

"Taking the images into the digital domain, you can eliminate any color fringing. At the edge of green, for example, there would be some yellow. This software has dragged [the yellow] into the correct position."

The only change made to the new Ultra Resolution version was removing some saturation. "My religion is to be faithful to how the filmmaker wanted it," Hummel says. "They had the capability in 1938 to make it incredibly saturated, but they didn't. We went by the dye transfer print, which doesn't fade."

The extras on the double-disc sets range from the usual trailers and documentaries to photo galleries and audio tracks. Also added is a "Warner Night at the Movies" feature.

To put the films in historical—and entertaining—context, Leonard Maltin hosts these contemporaneous lead-ins. "Robin Hood," for example, has "Warner Night at the Movies 1938," with a vintage newsreel, cartoon, trailer and short. Parallel "Nights" run for 1942 for "Yankee Doodle Dandy" and 1948 for "The Treasure of the Sierra Madre."

Hummel's personal favorite extra is the home movie footage for "Robin Hood."

"It's totally unrehearsed; you're seeing people as they're working and there's no formality to it," he says. "You're looking back in time. I find that context exciting."

"People really like good extras," Feltenstein says. "They don't like recycled puff pieces from TV. They like extras created for the DVD, and they like commentaries. We've given them everything they like plus put them in good packaging."

Wu expects the Warner Legends titles to follow the success of double-disc sets for "Singin' in the Rain," "Giant" and "Casablanca."

"The packaging has been elegant in retaining classic artwork," she

says. "It's evident a lot of care was put into these special editions." That care extends to offering a gift set of all three, including a bonus disc with the documentary "Here's Looking at You, Warner Bros."

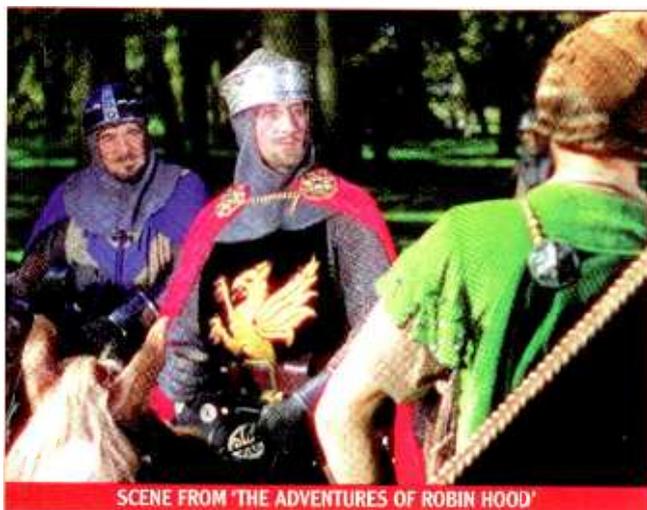
LIMITED SCREENINGS

The Ultra Resolution version of "Robin Hood" will have a limited theatrical run—projected digitally in Los Angeles. Wu promises to showcase all three films on Virgin's in-store monitors.

Feltenstein will be turning to TV to expose the films to a new generation.

The night before street date, Warner sister cable channel Turner Classic Movies will have a Warner Legends night. "The Adventures of Robin Hood" and "Yankee Doodle Dandy" will air, along with the premiere of the new making-of documentaries on all three films.

"Younger people who may not know these movies—or not know them well—need to be educated," he says. "When they hear Robin Hood, they think Kevin Costner. But when we show them Errol Flynn, they're captivated."



SCENE FROM 'THE ADVENTURES OF ROBIN HOOD'

most-requested for DVD release and have sold consistently for decades on VHS. They were also rereleased frequently in theaters and earned high ratings on TV.

He adds that they have never been seen like this, as all three have been remastered. And "Robin

version of the film and then the one with Ultra Resolution, and everybody went, 'Ohmigod!'" Hummel reports.

"It is not subtle. You're seeing the fibers in the fabric of Olivia de Havilland's dress," Hummel says. "You're seeing the threads sewn



Anchor Hooks TV, Cult Titles

BY CHRIS MORRIS

LOS ANGELES—David Vasile, the newly appointed president of Anchor Bay Entertainment, intends to continue the company's profitable tack with a DVD slate of TV series, cult movies and specialized programming.

Vasile was formerly senior VP of sales at Anchor Bay, which is based in Troy, Mich., also home of the home video firm's parent, rackjobbing giant the Handleman Co. He replaces Stephen Nadelberg, who retired earlier this year.

Though Handleman has not yet announced financial results for its most recent fiscal year, Vasile says, "In general, Anchor Bay has been a strong and thriving business. We continue to move up. We had some really superior releases last year."

He points to the company's "Xena—Warrior Princess" and "Hercules" boxed sets and two "Hulk" TV movies starring Bill Bixby and Lou Ferrigno (which Anchor Bay released in advance of Ang Lee's "Hulk" theatrical feature) as examples of recent hot product.

"TV on DVD, the boxed sets—

that's a billion-dollar-plus sector of our industry, and [it is] continuing to grow," Vasile says.



VASILE: 'TV ON DVD KEEPS GROWING'

Anchor Bay has picked up the DVD rights for "Three's Company," the long-running network comedy starring John Ritter, Suzanne Somers and Joyce DeWitt. A boxed set will arrive in early 2004.

In November, the company will issue a set devoted to "Crime Story," the offbeat cops-and-gangsters series created by director Michael Mann.

In the popular horror genre, Anchor Bay will release a two-disc

set of George Romero's "Day of the Dead" Sept. 19, while Wes Craven's "The Hills Have Eyes" makes its DVD debut Sept. 23.

Already a leader in the fitness market with its "Crunch" and "For Dummies" lines, Anchor Bay will drop its first Prevention magazine titles in November.

Vasile says, "Prevention is going to help us round out that portfolio of brands in the exercise area... It's a fantastic line, aimed at a little bit older demographic."

"Snowy Surprise," a new Thomas & Friends children's title, is due for Christmas.

The breadth of Anchor Bay's offerings is helping the firm hit a wide swath of retail accounts, Vasile says.

"We have a lot of older films, which speaks very well to your deeper-catalog, specialty-chain-type of retailer and your online retailers. As we see great growth in the mass-merchant channels, we focus very heavily on that. Being the No. 1 fitness studio, per [Nielsen] VideoScan, we also work very closely in nontraditional distribution channels—the sporting goods stores and those types of things. It really is very diverse."



FELTENSTEIN: 'THESE FILMS STAND THE TEST OF TIME'

What may seem counter-intuitive to DVD sales makes sense, Feltenstein says, because the broadcast versions are not the restored transfers on the DVD. In addition, he says, "TV exposure encourages desire for ownership."

Next up for WHV is "Meet Me in St. Louis" and, as Hummel puts it, "a movie about a little girl in a Midwestern state where they have a lot of tornadoes."

TO OUR READERS

Picture This is on hiatus and will return shortly.

AUGUST 23 2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1	NEW		DAREDEVIL (WIDESCREEN) 20TH CENTURY FOX 07788	Ben Affleck Jennifer Garner	PG-13	29.98
2	NEW		DAREDEVIL (PAN & SCAN) 20TH CENTURY FOX 07794	Ben Affleck Jennifer Garner	PG-13	29.98
3	1	2	FINAL DESTINATION 2 WARNER HOME VIDEO 06278	T.C. Carson	R	27.98
4	NEW		SOLARIS 20TH CENTURY FOX 07983	George Clooney	PG-13	27.98
5	NEW		PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31171	Animated	G	29.98
6	2	3	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29968	Jackie Chan Owen Wilson	PG-13	29.98
7	RE-ENTRY		BATMAN: THE MOVIE FOXVIDEO 2001954	Adam West Burt Ward	NR	19.98
8	3	5	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R	29.98
9	5	3	GODS AND GENERALS WARNER HOME VIDEO 23413	Jeff Daniels Robert Duvall	PG-13	27.98
10	4	4	PHONE BOOTH 20TH CENTURY FOX 08408	Collin Farrell Kiefer Sutherland	R	27.98
11	7	4	BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travolta Samuel L. Jackson	R	27.98
12	NEW		AMERICAN PIE & BENEATH THE CRUST VOL. 1 (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23618	Jason Biggs Alyson Hannigan	NR	26.98
13	9	5	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13	29.98
14	NEW		AMERICAN PIE 2 & BENEATH THE CRUST VOL. 2 (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23620	Jason Biggs Alyson Hannigan	NR	26.98
15	10	6	OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90626	Luke Wilson Will Ferrell	NR	26.98
16	11	5	HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13	29.98
17	NEW		THE QUIET AMERICAN BUENA VISTA HOME ENTERTAINMENT 30831	Michael Caine	R	29.98
18	13	4	OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90625	Luke Wilson Will Ferrell	NR	26.98
19	8	2	THE LIFE OF DAVID GALE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21985	Kevin Spacey Kate Winslet	R	26.98
20	NEW		SPONGEBOB SQUAREPANTS - TIDE AND SEEK PARAMOUNT HOME ENTERTAINMENT 87926	Animated	NR	19.98
21	16	7	JUST MARRIED FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	27.98
22	12	3	FRIENDS - THE COMPLETE FOURTH SEASON WARNER HOME VIDEO 24748	Jennifer Aniston Matthew Perry	NR	39.98
23	14	8	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R	27.98
24	17	4	BAD BOYS (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 10712	Will Smith Martin Lawrence	R	19.98
25	NEW		AMERICAN PIE & BENEATH THE CRUST VOL. 1 (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23671	Jason Biggs Alyson Hannigan	NR	26.98
26	RE-ENTRY		MEET THE PARENTS UNIVERSAL STUDIOS HOME VIDEO 21133	Ben Stiller Robert De Niro	PG-13	26.98
27	27	15	FAMILY GUY VOLUME ONE FOXVIDEO 2006951	Animated	NR	49.98
28	20	8	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22741	Animated	G	29.98
29	29	19	THE BOONDOCK SAINTS FOXVIDEO 2002807	Willem DaFoe	R	14.98
30	19	27	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
31	22	9	DIE ANOTHER DAY (WIDESCREEN) MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13	29.98
32	32	2	BIG LEBOWSKI UNIVERSAL STUDIOS HOME VIDEO 22666	Jeff Bridges John Goodman	R	14.98
33	24	6	KANGAROO JACK (PAN & SCAN) WARNER HOME VIDEO 24542	Jerry O'Connell Christopher Walken	PG	27.98
34	23	6	KANGAROO JACK (WIDESCREEN) WARNER HOME VIDEO 24541	Jerry O'Connell Christopher Walken	PG	27.98
35	NEW		AMERICAN PIE 2 & BENEATH THE CRUST VOL. 2 (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23622	Jason Biggs Alyson Hannigan	NR	26.98
36	15	2	THE LIFE OF DAVID GALE (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22452	Kevin Spacey Kate Winslet	R	26.98
37	RE-ENTRY		FULL METAL JACKET WARNER HOME VIDEO 21154	Matthew Modine Adam Baldwin	R	19.98
38	NEW		SPIDER COLUMBIA TRISTAR HOME ENTERTAINMENT 00373	Ralph Fiennes Miranda Richardson	R	24.98
39	21	10	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 336754	Angelina Jolie	PG-13	29.98
40	18	9	THE TERMINATOR MGM HOME ENTERTAINMENT 1001182	Arnold Schwarzenegger Linda Hamilton	R	26.98

AUGUST 23 2003

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	1 Week At Number 1			
1	NEW		PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175	Animated	2003	G	24.98
2	NEW		DAREDEVIL 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	2003	PG-13	22.98
3	2	5	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	2003	PG-13	19.98
4	4	1	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
5	3	4	KANGAROO JACK WARNER HOME VIDEO 23852	Jerry O'Connell Christopher Walken	2003	PG	22.98
6	5	2	FINAL DESTINATION 2 WARNER HOME VIDEO 06276	T.C. Carson	2003	R	22.98
7	1	2	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	2003	PG-13	24.98
8	NEW		BOB THE BUILDER: TEAMWORK HIT ENTERTAINMENT 24115	Animated	2003	NR	16.98
9	6	2	THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON ANCHOR BAY ENTERTAINMENT 01315	Animated	2003	NR	12.98
10	8	3	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 26163	Leonardo DiCaprio Daniel Day-Lewis	2002	R	24.98
11	9	6	AIR BUD SPIES BACK BUENA VISTA HOME ENTERTAINMENT 29858	Katija Pevec Jake D. Smith	2003	G	19.98
12	NEW		SPONGEBOB SQUAREPANTS - LAUGH YOUR PANTS OFF PARAMOUNT HOME ENTERTAINMENT 79273	Animated	2003	NR	12.98
13	NEW		SPONGEBOB SQUAREPANTS - SPONGE-A-RAMA PARAMOUNT HOME ENTERTAINMENT 79283	Animated	2003	NR	12.98
14	11	9	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
15	12	6	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	Animated	2003	G	9.98
16	10	17	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
17	14	7	INCREDIBLE HULK BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
18	17	2	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.98
19	7	3	GODS AND GENERALS WARNER HOME VIDEO 23296	Jeff Daniels Robert Duvall	2003	PG-13	22.98
20	13	3	FAIRLY ODD PARENTS - ABRA CATASTROPHE! THE MOVIE PARAMOUNT HOME ENTERTAINMENT 79293	Animated	2003	NR	19.98
21	16	11	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.98
22	19	14	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.98
23	22	16	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.98
24	21	35	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.98
25	20	4	NOW AND THEN NEW LINE HOME ENTERTAINMENT/TURNER HOME ENTERTAINMENT 04386	Christina Ricci Demi Moore	1995	PG-13	9.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

AUGUST 23 2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1	NEW		DAREDEVIL 20TH CENTURY FOX 07788	Ben Affleck Jennifer Garner	PG-13
2	1	2	FINAL DESTINATION 2 WARNER HOME VIDEO 06278	T.C. Carson	R
3	3	4	PHONE BOOTH 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R
4	2	3	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29968	Jackie Chan Owen Wilson	PG-13
5	4	2	THE LIFE OF DAVID GALE UNIVERSAL STUDIOS HOME VIDEO 21985	Kevin Spacey Kate Winslet	R
6	NEW		SOLARIS 20TH CENTURY FOX 07983	George Clooney	PG-13
7	5	4	BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travolta Samuel L. Jackson	R
8	6	5	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13
9	7	3	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R
10	8	7	JUST MARRIED FOXVIDEO 2007226	Ashton Kutcher Brittany Murphy	PG-13

Top Video Rentals is based on transactional data provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

AUGUST 23 2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1			DAREDEVIL 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	PG-13
2	1	2	FINAL DESTINATION 2 WARNER HOME VIDEO 06276	T.C. Carson	R
3	2	4	PHONE BOOTH 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R
4	3	3	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13
5	NEW		SOLARIS 20TH CENTURY FOX	George Clooney	PG-13
6	4	3	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	PG-13
7	6	4	BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT	John Travolta Samuel L. Jackson	R
8	5	2	THE LIFE OF DAVID GALE UNIVERSAL STUDIOS HOME VIDEO	Kevin Spacey Kate Winslet	R
9	7	5	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 26167	Leonardo DiCaprio Daniel Day-Lewis	R
10	8	7	JUST MARRIED FOXVIDEO 2007899	Ashton Kutcher Brittany Murphy	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

Displaced Engineers Begin Anew At Threshold

BY CHRISTOPHER WALSH

When Sony Music shuttered its Santa Monica, Calif., studio in late 2001, three of the facility's principal engineers—Peter Barker, Stephen

Marsh and Marc Schrobilgen—were left without a home.

Coinciding with the closing of BMG's studios in New York and the Zomba Group's sale of its U.K.-based Battery Studios, Sony's Santa Mon-

ica demise seemed a further illustration of the severe pressures under which recording studios operate in an age of corporate belt-tightening and proliferating digital audio workstation-based private studios.

But every end is a beginning, and the three engineers saw an opportunity to start anew. Their evolution from label-owned studio staffers to independent facility proprietors is an apt microcosm of the audio production industry today: with Threshold Sound + Vision, the partners have identified contemporary needs and addressed them with diverse services.

Threshold initially commenced operations in a small house in Santa Monica, with Marsh mastering music in a living room. Though that arrangement exemplified the indie spirit of the new operation, Marsh credits Schrobilgen's insistence that they think bigger for Threshold's

one-stop philosophy of complete audio/video production and post-production services. That conviction led the team to lease 3 Point Digital's West Los Angeles building and acquire some of its assets.

"Studios need to change their game plan to compete in today's market," Marsh says. "We're not tied to just music studio recording clients. We've diversified what we're able to do, and by offering more of a one-stop, people are encouraged to do more work here."

Key equipment in Threshold's George Augspurger-designed rooms includes a vintage Neve 8078 console with Flying Faders automation and surround capabilities, Avid equipment such as Media Composer 9000 and Symphony systems and an Avid Unity storage system. The facility also features a mastering suite and Pro Tools mix studio.

"We see the trend of budgets

decreasing," Barker says. "And it's a lot easier for clients to edit their video, then pop into another room and mix their music and do sound effects all under one roof, as opposed to running around town to different facilities."

With two additional partners, Threshold's principals are launching Threshold Media Productions, the primary work of which will be documentaries, Marsh says. "It became clear a couple years ago that just doing other people's contract work was not going to cut it anymore," he explains. "We look for projects, whether they be music or film, not so much to be a label or video production company per se, but so we can collaborate with people and on one hand help us utilize our facility and funnel billing through, [and] on the other help people that may have a great idea in some area we see there's a market for."



STEPHEN MARSH (LEFT) AND KEB' MO'

Philadelphia's 'Temple Of Sound' To Get Facelift

Last week, Sigma Sound founder **Joe Tarsia** announced the sale of the Philadelphia studio he founded in 1968. This week, new owner **Mario Santoro** explains the

reasons behind his acquisition of the storied facility and shares some of his plans for the future.

A Philadelphia native, Santoro leads Genesis Construction, a con-

tractor and developer. His wife, **Noemi Santana**, will be a partner in Sigma Sound.

"We had a concept of working with studios and getting involved

in music somehow," he explains. "We found out that Sigma Sound was available. That's the temple of the Philadelphia Sound. Why go after anything less?"

Santoro has several plans for Sigma. "I'm a Christian businessman and have a real passion for contemporary Christian music," he says. "We would like to explore that market. Not that we want to do away with any other markets here, of course, but my wife and I have a lot of connections in the

contemporary Christian world. It's a lot easier to get in touch with people in that realm, because it is a smaller market right now. People are willing to talk to you.

AUGUST 23 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (AUGUST 16, 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
CONSOLE(S)/ 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
CONSOLE(S)/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



SANTORO: WILL BE AGGRESSIVE IN MUSIC

"My idea is to renovate the studios," Santoro continues, "keeping the studios and equipment that are in good shape—the rooms are really great for recording—but the lobby and common areas need a facelift. We're going to use our resources to redo the buildings. Then, hopefully, we'll get a production company going."

A second phase to the acquisition, scheduled to be completed in mid-September, will be implemented in several months, Santoro adds, declining to provide details.

"I see us putting the right people in the right positions," he says. "We have an aggressive nature in the business we're in now and will bring the same aggressiveness to the music business. I think we were in the right place at the right time, and we're the people for the job."

Posthumous platinum: Barry White ships 4 million compilations in Europe



Global



British alternative rock band Elbow returns on V2 with 'Cast of Thousands'

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

German Shipments Continue To Decline

BY WOLFGANG SPAHR

HAMBURG—Music sales in the German market are still in free-fall.

New figures for the first six months of 2003 from German labels body BPW show a 16.3% volume decline in music shipments to 80.4 million units in the world's fifth-biggest music market, compared with the same period in 2002.

Industry insiders do not expect any rapid relief from their current problems.

Warner Music Germany president Bernd Dopp says, "At the end of 2005, when the new business models start

unleashing their effect, business will be rekindled. Until then, we must cross a deep valley."

According to BPW, the annual fall in shipments was 7.6% in 2002; the first six months of that year had seen a 10.2% fall in units compared with the

same period in 2001. In some months during the first half of 2003, shipments fell by as much as 30% year on year; the most recent monthly set of figures show that in June, the decline was 22%. BPW does not release six-month value figures.

The BPW statistics show that, overall, album shipments fell 17.2% to 63.9 million units in January-June compared with the first half of 2002. A particularly sharp decline was noted in shipments of TV-advertised compilation albums, which were down 47.5%. Singles shipments contracted by 21.3% during the same period, to 13.2 million units.

The one bright spot was in the DVD-driven music video sector, where shipments rose 50% from 2.2 million units in the first half of 2002 to 3.3 million.

The latest figures would have been worse were it not for the strong performance of domestic

(Continued on page 49)



DOPP: AWAITS NEW BUSINESS MODEL



GEBHARDT: SUPERSTARS ARE BACKBONE



KATHLEEN EDWARDS: ALT-COUNTRY ARTIST'S CAREER WAS LAUNCHED BY MAPLEMUSIC RECORDINGS

Canadian Indie Labels On The Rise

BY LARRY LeBLANC

TORONTO—A wave of artists from Canada's independent label scene has been breaking nationally and internationally during the past three years.

Their success has led to a recent surge of activity at existing independent labels and a raft of new labels being floated.

Among those acts from the independent sector that have had commercial success in Canada are rockers Sam Roberts, Default and Theory of a Deadman; alternative-styled Sarah Harmer and Swollen Members; and alt-country acts Kathleen Edwards, the New Pornog-

raphers and the Be Good Tanyas.

In recent months, leading Canada-based independent labels—including MapleMusic Recordings, Netzwerk Productions, Aquarius, Alert Music, True North, Marquis, Shoreline, Sexton, Awesome/DKD and Bumstead Productions—have all stepped up their A&R activities.

All those labels are linked to majors through licensing or production and distribution deals. One of those majors, Universal Music Canada, is the foremost player in distributing independent Canadian music through the licensing of artist-run labels—such as with the Cowboy Junkies, Harmer and Hayden—and distribution deals for

(Continued on page 48)

Spain Sets Blank CD Levy

BY HOWELL LLEWELLYN

MADRID—After two years' negotiation, agreement has been reached on a levy on sales of blank optical discs in Spain.

A joint statement by five Spanish rights bodies issued Aug. 7 confirmed that effective Sept. 1, each member company of the association of Spanish electronic and communications companies (ASIMELEC) will pay a levy to the individual rights bodies based on their retail sales of blank media. This will compensate artists and authors for revenue lost through home copying of music and video.

The move follows two years of talks between ASIMELEC and the rights bodies, led by authors and publishers society SGAE. ASIMELEC estimates its members manufacture or import 80% of the recordable CDs and DVDs sold in Spain annually.

María Jesús Raudona, SGAE director of home copying collecting, says, "The deal is very important, because it is a recognition of what we have always argued—that blank CDs are used largely to record music at home. Our studies show that 78% of blank CDs are used for this purpose."

Raudona claims that some 170 million hours' worth of blank CDs and DVDs were sold in Spain last year, compared with about 100 million hours in 2001. "While blank cassette

sales have fallen some 70% in the past three years, blank CD sales have multiplied six-fold since 1999," she says.

The levy varies according to the format of blank disc sold. For example, CD-R Audio discs will carry a 0.30 euros (\$0.34) per-hour surcharge, while DVDs will attract a surcharge of 0.70 euros (\$0.79). Most other countries in the European Union already have a similar system in place, with the exception of the U.K., Ireland and Portugal.

SGAE and the other rights societies—artists bodies AIE and AISGE, film producers body EGEDA and film scriptwriters and directors body DAMA—have long insisted that the continuing surge in sales of blank media is largely a result of home copying. But ASIMELEC rejects their arguments, pointing out that discs were also used for the legitimate recording of databases and other digital information.

An ASIMELEC statement on the new deal said: "Although we are all convinced that not all [digital] carriers copy protected material and that many people use them for professional purposes and so do not have to pay [rights], it is also certain that the courts have recognized the principle of payment." Several courts in Spain since January 2002 have decided that the same rights parameters should be applied to digital carriers as to audio cassettes; a levy has been payable on those since 1992.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 08/13/03		(OFFICIAL UK CHARTS CO.) 08/11/03		(MEDIA CONTROL) 08/13/03		(SNEP/FOP/TITE-LIVE) 08/12/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	NEW	1	1
ASHITA E KAERU/US CHEMISTRY DEFSTAR		BREATHE BLU CANTRELL & SEAN PAUL ARISTA		ICH DENK AN DICH PUR CAPITOL		CHIHUAHUA DJ BOBO VOGUE	
2	NEW	2	NEW	2	1	2	2
ANDROMEDA AIKO PONY CANYON		PRETTY GREEN EYES ULTRABEAT ALL AROUND THE WORLD		IN THE SHADOWS THE RASMUS PLAYGROUND		LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC	
3	1	3	NEW	3	3	3	3
NAMIDA NO UMI DE DAKARETAI SOUTHERN ALL STARS VICTOR		HOORAY HOORAY (IT'S A CHEEKY HOLIDAY) THE CHEEKY GIRLS MULTIPLY		BURGER DANCE DJ OTZI UNIVERSAL		JE VOULAIS TE DIRE QUE JE T'ATTENDS JONATAN CERRADA RCA	
4	NEW	4	NEW	4	5	4	6
OTO NO NAI MORI PORNO GRAFFITI SONY MUSIC		FOUR MINUTE WARNING MARK OWEN UNIVERSAL		STUCK STACIE ORRICO VIRGIN		DJ DIAM'S HOSTILE/VIRGIN	
5	NEW	5	2	5	2	5	4
FIND THE WAY MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS		NEVER LEAVE YOU - UH OOH, UH OOOH! LUMIDEE MCA		AICHA OUTLANDISH ARIOLA		LIVE IS LIFE HERMES HOUSE BAND & DJ OTZI ULM	
6	6	6	NEW	6	4	6	7
GIN NO RYU NO SENI NOTTE MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS		FRONTIN' PHARRELL WILLIAMS FEATURING JAY-Z ARISTA		ICH KENNE NICHTS RZA FEATURING XAVIER NAIDOO VIRGIN		SATISFACTION BENNY BENASSI PRESENTS THE BIZ ULM	
7	NEW	7	3	7	NEW	7	5
ARE YOU ALIVE? LIV UNIVERSAL		SOMETHING BEAUTIFUL ROBBIE WILLIAMS CHRYSALIS		NEVER LEAVE YOU - UH OOH, UH OOOH! LUMIDEE MCA		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC	
8	NEW	8	4	8	18	8	8
BOKURADAKE NO UTA ROAD OF MAJOR TEARBRIDGE RECORDS		NEVER GONNA LEAVE YOUR SIDE DANIEL BEDINGFIELD POLYDOR		AB IN DEN SUDEN BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA		SUR UN AIR LATINO LORIE EPG	
9	3	9	NEW	9	6	9	10
& AYUMI HAMASAKI AVEX TRAX		I'M IN HEAVEN JASON NEVINS FEATURING HOLLY FREE 2 AIR		GET BUSY SEAN PAUL VP/ATLANTIC		WE WILL ROCK YOU KCPK ULM	
10	2	10	5	10	8	10	18
SYABONDAMA MORNING MUSUME ZETIMA		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA		EVERY SINGLE STAR STAR SEARCH—THE VOICES UNIVERSAL		DIS-MOI QUE L'AMOUR MARC LAVOINE MERCURY	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	NEW	14	NEW	11	14	12	15
SHIAWASE NO HYOUGEN CABALL FEATURING JOANNE R&C JAPAN LTD.		CAN'T LET YOU GO FABOLOUS FEATURING MIKE SHOREY & LIL' MO ELEKTRA		THE MAGIC KEY ONE-T & COOL-T POLYDOR		PAPI CHIULO... TE TRAIGO EL MMMM LORNA SCORPIO	
16	NEW	19	NEW	19	26	20	23
IKU ZYX! FLY HIGH ZYX PICOLO TOWN		FALLEN ANGEL ELBOW V2		SOUNDS LIKE A MELODY LICHTENFELS WEA		RISE & FALL CRAIG DAVID & STING WILDSTAR	
18	NEW	20	NEW	24	NEW	24	40
RURURO GO!GO!7188 TOSHIBA/EMI		TRAIN ON A TRACK KELLY ROWLAND COLUMBIA		FLY AWAY (OWNER OF YOUR HEART) STARSPLASH FEATURING DAISY DEE EDEL		DAY-O (BANANA BOAT SONG) BEETLE JUICE ULM	
21	NEW	25	NEW	29	NEW	25	54
SEI CONTINUE KICK THE CAN CREW WARNER MUSIC JAPAN		IT'S UP TO YOU (SHINING THROUGH) LAYO & BUSHWACKA XL RECORDINGS		FOOTBALL'S COMING HOME (THREE LIONS) HERMES HOUSE BAND POLYDOR		TCHOUK TCHOUK MUSIK PRISCILLA JIVE	
27	NEW	30	NEW	33	37	31	39
DRY! DRY! DRY! PEZ TOSHIBA/EMI		OVERLOAD VOODOO & SERANO ALL AROUND THE WORLD		HOW SOON IS NOW? T.A.T.U. INTERSCOPE		THE BITTER END PLACEBO VIRGIN	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	17	1	NEW	1	1
V6 INFINITY LOVE & LIFE AVEX TRAX		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		KRAFTWERK TOUR DE FRANCE '03 CAPITOL		NORAH JONES COME AWAY WITH ME BLUE NOTE	
2	3	2	1	2	3	2	2
JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY PLATIA ENTERTAINMENT		THE CORAL MAGIC AND MEDICINE DELTASONIC		THE RASMUS DEAD LETTERS PLAYGROUND		KYO LE CHEMIN JIVE	
3	NEW	3	3	3	2	3	3
HITOMI SHIMATANI GATE SDENAIH AVEV TRAX		DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR		SHANIA TWAIN UP! MERCURY		EVANESCENCE FALLEN WIND-UP/EPIC	
4	1	4	2	4	1	4	4
YUZU YUZU SMILE SENHA & CO		BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA		BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA		FLORENTE PAGNY ALLEURS LAND MERCURY	
5	NEW	5	4	5	NEW	5	7
TOSHIKI KADOMATSU SUMMER 4 RHYTHM BMG FUNHOUSE		STEREOPHONICS YOU GOTTA GO THERE TO COME BACK V2		STAR SEARCH—THE VOICES THE ALBUM POLYDOR		MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.	
6	2	6	7	6	5	6	6
DRAGON ASH HARVEST VICTOR		SEAN PAUL DUTTY ROCK VP/ATLANTIC		WIR SIND HELDEN DIE REKLAMATION VIRGIN		BENNY BENASSI & THE BIZ HYPNOTICA ULM TV MARKETING	
7	NEW	7	5	7	4	7	9
STACIE ORRICO STACIE ORRICO VIRGIN		DELTA GOODREM INNOCENT EYES EPIC		NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING		EROS RAMAZZOTTI 9 ARIOLA	
8	NEW	8	8	8	7	8	5
ACIDMAN LOOP TOSHIBA/EMI		THE DARKNESS PERMISSION TO LAND MUST DESTROY		EROS RAMAZZOTTI 9 ARIOLA		JEAN-JACQUES GOLDMAN UN TOUR ENSEMBLE COLUMBIA	
9	14	9	15	9	6	9	12
VARIOUS ARTISTS DISCO FINE BMG FUNHOUSE		BUSTED BUSTED UNIVERSAL		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		PLACEBO SLEEPING WITH GHOSTS VIRGIN	
10	4	10	6	10	13	10	10
RIP SLYME TIME TO GO WARNER MUSIC JAPAN		KINGS OF LEON YOUTH AND YOUNG MANHOOD RCA		WITHIN TEMPTATION MOTHER EARTH HANSA		CARLA BRUNI QUELQU'UN M'A DIT NAIVE	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 08/23/03		(AFVE) 08/13/03		(ARIA) 08/11/03		(FIMI) 08/11/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT CLAY AIKEN RCA/BMG		UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA		IGNITION R KELLY JIVE		GET BUSY SEAN PAUL VP/ATLANTIC	
2	3	2	2	2	2	2	2
CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA/SONY MUSIC		MOTIVOS DE UN SENTIMIENTO JDAQUIN SABINA ARIOLA		WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC	
3	NEW	3	3	3	8	3	3
SO YESTERDAY HILARY DUFF BUENA VISTA/WALT DISNEY/UNIVERSAL		HOLLYWOOD MADONNA MAVERICK/WARNER BROS.		ANGEL AMANDA PEREZ EMI		LA CANZONE DEL CAPITANO DJ FRANCESCO DO IT YOURSELF	
4	2	4	9	4	3	4	NEW
FLYING WITHOUT WINGS/SUPERSTAR RUBEN STUDDARD J/BMG		OJU!!! REMIXES LAS NINAS VIRGIN		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA		PAPI CHIULO... TE TRAIGO EL MMMM LORNA TIME	
5	4	5	5	5	9	5	4
BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC/SONY MUSIC		EL ARTISTA MADRIDISTA LOS PLANETAS RCA		GET BUSY SEAN PAUL VP/ATLANTIC		GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA	
6	5	6	12	6	6	6	5
21 QUESTIONS 50 CENT FEATURING NATE DOGG SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA		THE REIGN JA RULE RAL		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA	
7	6	7	7	7	5	7	6
PICTURE KID ROCK FEATURING SHERYL CROW UNIVERSAL SOUTH/UNIVERSAL		MAS QUE NADA TANGA GIRLS MUXXIC		I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY ARISTA		UN' EMOZIONE PER SEMPRE EROS RAMAZZOTTI ARIOLA	
8	RE	8	13	8	4	8	14
IN DA CLUB 50 CENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE		JALEO RICKY MARTIN COLUMBIA		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC		LIGHT MY FIRE WILL YOUNG RCA	
9	NEW	9	4	9	7	9	8
FOREVER AND FOR ALWAYS SHANIA TWAIN MERCURY/UNIVERSAL		LOS PLANETAS LA BUENA VIDA SINAMON		21 QUESTIONS 50 CENT FEATURING NATE DOGG INTERSCOPE		SPIRITO LIBERO GIORGIA DISCHI DI CIOCCOLATA	
10	8	10	11	10	10	10	11
FIGHTER CHRISTINA AGUILERA RCA/BMG		E SAMBA JUNIOR JACK BLANCO Y NEGRO		INNOCENT EYES DELTA GOODREM EPIC		HOLLYWOOD MADONNA MAVERICK/WARNER BROS.	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	NEW	11	19	13	19	15	19
FRONTIN' PHARRELL WILLIAMS FEATURING JAY-Z STAR TRAK/ARISTA/BMG		DEIXA'M OBLIDAR-TE SERGIO DALMA UNIVERSAL		UNCHAINED MELODY GARETH GATES SBMG		RISE & FALL CRAIG DAVID & STING WILDSTAR	
16	19	12	NEW	17	NEW	17	28
RIGHT THURR CHINGY DISTURBING THE PEACE/CAPITOL/EMI		PUEDES CONTAR CONMIGO LA OREJA DE VAN GOGH SONY		MISS INDEPENDENT KELLY CLARKSON RCA		BEAUTIFUL SNOOP DOGG FEATURING PHARRELL WILLIAMS CAPITOL	
22	25	19	NEW	28	NEW	20	27
HOLE IN THE WORLD EAGLES ERC/3RD STREET		EVERYBODY LEXTER VALE MUSIC		MATTER OF TIME BEC CARTWRIGHT EAST WEST		VOGLIO VEDERTI DANZARE PREZIOSO TIME	
24	NEW			30	NEW	25	30
SNAKE R KELLY FEATURING BIG TIGGER JIVE/BMG				ON MY MIND POWDERFINGER UNIVERSAL		SHPALMAN ELIO E LE STORIE TESE ASPIRINE/BMG	
25	29			32	NEW	29	NEW
ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY MUSIC				(THERE'S GOTTA BE) MORE TO LIFE STACIE ORRICO VIRGIN		COME UNDONE ROBBIE WILLIAMS CAPITOL	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	1	1	1	1	1
EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC		VARIOUS ARTISTS CARIBE 2003 VALE MUSIC		DELTA GOODREM INNOCENT EYES EPIC		EROS RAMAZZOTTI 9 ARIOLA	
2	1	2	2	2	3	2	2
SOUNDTRACK BAD BOY'S II BAD BOY/UNIVERSAL		NINO BRAVO TODD NINO UNIVERSAL		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		RINO GAETANO SOTTO I CIELI DI RINO RCA	
3	3	3	3	3	2	3	3
SEAN PAUL DUTTY ROCK VP/ATLANTIC/WARNER		LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... EPIC		POWDERFINGER VULTURE STREET UNIVERSAL		NOMADI 40 CGO	
4	4	4	6	4	4	4	4
BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA/SONY MUSIC		ANDY & LUCAS ANDY & LUCAS ARIOLA		EVANESCENCE FALLEN WIND-UP/EPIC		EVANESCENCE FALLEN WIND-UP/EPIC	
5	5	5	5	5	5	5	6
NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		VARIOUS ARTISTS ESP DISCO ESTRELLA 2003 VALE MUSIC		NORAH JONES COME AWAY WITH ME BLUE NOTE		SIMPLY RED HOME NUN	
6	6	6	4	6	8	6	5
50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		BEBO & CIGALA LAGRIMAS NEGRAS ARIOLA		AMITY DRY THE LIGHTHOUSE UNIVERSAL		MARISA MONTE TRIBALISTAS WITH CARLINHOS BROWN & ARNALDO CAPITOL	
7	9	7	NEW	7	6	7	8
LINKIN PARK METEORA WARNER		VARIOUS ARTISTS DISCO AZUL BLANCO Y NEGRO		MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC		SEAN PAUL DUTTY ROCK VP/ATLANTIC	
8	8	8	8	8	7	8	7
SHANIA TWAIN UP! MERCURY/UMGN		AMARAL ESTRELLA DEL MAR VIRGIN		HAYLEY WESTENRA PURE UNIVERSAL		CLAUDIO BAGLIONI SONO IO—L'UOMO DELLA STORIA ACCANTO COLUMBIA	
9	10	9	7	9	9	9	12
VARIOUS ARTISTS DON JUAN GUY CLOUTIER/SELECT		DAVID CIVERA LA CHIQUI BIG BAND VALE MUSIC		BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA		GEMELLI DIVERSI FUEGO RICORDI	
10	7	10	11	10	13	10	11
METALLICA ST ANGER ELEKTRA/WARNER		VARIOUS ARTISTS CHARACTER LATINO 2003 DRO		GOOD CHARLOTTE THE YOUNG AND THE HOPELESS EPIC		VASCO ROSSI VASCO ROSSI TRACKS EMI	

Elbow Tries Out 'Cast Of Thousands'

Having toiled for a decade making its 2001 Mercury Music Prize-nominated debut, "Asleep in the Back," Elbow will make a swift return Aug. 18 with the band's sophomore album on V2, "Cast of Thousands." The Manchester, England-based

Soundgarden and Red Hot Chili Peppers—they are happy to perform in small venues as part of an unknown act. Van der Ploeg says, "We wanted to start all over again. With De Kast, we had seen and done everything. Our last concert with De Kast was for

50,000. Now we're playing small, smoky bars holding 300." Spanner's debut album, "Wonderful World," was released June 27 on Syb and Nico's own SyCo Music.

CESCO VAN GOOL



ELBOW: STILL WILLING TO EXPERIMENT

DECONSTRUCTING

DEBUSSY: Stuttgart, Germany-born Christian von Borries is not just a resident flutist/conductor at the Zurich Opera House. He is also the inventor of a concept called "music abuse" ("musikmissbrauch!"), which spawned a project called "Remix Beethoven," performed recently with the Basle Sinfonietta and French

quintet has come up with an album that is both brooding and uplifting and reminiscent of recent releases from Radiohead and Blur. Yet Elbow maintains a uniquely intense sound. Guests range from family and friends to the London Community Gospel Choir and the entire Glastonbury Festival crowd singing "We still believe in love, so fuck you." "Asleep in the Back" was the best of 10 years' work, so there was no way we could do that again," bassist Pete Turner says. "I think with the new album, we've ended up with the same sort of attention to detail and willingness to experiment. But it was made in a pressure cooker, so it has a very different vibe."

CHRISTOPHER BARRETT

Global Pulse™

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electronic pioneer Pierre Henry. Now comes "Replay Debussy" (Universal Classics Germany), in which such big names as Henry and Ryuichi Sakamoto rework Debussy's timeless "Prélude à l'Après-Midi d'un Faune." Unlike simple dance remixes, the result is subtle variations on the theme. "Everything that contemporary music is attempting today has its origins in Debussy's technique of sound," Henry says. JAMES MARTIN

TURKISH DELIGHT: Nil Karaibrahimgil is sometimes called "the Turkish Björk." But she's also a true original. Her debut, "Nil Dünyası," was released last summer on Sony Music Turkey; it produced the hit single "XL." Now, an English-language version of the track is being tested in Spain, Italy and Greece. "It's just been released as a white label in a remixed, more clubby version in order to get a response," the artist says. Her eclectic pop and alternative and humorous approach has served as a breath of fresh air to the Turkish market. According to Nil, the diverse styles on her album have confused a lot of people. "The Turkish critics don't know where to put me," she says—not that such elusiveness seems to have dented her sales. TAYFUN KESGIN

COOL FLAMENCO: The chill-out scene that has swept Europe during recent summers has its roots in the Spanish Mediterranean island of Ibiza. But Sony Music Spain is putting much faith in Chambao, a flamenco chill-out trio from the mainland. Its debut album, "Endorfinas en la Mente," was released late June in Spain, with staggered release dates in other territories across the summer. Dominated by the shrill voice of La Mari, the album is more chill-out than flamenco, although Chambao hails from the flamenco stronghold of Andalucía in southern Spain. The trio—which previously had no professional experience—met on the beach and decided to link flamenco and electronic music. The band penned all but one of the songs. HOWELL LLEWELLYN

SPANNER IN THE WORKS: Vocalist Syb van der Ploeg and drummer Nico Outhuijse have enjoyed great success with Dutch-language band De Kast. Now, with their new English-language band, Spanner—which plays rock music influenced by the likes of

Music & Media

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 08/13/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
2	3	CHIHUAHUA	DJ BOBO HANSA/RCA/DJ BOBO/VDGUE
3	1	CRAZY IN LOVE	BEYONCÉ FEATURING JAY-Z COLUMBIA
4	5	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
5	11	NEVER LEAVE YOU - UH OOH, UH OOOH!	LUMIDEE MCA
6	4	GET BUSY	SEAN PAUL VP/ATLANTIC
7	6	SATISFACTION	BENNY BENASSI PRESENTS THE BIZ ULM
8	9	JE VOULAIS TE DIRE QUE JE T'ATTENDS	JONATAN CERRADA RCA
9	NEW	ICH DENK AN DICH	PUR CAPITOL
10	NEW	PRETTY GREEN EYES	ULTRABEAT ALL AROUND THE WORLD
HOT MOVER SINGLES			
13	NEW	HOORAY HOORAY (IT'S A CHEEKY HOLIDAY)	THE CHEEKY GIRLS MULTIPLY
16	19	DJ DIAM'S HOSTILE/VIRGIN	
17	NEW	FOUR MINUTE WARNING	MARK DWEN UNIVERSAL
20	NEW	FRONTIN'	PHARRELL WILLIAMS FEATURING JAY-Z ARISTA
28	51	AB IN DEN SUDEN	BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	EVANESCENCE	FALLEN WIND-UP/EPIC
2	1	BEYONCÉ	DANGEROUSLY IN LOVE COLUMBIA
3	4	ROBBIE WILLIAMS	ESCAPOLOGY CHRYSALIS
4	3	EROS RAMAZZOTTI	9 ARIOLA
5	6	SEAN PAUL	DUTTY ROCK VP/ATLANTIC
6	5	NORAH JONES	COME AWAY WITH ME BLUE NOTE
7	NEW	KRAFTWERK	TOUR DE FRANCE 103 CAPITOL
8	12	THE RASMUS	DEAD LETTERS PLAYGROUND
9	9	SHANIA TWAIN	UP! MERCURY
10	10	SIMPLY RED	HOME SIMPLYRED.COM

THE NETHERLANDS			
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 08/11/03	
1	1	THIS LOVE IS REAL	JIM BMG
2	2	SUMMER JAM 2003	UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
3	NEW	NEVER LEAVE YOU - UH OOH, UH OOOH!	LUMIDEE MCA
4	10	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
5	NEW	WE CAN NOT	LAIDBACK LUKE FEATURING MARKMAN UNITED MUSIC
ALBUMS			
1	1	ROBBIE WILLIAMS	ESCAPOLOGY CHRYSALIS
2	2	ANDRE HAZES	25 JAAR—HET ALLERBESTE VAN EMI
3	3	KANE	WHAT IF RCA
4	5	SIMPLY RED	HOME V2
5	6	NORAH JONES	COME AWAY WITH ME BLUE NOTE

SWEDEN			
THIS WEEK	LAST WEEK	(GLF) 08/08/03	
1	1	HAR KOMMER ALLA KANSLORNA	PER GESSLE CAPITOL
2	2	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
3	5	NAR VI TVA BLIR EN	MID S&S
4	4	GET BUSY	SEAN PAUL VP/ATLANTIC
5	3	EVERYWAY THAT I CAN	SERTAB ERENER COLUMBIA
ALBUMS			
1	1	PER GESSLE	MAZARIN CAPITOL
2	2	CAROLA	GULD PLATINA & PASSION—DET BASTA SONET
3	3	VARIOUS ARTISTS	ORIENTAL SUMMER HITS WARNER BROS.
4	4	EVANESCENCE	FALLEN WIND-UP/EPIC
5	6	TOMAS LEDIN	I SOMMARNATTENS LJUS METRONOME

SWITZERLAND			
THIS WEEK	LAST WEEK	(MEDIA CONTRL SWITZERLAND) 08/12/03	
1	2	CHIHUAHUA	DJ BOBO RCA
2	1	AICHA	OUTLANDISH ARIOLA
3	4	GET BUSY	SEAN PAUL VP/ATLANTIC
4	3	CRAZY IN LOVE	BEYONCÉ FEATURING JAY-Z COLUMBIA
5	5	ICH KENNE NICHTS/I'VE NEVER SEEN	RZA FEATURING XAVIER NAIDOO VIRGIN
ALBUMS			
1	1	EROS RAMAZZOTTI	9 ARIOLA
2	2	DJ BOBO	CHIHUAHUA RCA
3	3	EVANESCENCE	FALLEN WIND-UP/EPIC
4	NEW	THE RASMUS	DEAD LETTERS PLAYGROUND
5	4	BEYONCÉ	DANGEROUSLY IN LOVE COLUMBIA

IRELAND			
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 08/08/03	
1	3	FLY ON THE WINGS OF LOVE	XTM & DJ CHUCKY FEATURING ANNIA SERIOUS
2	1	CRAZY IN LOVE	BEYONCÉ FEATURING JAY-Z COLUMBIA
3	4	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
4	6	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
5	5	IGNITION	R KELLY JIVE
ALBUMS			
1	1	THE THRILLS	SO MUCH FOR THE CITY VIRGIN
2	2	MICKEY HARTE	SOMETIMES RIGHT, SOMETIMES WRONG COLUMBIA
3	7	ROBBIE WILLIAMS	ESCAPOLOGY CHRYSALIS
4	4	U2	THE BEST OF 1990-2000 ISLAND
5	3	DELTA GOODREM	INNOCENT EYES EPIC

AUSTRIA			
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 08/11/03	
1	1	AB IN DEN SUDEN	BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA
2	2	ICH KENNE NICHTS/I'VE NEVER SEEN	RZA FEATURING XAVIER NAIDOO EDEL
3	4	BURGER DANCE	DJ DTZI UNIVERSAL
4	5	IN THE SHADOWS	THE RASMUS PLAYGROUND
5	3	AICHA	OUTLANDISH ARIOLA
ALBUMS			
1	1	NOCKALM QUINTETT	DIE KLEINE INSEL ZAERTLICHKEIT KDCH
2	2	CHRISTINA	FREIER FALL UNIVERSAL
3	6	THE RASMUS	DEAD LETTERS PLAYGROUND
4	3	XAVIER NAIDOO	... ALLES GUTE VOR UNS ... EDEL
5	4	WIR SIND HELDEN	DIE REKLAMATION CAPITOL

BELGIUM/WALLONIA			
THIS WEEK	LAST WEEK	(PROMUVI) 08/13/03	
1	1	JE VOULAIS TE DIRE QUE JE T'ATTENDS	JONATAN CERRADA RCA
2	2	SUMMER JAM 2003	UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
3	3	DJ DIAM'S VIRGIN	
4	5	SATISFACTION	BENNY BENASSI PRESENTS THE BIZ DIGIDANCE
5	6	LIVE IS LIFE	HERMES HOUSE BAND & DJ DTZI ARS
ALBUMS			
1	2	NORAH JONES	COME AWAY WITH ME BLUE NOTE
2	1	KYO	LE CHEMIN JIVE
3	3	BARRY WHITE	THE ULTIMATE COLLECTION MERCURY
4	5	JEAN-JACQUES GOLDMAN	UN TOUR ENSEMBLE COLUMBIA
5	4	FLORENT PAGNY	AILLEURS LAND MERCURY

ARGENTINA			
THIS WEEK	LAST WEEK	(CAPIFI) 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	REVOLUCIÓN 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

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)	4		4	4		4		9		8
EVANESCENCE Fallen (S)	3				3	1		4	4	
NORAH JONES Come Away With Me (E)	7				1	5		5		5
SEAN PAUL Dutty Rock (W)			6			3			7	
EROS RAMAZZOTTI 9 (B)				8	7				1	7
ROBBIE WILLIAMS Escapology (E)			1	9						

NZ Gov't, Label Execs Launch Export Task Force

Team Will Explore Potential And Provide Support For Kiwi Music Internationally

BY JOHN FERGUSON

AUCKLAND, New Zealand—The New Zealand government has created a task force of local industry executives to develop policy aimed at dramatically increasing the value of its music exports.

The 17-member Music Industry Export Development Group is a joint project of the Ministry of Economic, Industry and Regional Development and the Ministry of Arts, Culture and Heritage.

Economic, Industry and Regional Development Minister Jim Anderton claims that the total value of New Zealand's music exports in 2001, including composers' royalties, was a mere \$5 million NZ (\$2.9 million). In contrast, he says, Ireland's music exports in the same period totaled \$600 million NZ (\$352 million). Both countries have a population of about 3.8 million.

Anderton says, "There has got to be a way of closing that gap in exports, and we need a road map to get there. We will bring whatever resources it takes to make sure that the music industry gets its day in the sun."

The task force includes expatriate New Zealanders Brent Hansen, London-based MTV Networks Europe president/CEO and president of creative MTV Networks International; Simon

Baeyertz, New York-based head of international for V2 Records; and New York-based Angus Vail, one-time manager of Kiss who now handles the North American affairs of Warner Music-signed Kiwi rock band Pacifier.

Hansen says, "There are around 4 million people in New Zealand, but there are another 1 million—the New Zealand Diaspora—around the world. There are a lot of very high achievers there, and in this case, a bunch of them within the music industry are now being asked to [give] their point of view. I'm just really grateful that they care enough to ask some of us expats to do that.

"Over the last year or so, I've been supplied with quite a few New Zealand CDs, and the standard of New Zealand music is particularly good," Hansen continues. "The mainstream pop/rock stuff is great, and the Maori/Polyesian stuff is extremely together, with dub/reggae influences in there.

"The issue really is: Is this just a great little melting pot with a tiny population and some very talented people, or is there potential for this to cross over? It's very hard for an artist to come from New Zealand and go to America or the U.K. and survive. It's a helluva expensive thing—they're not coming on British pounds or American dollars. It's a small country, and there needs to be some kind of support structure."

The industry group will meet in Auckland for the first time Sept. 17-19 for a three-day session to develop a strategic plan for the growth of the business, particularly through boosting international sales of homegrown music. Working industry profession-

als will also feed into the group, reporting on such specific areas as export distribution, niche music markets and broadcasting.

Industry insiders have welcomed the project. Near the top of most of their wish lists for the initiative to deliver is

some form of government funding to get more New Zealand artists overseas for longer time periods.

Mark Roach, managing director of indie label Muse Entertainment, says, "The cost of taking artists overseas is still the biggest challenge we're facing. We need to get them to overseas markets, and they need to be able to be there long enough to make a difference."

Warner Music New Zealand managing director James Southgate says he would like to see established an office in London or New York to promote New Zealand music. "We still have the problem of the tyranny of distance," he explains. "But it's not just a question of getting our bands into these markets. You also need a high-profile person, with connections in the media and record companies, who is focused on one thing: opening up every possible door for key New Zealand acts."

Other high-profile members include Mike Chunn, director of New Zealand operations of the Australasian Performing Right Assn.; Moana Maniapoto, chair of the Maori Music Industry Coalition; Festival Mushroom Records New Zealand managing director Mark Ashbridge; and Sony Music New Zealand A&R director Malcolm Black.

Additional reporting by Tom Ferguson in London.



New Zealand Economic, Industry and Regional Development Minister Jim Anderton swaps guitar technique tips with Festival Mushroom Records New Zealand artist Carly Binding. Binding played a brief set at the recent launch of the Music Industry Export Development Group in Auckland.

Canadian Indie Labels

Continued from page 45

such labels as True North, Anthem, CBC Records and Zero Musique.

"The industry needs entrepreneurial behavior," Universal Music Canada president/CEO Randy Lennox says. "We feel by offering our 'big brother' services to independent labels, artists can have the focused attention of an independent and the distribution and marketing 'juice' of a major."

But the increased activity in the independent sector is causing some concern at the Foundation to Assist Canadian Talent on Records (FACTOR)—a major source of funding for the independent sector.

FACTOR is a nonprofit organization that distributes contributions from Canadian radio broadcasters and funding from the Department of Canadian Heritage's Canada Music Fund Council to encourage the development of domestic talent.

Since 1986, FACTOR has provided more than \$71 million Canadian (\$51 million) in funding to independent labels and artists.

"The growth of new labels is impacting FACTOR in a huge way," FACTOR president Heather Ostertag says. "We've now got a bigger client base than our budget can handle. We're doing a strategic planning session Aug. 22 to figure out how to deal with it."

The growth to which Ostertag refers is continuing, however, and August sees the arrival of two more new names on Canada's indie label scene.

Toronto-based MapleCore is launching a new label, country-based Open

Open Road's first signing. It bows Sept. 9 on the label with its third album, "Everyone Aboard."

Also being launched in August is the Orange Record Label, co-founded by three Canadian industry veterans: managing director Steven Ehrlick (former VP of legal and business affairs for EMI Music Canada), director of A&R Aubrey Winfield (former managing director of Iron Music Group) and director of marketing, promotion and publicity Jill Snell (former manager of

Urban-styled act Jelleestone's album "Pay or Play" will be the label's first release in early 2004.

Also due to launch is an as-yet-unnamed label headed by Robert Lanni and Eric Lawrence, co-presidents of Coalition Entertainment Management, which handles Our Lady Peace and Simple Plan. The label will be distributed by Warner Music Canada.

One major event on the indie label scene of the past three years came in 2002, when Universal Music made an undisclosed equity investment in MapleCore. The latter operates e-commerce site maplemusic.com, online magazine umbrellamusic.com, Web development firm MapleSolutions and the Umbrella Music recording studio.

Following Universal's investment, MapleCore aggressively launched MapleMusic Recordings. Among the acts on the label are Roberts, Edwards, Pilate, Headstones, the Skydiggers and the Miniatures.

Lennox bristles at the suggestion that Universal's strong affiliation with independents is only because of its statutory commitments to the Canadian government's Department of Canadian Heritage. As part of the Canadian government's approval of the merger of Universal and PolyGram in 1998, Universal Canada is obliged to make a financial commitment each year to developing Canadian music.

"We had been active in Canadian A&R before there was a Heritage obligation," Lennox points out. "Our commitment has been consistent for years."

MapleCore president/CEO Grant Dexter adds, "Universal put a stake in the ground by making an investment in a company like us. It's good for us because they give us money—and we don't want to build a distribution network."

Insiders say that Canadian independent labels are being developed around artists or genres mostly ignored by major labels. For example, Kitchen notes, "Canadian majors aren't signing country acts. They wait for acts to get deals in Nashville."

Dexter adds, "The majors don't sign a lot of acts, so there's a huge opportunity. Sam Roberts was turned down by everybody. Several majors wanted Pilate and the Miniatures, but they were too slow. Another dragged its feet on Kathleen Edwards."

Smith says, "I got frustrated with A&R guys telling me what was talent. If Universal is going to be a solid partner, give me a say in picking talent and put records in the stores, then I want to have that."

Snell also argues that technological advances, particularly the Internet, favor smaller labels. "We have the ability to micro-market without spending a lot of money," she says. "The majors can't spend time developing acts like we can."

"The industry needs entrepreneurial behavior. By offering our services, artists can have the focused attention of an independent and the distribution of a major."

—RANDY LENNOX, UNIVERSAL MUSIC CANADA

Road Recordings. The label will run alongside MapleCore's alternative-styled sister label, MapleMusic Recordings, which in 2002 successfully launched the careers of Roberts and Edwards. Both labels are distributed in Canada by Universal.

Label head at Open Road is Ron Kitchener, who manages leading Canadian country acts Jason McCoy and Doc Walker. The latter band, from Portage la Prairie, Manitoba, is

marketing for BMG Canada).

Orange's debut album release will be "The North Side Benches" by singer/guitarist Jim Bryson, due Sept. 2. Again, the label is distributed by Universal Music in Canada.

Veteran Toronto-based artist manager Chris Smith (Nelly Furtado, Fefe Dobson) is another indie operator who has linked with Universal, which will distribute his new label, Black Smith Entertainment, in Canada.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

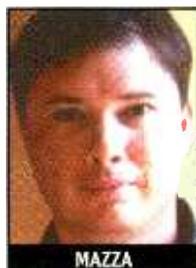


DURGAN

Warner Music International has revamped its international marketing structure under Jay Durgan, senior VP of international marketing, to ensure "closer and more effective links" with the company's affiliates. The news follows the recent announcement of the merger of WMI's European and international operations (*Billboard*, Aug. 9). Joining the major is Dion Singer, previously marketing director at WMI's licensee Gallo Records in South Africa, who takes the role as director of international marketing. Singer is tasked with coordinating international marketing initiatives relating to repertoire released by Warner Bros. Records. His appointment complements that of international marketing directors Henning Mielke—formerly marketing manager at Warner Music Europe—who now handles repertoire from U.S. labels Atlantic Recording Group and Elektra Entertainment, alongside Cristina Castillo, whose responsibility covers releases from artists signed to WMI affiliates. Singer, Mielke and Castillo are based in London and report directly to Durgan, who says the new marketing team will function as "a one-stop shop" in support of the international activities of its affiliates. **LARS BRANDLE**

Barry White received a posthumous honor in the latest International Federation of the Phonographic Industry listing of Platinum Europe award winners. The awards mark shipments of 1 million units of an album in Europe. The late soul giant's "The Ultimate Collection" (Universal), released in 2000, qualified for a quadruple-platinum award when it passed the 4 million-shipments mark in July. Coldplay's 2003 sophomore set, "A Rush of Blood to the Head" (Parlophone), and Linkin Park's 2002 debut, "Hybrid Theory" (Warner Bros.), each pushed beyond 3 million European shipments in July, while Shania Twain's 2002 release, "Up!" (Mercury), hit double-platinum status. The debuts of 50 Cent ("Get Rich or Die Tryin'" on Interscope) and Evanescence ("Fallen" on Wind-up/Epic) also went platinum in Europe. **LARS BRANDLE**

Seizures of illegal CD burners in Italy increased during the first six months of 2003, although the number of illegal CDs seized and the number of related arrests fell, according to figures released by industry body FIMI and anti-piracy organization FPM. Law enforcement officers seized 825 burners, compared with 397 in the same period in 2002, an increase of 107%. During the same period, 967,000 illegal CDs were confiscated, down from 1.15 million. The number of arrests made fell to 672, from 857 in the first six months of 2002, while the number of anti-piracy operations was stable at 468. In a statement, FIMI director general Enzo Mazza attributed the decline in seized CDs to the deterrent provided by improved law enforcement. **MARK WORDEN**



MAZZA

Bertrand Cantat, the frontman of leading French rock group Noir Désir, has been charged with the murder of his partner, French actress Marie Trintignant, in Vilnius, Lithuania. The charges against Cantat, who had previously been charged with manslaughter, were changed Aug. 8. The singer, who admits having hit Trintignant on the night of July 26 (*Billboard* Bulletin, July 31) but denies any intention to cause death, has also had his temporary incarceration in the Lithuanian capital extended to Oct. 15, when he is expected to go on trial. **JAMES MARTIN**

Roadrunner Japan has named a new CEO, Kazuyuki Morita, effective Sept. 1. Morita, 37, was formerly president of Tokyo-based music production company Border Ground. Morita replaces Syusuke Kawahara, who had held the position since the company formed. Kawahara takes the newly created role of COO Sept. 1 and remains on the Roadrunner Japan board. Roadrunner Japan, formed as a division of its Netherlands-headquartered parent in 1995, has successfully marketed Roadrunner international acts including Slipknot and Nickelback in Japan, as well as its own domestic artists, such as Kamuri. **PETER SERAFIN**

Australian music retail chain Sanity Entertainment's parent company, Brazin, has named a new CEO, Greg Milne, effective Feb. 1, 2004. Current CEO Brett Blundy, who founded Brazin, is to step aside from the role to focus on business development and strategic matters. Milne was president/CEO of Sunglass Hut International, GM of Dymocks Books and, most recently, CEO of U.S. shoe retailer the Walking Company. Brazin has faced a drop in profits and share price this year; it recently decided to withdraw from the U.K. music market after an 18-month trial and shift to surfwear and shoe apparel (*Billboard* Bulletin, July 22). **CHRISTIE ELIEZER**

Labels, Radio Sign Code

'Good Practice' Guidelines Aim To Encourage Better Relations

BY LISA PASOLD

PARIS—French labels and radio programmers are pondering the impact of a new "code of good practice."

Signed May 5 by most music and radio industry parties, the code puts forward fresh guidelines for musical diversity, stressing the importance of fair play and transparency in the label-radio relationship. The code was produced by a commission representing labels and broadcasters under the aegis of the French Ministry of Culture.

At the time of signing, the agreement was seen as a compromise between the predictably differing attitudes of labels and radio broadcasters.

Hervé Rony, director general of labels body SNEP, said the accord "was not the one we wanted" but admitted that it had a positive element in that "it puts radio under intense scrutiny."

Rony initially expressed disappointment that the agreement did not go far enough in limiting heavy rotation, because record producers want more control over radio rotation to broaden the field for their artists.

Jérôme Roger, director general of indie labels body UPFI, thinks that the agreement falls short of the industry's expectations.

He explains: "We need to keep pushing for a rebalancing of the music and radio landscape. We need more diversity in radio formats, and we need internal diversity to allow radio playlists to breathe a little more."

As might be expected, radio operators do not respond enthusiastically to the new guidelines.

Christophe Sabot, managing director of Lagardère Active's national top 40 station Europe 2 and soft AC RFM, says: "Like all agreements it is a compromise, and like all compromises,

there are parts you don't like."

Sabot opposes further regulation of radio playlists. While he supports the current agreement, he cautions against increased government control: "We're a country that loves to write new laws."

This code of good practice emphasizes self-regulation and is seen as a beginning, not an end in itself, for more trusting relations between



SABOT: 'CODE IS A COMPROMISE'

broadcasters and labels.

While "pay for play" is banned, the practice of exchanging advertising airtime for a cut of royalties over a specific period of time is termed by the agreement as "acceptable and useful" for both labels and broadcasters, especially in the case of new artists.

Labels have agreed to regularly compile and make public statistics concerning the development and promotion of artists.

For their part, radio broadcasters agreed to "preserve and encourage" diversity, both in the repertoire they play and in the variety of labels included in the playlist.

Central to the code is the role of broadcasting authority the CSA, which regulates airwaves in France. The CSA has a battery of measures against broadcasters not respecting their commitments, from warnings

and fines to revoking their license.

But so far, radio playlists have changed little since the agreement was signed.

Indie labels feel particularly cut off from the broadcasters. Bruno Théol, president of Nocturne, has a typical reaction: "Radio just isn't very helpful for independent record labels."

The more flexible playlists of such stations as public broadcaster Radio France's alternative station Le Mouv' or independent alternative station Radio Nova, along with niche and community radio stations, offer more room to maneuver.

Urban network Skyrock is noticeably absent among the radio groups that signed the agreement. Such non-commercial groups as Ferarock also did not sign the accord.

The code of good practice opens a new path for radio-label relations. A previous attempt to regulate radio playlists occurred in 1994, with the introduction of French-language quotas, which radio programmers do not like.

Quotas were introduced to encourage radio play of French music, but the system has not ensured the hoped-for musical diversity.

Indie labels also claim that quotas have mainly benefited major companies and that it has resulted in higher rotations for a fewer number of titles.

It remains to be seen if the agreement will have a more positive impact on the relationship between radio broadcasters and labels.

In the current economic climate, it is risk that really dictates the record-radio relationship. "The record company takes a risk on an artist, and the radio risks its playlist," Sabot says.

The parties will be meeting in November to discuss their progress and examine future developments.

German Shipments

Continued from page 45

repertoire in January-June this year. BPW analysis shows that domestic repertoire's share of the industry-endorsed Media Control albums chart widened from 23.1% in the first six months of 2002 to 29.2% during the same period in 2003. In the singles chart, the increase was smaller, from 53.12% to 53.3%.

BPW chairman Gerd Gebhardt says that album and single releases from Herbert Grönemeyer, Nena, TV talent show "Superstars," Yvonne Catterfeld, Xavier Naidoo, Jeanette and other German artists "constitute the backbone to the German record industry

and testify to the [industry's] successful focus on national repertoire."

The news from BPW was not unexpected among Germany's retailers. Smaller independents in particular, which have been bearing the brunt of Germany's music market decline in recent years, reported muted sales. Single-store independent owner Bodo Bochnig of Schallplatten in Wuppertal tells *Billboard* that the year to date has been "the worst ever."

In Berlin, buyer Thomas Gerting at indie outlet L + P Schallplatten says he fears that 2003 sales may be down by as much as 45% by year-end.

However, such larger chains as WOM, Saturn and Karstadt, with their broader product ranges, are less pessimistic than their smaller indie colleagues.

Ivan Gostivari is a buyer at the Cologne outlet of music market leader Saturn, which claims around 30% of the German music market. He says that

visitor frequency has largely been unchanged at the store, year on year, and expects sales to be "up on 2002." But, Gostivari adds, "we do regret the fact that customers are frequently only interested in special prices."

At the Berlin branch of WOM, which claims around 15% of the German music market, buyer Rocco Lippert says he does not think that 2003 will be "any worse than the previous year."

Wolfgang Finsterer, purchaser at the Hamburg branch of national department store chain Karstadt, adds, "We should scrape through again."

According to a straw poll of retailers interviewed, first-half sales were salvaged by Metallica's "St. Anger" (Universal), the multi-artist titles "Deutschland Sucht den Superstar" and "United" (BMG), Alexander's "Take Your Chance" (BMG), Daniel K.'s "Positive Energie" (BMG), Nena's "20 Jahre" (WSM), Catterfeld's "Meine Welt" (BMG) and Grönemeyer's "Mensch" (EMI).

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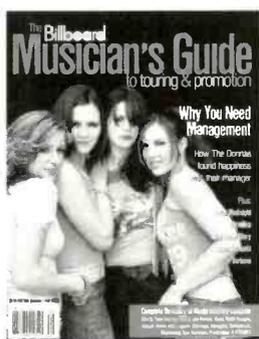
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Music Buyer

Hastings Entertainment is seeking a detail oriented individual to become the newest Music Buyer for the Music Team. As one of our integral music buyers, you will be responsible for improving specific category performance through effective buying and selection management, maintaining budget goals, negotiating and maintaining vendor relations, and staying current with industry trends. The successful candidate must possess excellent proven organizational and communication skills, present oneself and prove to be a great negotiator, be conversant with computers and today's technology and Love Music.

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- High School Diploma/GED is required. Some college business or marketing preferred.
- Solid background in music.
- Must possess excellent time management and professional communication skills with a documentable sense of urgency to be successful in our thriving, fast-paced culture.
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Sidelines Buyer

Due to our continued growth and success as a department, we are seeking an assertive, result-oriented individual, to become one of our Sidelines Buyers. Some responsibilities as the Sidelines Buyer include buying, posters, toys, gift, Christian boutique, action figures, etc. Developing and maintaining planogram programs, maintaining purchases within budget while optimizing sales. Managing timely flow of products from vendors to stores and DC to stores, developing new business opportunities, and representing Hastings at appropriate trade shows.

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DVD Games

Continued from page 39

tury Fox, DreamWorks, MGM, Sony and Universal—takes the DVD component even further.

Screenlife developed a proprietary technology called Optreve, which greatly opens the disc's ability to house and randomly generate bits of information. In addition to shuffling the film clips and questions, Optreve remembers which clips have been used and discards them per game to ensure a fresh playing experience.

The company self-marketed "Scene It?" last fall and managed to best pre-holiday sales of the board-game versions of Trivial Pursuit, Pictionary and Cranium, according to Screenlife co-founder and CEO Dave Long.

Games goliath Mattel took notice and licensed "Scene It?" for broad distribu-



Lilo and Stitch Island of Adventures Game

tion beginning in fourth-quarter 2003.

The deal also calls for Screenlife to create at least 16 additional DVD board games for Mattel during the next five years, the first of which will be a junior version of the game that targets children 10 years and older and will debut in the fall. Long says a TV trivia game is also in development.

"If you think of all the rich content you could use for game play—sports, music, television—there's a whole lot out there," Long says. "We are also getting a big response for games that would target a subset of the movie genre—a classics movie edition, a horror edition, a sci-fi edition, etc."

While interactive versions of board games are not new to the console and PC games market, this emerging category of games were designed for use with a DVD player and remote rather than, say, a Microsoft Xbox or Sony PlayStation and a specialized controller.

"We are really looking at a different market," Long says. "Typically the Xboxes and PlayStations have gone after the hardcore male-user market. We are trying to open up and bring game play into the living room so families can utilize the game right on their television sets."

Ho says, "We are not trying to pretend we are a videogame by any means. This is first and foremost a continuation of the 'Lilo & Stitch' movie. We wanted to take the experience of the movie and make it interactive by using all the elements of DVD."

While "Island of Adventures" and "Scene It?" are helping to blaze the DVD board-games trail, they are taking somewhat different paths at retail. The Disney title will be carried in the DVD sections of electronics, mass merchants, entertainment and toy stores, while "Scene It?" will primarily be marketed in the games department.

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Survey: Sheet Music Downloads Boost All Sales

BY JIM BESSMAN

Digital delivery of sheet music can significantly broaden the entire sheet music market, according to a recent online survey conducted by Musicnotes.

The Madison, Wis.-based Internet sheet music store found that because of digital sheet music, 60% of its survey respondents purchase more sheet music than they would ordinarily.

"This is good for us, obviously, but also [for] music publishers, songwriters, artists—and the consumers who tell us they buy more product," Musicnotes CFO Tim Reiland says. "We're not claiming that it's a scientific study or random survey, but it's terrific feedback."

The survey celebrated the company's sale in June of its 250,000th digital download and was linked to its weekly online newsletter for 75,000 customers and Web site visitors.

"We had read about the efficiency of online surveys," Reiland continues, "and when we sold our 250,000th download we decided to do one while thanking our customers for the milestone."

The results were shared with the University of Wisconsin Survey Center's associate director, John Stevenson. "These consumers are clearly saying that online purchasing makes them more likely to buy additional music," Stevenson says. "Customers who buy [sheet] music online are also saying they would like to find all the [sheet] music they want at one location."

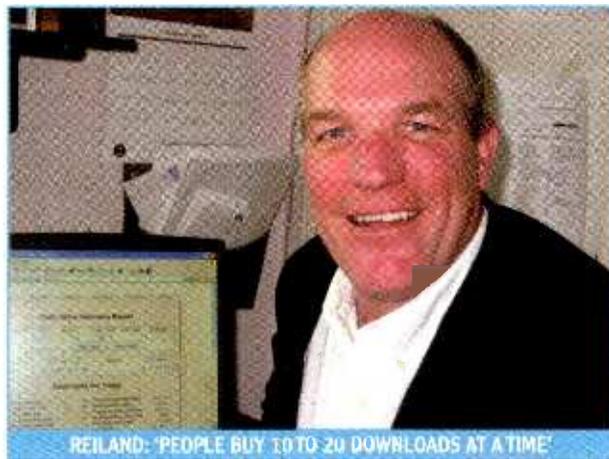
Reiland cites the ease of online sheet music purchase and concludes that customers "clearly" buy more sheet music through digital delivery channels.

"We see people buying 10 to 20 downloads at a time on our site," he says. "We wonder if they would do it at a store and our guess is they wouldn't, because the basic problem with sheet music is that you can't find it. But when they find it immediately they tend to buy more, and then they think it's a better product."

One of the survey's surprising findings, Reiland says, is the limited impact of digital sheet music purchase on sales of traditional printed songbooks. "Only 32% said they buy fewer books than before, and 9% said

they actually buy more books because of their digital sheet music purchases," he says.

That digital delivery does not "cannibalize" the traditional music book market should allay "a fear of some of the publishers," according to Musicnotes CEO Kathleen Marsh.



"Some consumers just prefer the songbook to a digital download or [they] even want both, which is great," she says, interpreting the survey results.

"This feedback matches our experience, as we mail-order a significant number of songbooks to consumers—even for titles available in the digital sheet music format," Marsh continues. "The survey responses strongly support the argument that digital delivery should dramatically expand the overall sheet music market."

Reiland echoes Stevenson in pointing to another key survey finding. "We asked if customers would rather purchase digital music through a one-stop outlet than at different stores controlled by different

music publishers, and 82% preferred a one-stop," he says. "This didn't surprise us, but we're the leading online sheet music site and we still don't have content from

some publishers, which doesn't make any sense."

Musicnotes is one of several sites offering downloadable sheet music. The Musicnotes home page lists "hot digital sheet music" starting at \$4.95.

Last month, Musicnotes secured a licensing agreement with Zomba Music Publishing and Brentwood-Benson Music Publishing; it now has a catalog of more than 16,000 digital sheet music titles also culled from Warner Bros. Publications, BMG, Peermusic, Famous Music and several other music publishers. (The company also carries more than 260,000 mail-order items in its online catalog.)

The Musicnotes site launched in mid-2000 and passed the 100,000 download mark in August 2002.

"We've used the 'pay by the download' model from the beginning," Reiland says. "But we need everybody's content. We have Elton John on because he's a Warner artist, but we don't have [frequent John tour mate] Billy Joel, because he's EMI. So we get e-mails from customers asking why they can download Elton but not Billy.

"So let's get everyone's content on the site, and let's all go to town."

Songwriter Summit Promotes Social Unity

Forty-seven songwriter/artists, including such luminaries as **Lamont Dozier**, **Allan Rich**, **K.C. Porter**, **Narada Michael Walden** and **Jenny Yates**, participated in the 2003 Songwriters' Summit. Sponsored by the Oneness organization, the event took place July 26 at Jim Henson Co. in Hollywood.

The nonprofit group's goal was

more amazing than we could have imagined," Oneness co-founder **Dennis Stafford** reports. "The participants were paired into 15 groups, and 13 songs were created and performed that same day.

"A great example of the music created and performed can be found in lyrics on the song done by K.C. Porter, the artist **Leila** and **Francesca**

music's role in encouraging social enlightenment and change, Stafford told summit attendees: "I can't remember the last five Nobel Peace Prize winners, but I do remember five songs that made a difference in my life. Now, more than ever, the world needs you. You will be the conduits to change."

Songwriters like Porter clearly embraced the challenge.

"We have to have songs that break down barriers," he says. "When we go back to our daily lives, we'll take a piece of this spirit and inspiration with us and apply it to what we do. There were 47 songwriters involved in this summit, and 47 lives are forever changed. And that's how it starts."

Stafford says Oneness is looking to compile a CD with the best of the songs created from the 2002 and 2003 summits.

"We expect the CD to be released by Christmas this year," he says. "We'll be looking for distribution via an independent or major label—or may simply market/sell product via our support base of 10,000 people nationwide."

Stafford adds that the Oneness Web site gets 30,000 hits each month. Sponsors for the 2003 summit included BMI, ASCAP, SESAC and Universal Music Publishing Group.

RELUCTANT RAGOVYOY: Pop/R&B tunesmithing titan **Jerry Ragovoy** is just "one of those guys in the background," as he puts it.

"I don't wish to be a public person," says the man who wrote such classics as the **Janis Joplin**-covered "Get It While You Can" for **Howard Tate**. "I prefer my privacy."

So what was he doing playing

piano behind Tate on "Get It While You Can" during the recently rediscovered legend's New York gig last month at the Village Underground?

"I broke my code," he concedes. "Howard put me on the spot and called

me up. He's lucky I didn't beat him up."

Incredibly, outside of sitting in with a band in Atlantic City, N.J., once when he was 21 and playing piano when Tate sang "Get It While You Can" and "Sorry Wrong Number" to honor Ragovoy's acceptance of ASCAP's Lifetime Achievement Award last year, Ragovoy had never performed live.

"Perhaps I should seek professional help, but I get scared to

death when I'm onstage," he says. "I'm reasonably certain that if I make a mistake, I'll have a heart attack right there!"

While he says he made "a bunch of mistakes," he happily admits that "I'm still here to talk about it." He's also glad to talk about Tate's new Private Music album "Rediscovered" (*Billboard*, July 26), which features



Pictured at the 2003 Songwriters' Summit, from left, are Narada Michael Walden, K.C. Porter, Roxanne Seeman, Dennis Stafford, Lamont Dozier and Faith Holmes.

to provide professional songwriter/artists with a collaborative and diverse environment that would inspire songs promoting social and racial unity.

"The event turned out to be even

Richard: 'I know a place . . . unrestricted by a closed society's . . . view of humanity,'" Stafford quotes.

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By Jim Bessman
jbessman@billboard.com



11 Ragovoy songwriting credits out of the 12 tracks, including "Sorry Wrong Number"—and the pair's reprise of "Get It While You Can."

"After the ASCAP performance, people ran up to me and Howard saying it was one of the greatest things they ever heard," Ragovoy recalls. "One woman was even crying. That's why we put it on the album—which was already finished—and people who have heard it are very moved by just Howard's vocal and my piano."

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50 CENT, P.I.M.P. PHARRELL, FRONTIN CHINGY, RIGHT THURR NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER LIL JON & THE EAST SIDE BOYZ, GET LOW BEYONCE KNOWLES, CRAZY IN LOVE LIL BOW WOW, LET'S GET DOWN B2K, WHAT A GIRL WANTS YOUNGBLOODZ, DAMN LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) ASHANTI, ROCK WIT U TYRESE, SIGNS OF LOVE MAKIN' YOUNG GUNZ, CAN'T STOP WON'T STOP ISLEY BROTHERS, BUSTED DAVID BANNER, LIKE A PIMP SEAN PAUL, LIKE GLUE FABOLOUS, INTO YOU NAPPY ROOTS, ROUND THE GLOBE GINUWINE, IN THOSE JEANS LOON, HOW YOU WANT THAT MARY J. BLIGE, LOVE AT 1ST SIGHT 112, NA, NA, NA, NA RUBEN STUDDARD, FLYING WITHOUT WINGS T.I., 24 S BRIAN MCKNIGHT, ALL NIGHT LONG JAVIER, CRAZY JAY-Z, LA, LA, LA (EXCUSE ME AGAIN) MYA, MY LOVE IS LIKE... WO NICK CANNON, FEELIN' FREAKY TAMIA, OFFICIALLY MISSING YOU LATIE, I DON'T WANNA HURT YOU MONICA, SO GONE BONE CRUSHER, NEVER SCARED TIMBALAND & MAGOO, COP THAT DISC MARQUES HOUSTON FEAT. CLUBBIN JOE BUDDEN, PUMP IT UP JUELZ SANTANA, DIPSET (SANTANA S TOWN) MURPHY LEE, WAT DA HOOK GON BE J.S., ICE CREAM WESTSIDE CONNECTION, LIGHTS OUT	ALAN JACKSON & JIMMY BUFFETT, I'S THE OL' CUCK SOMEBODY TIM MCGRAW, REAL GOOD MAN/THE RIDE KEITH URBAN, WHO WOULDN'T WANNA BE ME KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS PAT GREEN, WAVE ON WAVE BROOKS & DUNN, RED DIRT ROAD BRAD PAISLEY, CELEBRITY SHANIA TWAIN, FOREVER AND FOR ALWAYS RASCAL FLATTS, I MELT BRIAN MCCOMAS, 99.9% SURE EAGLES, HOLD IN THE WORLD GARY ALLAN, TOUGH LITTLE BOYS MONTGOMERY GENTRY, HELL YEAH DIERKS BENTLEY, WHAT WAS I THINKIN' JESSICA ANDREWS, GOOD TIME MARTY STUART, IF THERE AIN'T THERE OUGHTA BE TIM MCGRAW, SHE'S MY KIND OF RAIN GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE KENNY CHESNEY, BIG STAR DWAYNE YOKAM, THE BACK OF YOUR HAND TRACE ADKINS, THEN THEY DO FAITH HILL, WHEN THE LIGHTS GO DOWN JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS LONESTAR, MY FRONT PORCH LOOKING IN BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) PATTY LOVELESS, LOVIN' ALL NIGHT DERIC RUTMAN, WHEN YOU COME AROUND TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE BILLY CURRINGTON, WALK A LITTLE STRAIGHTER JOHN MELLENCAMP, TEARDROPS WILL FALL ALISON KRAUSS, THE LUCKY ONE DIXIE CHICKS, LONG TIME GONE JIMMY WAYNE, STAY GONE TOBY KEITH, BEER FOR MY HORSES MONTGOMERY GENTRY, SPEED WILLEN NELSON & MORAH JONES, WURLITZER PRIZE (LIVE) RASCAL FLATTS, THESE DAYS KEITH URBAN, SOMEBODY LIKE YOU VINCE GILL, SOMEDAY MARTINA MCBRIDE, CONCRETE ANGEL	NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 50 CENT, P.I.M.P. GODD CHARLOTTE, GIRLS & BOYS CHINGY, RIGHT THURR MYA, MY LOVE IS LIKE... WO BLACK EYED PEAS, WHERE IS THE LOVE SEAN PAUL, LIKE GLUE LINKIN PARK, FAINT FABOLOUS FEAT. TAMIA, INTO YOU LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) BEYONCE KNOWLES, CRAZY IN LOVE FOUNTAINS OF WAYNE, STACY'S MOM DREAM FEAT. LOON, CRAZY PHARRELL FEAT. JAY-Z, FRONTIN CHRISTINA AGUILERA, CAN'T HOLD US DOWN HILARY DUFF, SO YESTERDAY BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS JUNIOR SENIOR, MOVE YOUR FEET LIL BOW WOW, LET'S GET DOWN GINUWINE, IN THOSE JEANS JANE'S ADDICTION, JUST BECAUSE MARY J. BLIGE, LOVE AT 1ST SIGHT LIL JON & THE EAST SIDE BOYZ, GET LOW JUSTIN TIMBERLAKE, SENDORITA JESSICA SIMPSON, SWEETEST SIN JENNIFER LOPEZ, BABY I LOVE U ASHANTI, ROCK WIT U COLDPLAY, THE SCIENTIST MICHELLE BRANCH, ARE YOU HAPPY NOW? NICK LACHEY, SHUT UP STACIE ORRICO, THERE'S GOTTA BE MORE TO LIFE USED, BLUE AND YELLOW MADONNA, HOLLYWOOD MARIAH CAREY, BRINGIN ON THE HEARTBREAK STAINED, SO FAR AWAY KORN, DID MY TIME A.F.I., THE LEAVING SONG PT. II MEST, JADED (THESE YEARS) MURPHY LEE, WAT DA HOOK GON BE METALLICA, ST ANGER	MATCHBOX TWENTY, UNWELL BEYONCE KNOWLES, CRAZY IN LOVE TRAIN, CALLING ALL ANGELS EVANESCENCE, BRING ME TO LIFE LIZ PHAIR, WHY CAN'T I JENNIFER LOPEZ, BABY I LOVE U BLACK EYED PEAS, WHERE IS THE LOVE DAMIAN RICE, VOLCANO MAROON 5, HARDER TO BREATHE MICHELLE BRANCH, ARE YOU HAPPY NOW? FOUNTAINS OF WAYNE, STACY'S MOM JEWEL, INTUITION COLDPLAY, THE SCIENTIST ASHANTI, ROCK WIT U JASON MRAZ, THE REMEDY (I WON'T WORRY) THORNS, I CAN'T REMEMBER LISA MARIE PRESLEY, SINKING IN MARY J. BLIGE, LOVE AT 1ST SIGHT MARIAH CAREY, BRINGIN ON THE HEARTBREAK JOHN MAYER, YOUR BODY IS A WONDERLAND NO DOUBT, UNDERNEATH IT ALL THALIA, I WANT YOU/ME PONES SEXY WHITE STRIPES, SEVEN NATION ARMY LIVE, HEAVEN COLDPLAY, CLOCKS MACY GRAY, SHE AIN'T RIGHT FOR YOU KID ROCK, PICTURE 3 DOORS DOWN, WHEN I'M GONE JENNIFER LOPEZ, I'M GLAD ROBERT RANDOLPH, I NEED MORE LOVE NORAH JONES, DON'T KNOW WHY SANTANA, THE GAME OF LOVE SUGAR RAY, MR. BARI ENDOER (IT'S SO EASY) SHAKIRA, DISCOTON (IT A GO) VANESSA CARLTON, A THOUSAND MILES ROONEY, BLUE SIDE UNCLE KRACKER, DRIFT AWAY KELLY CLARKSON, MISS INDEPENDENT PUDDLE OF MUDD, BLURRY GOO GOO DOLLS, HERE IS GONE
NEW ONS THE ISLEY BROTHERS, BUSTED TIMBALAND & MAGOO, COP THAT DISC JUELZ SANTANA, DIPSET (SANTANA S TOWN) MURPHY LEE, WAT DA HOOK GON B	NEW ONS GARY ALLAN, TOUGH LITTLE BOYS MONTGOMERY GENTRY, HELL YEAH	NEW ONS JESSICA SIMPSON, SWEETEST SIN JENNIFER LOPEZ, BABY I LOVE U	NEW ONS NO NEW ONS THIS WEEK

fuse	GAC	MUSIC TELEVISION	MUSIC TELEVISION
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
RANCID, FALL BACK DOWN LINKIN PARK, FAINT EVANESCENCE, GOING UNDER BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS FOUNTAINS OF WAYNE, STACY'S MOM ATARIS, THE BOYS OF SUMMER CHEVELLE, SEND THE PAIN BELOW GODD CHARLOTTE, GIRLS & BOYS THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU ALIEN ANT FARM, THESE DAYS WHITE STRIPES, SEVEN NATION ARMY 311, CREATURES (FOR A WHILE) SIMPLE PLAN, ADDICTED EVE 6, THINK TWICE SMILE EMPTY SOUL, BOTTOM OF A BOTTLE JANE'S ADDICTION, JUST BECAUSE A.F.I., THE LEAVING SONG PT. II STARTING LINE, THE BEST OF ME KORN, DID MY TIME ALKALINE TRIO, WE'VE HAD ENOUGH COLD, STUPID GIRL AUDIOSLAVE, SHOW ME HOW TO LIVE THRICE, ALL THAT'S LEFT STAINED, SO FAR AWAY DEPTONES, MINERVA QUEENS OF THE STONE AGE, GO WITH THE FLOW HOT HOT HEAT, BANDAGES RADIOHEAD, THERE THERE 50 CENT, P.I.M.P. DONNAS, TOO BAD ABOUT YOUR GIRL	KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS BROOKS & DUNN, RED DIRT ROAD BRAD PAISLEY, CELEBRITY DIERKS BENTLEY, WHAT WAS I THINKIN' ALAN JACKSON & JIMMY BUFFETT, I'S THE OL' CUCK SOMEBODY SHANIA TWAIN, FOREVER AND FOR ALWAYS TIM MCGRAW, REAL GOOD MAN/THE RIDE KEITH URBAN, WHO WOULDN'T WANNA BE ME MONTGOMERY GENTRY, HELL YEAH TOBY KEITH, BEER FOR MY HORSES BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) PATTY LOVELESS, LOVIN' ALL NIGHT JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS JESSICA ANDREWS, GOOD TIME DWAYNE YOKAM, THE BACK OF YOUR HAND MARTY STUART, IF THERE AIN'T THERE OUGHTA BE KEITH URBAN, WHO WOULDN'T WANNA BE ME TIM MCGRAW, SHE'S MY KIND OF RAIN BILLY CURRINGTON, WALK A LITTLE STRAIGHTER BRIAN MCCOMAS, 99.9% SURE PAT GREEN, WAVE ON WAVE FAITH HILL, YOU'RE STILL HERE LONESTAR, MY FRONT PORCH LOOKING IN EMERSON DRIVE, ONLY GOD (GOD) STOP ME LOVING YOU BILLY RAY CYRUS, BACK TO MEMPHIS SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE DERIC RUTMAN, WHEN YOU COME AROUND PHIL VASSAR, ATHENS GREASE DOLLY PARTON, I'M GONE LEANN RIMES, WE CAN GARY ALLAN, TOUGH LITTLE BOYS	PHARRELL, FRONTIN GUSTER, AMSTERDAM JANE'S ADDICTION, JUST BECAUSE EVANESCENCE, GOING UNDER LINKIN PARK, FAINT A.F.I., THE LEAVING SONG PT. II FOUNTAINS OF WAYNE, STACY'S MOM HOT HOT HEAT, BANDAGES 311, CREATURES (FOR A WHILE) COLDPLAY, THE SCIENTIST ELEPHANT MAN, PON DE RIVER EVE 6, THINK TWICE BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS STAINED, SO FAR AWAY SMILE EMPTY SOUL, BOTTOM OF A BOTTLE SEAN PAUL, LIKE GLUE 50 CENT, P.I.M.P. ATARIS, THE BOYS OF SUMMER MARY J. BLIGE, LOVE AT 1ST SIGHT KENNA, FREETIME THRICE, ALL THAT'S LEFT AUDIOSLAVE, SHOW ME HOW TO LIVE CHINGY, RIGHT THURR TIMBALAND & MAGOO, COP THAT DISC VENDETTA RED, SHATTERDAY LIL JON & THE EAST SIDE BOYZ, GET LOW YOUNG GUNZ, CAN'T STOP WON'T STOP FABOLOUS, INTO YOU GINUWINE, IN THOSE JEANS RANCID, FALL BACK DOWN	LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) ASHANTI, ROCK WIT U SEAN PAUL, LIKE GLUE BLACK EYED PEAS, WHERE IS THE LOVE BEYONCE KNOWLES, CRAZY IN LOVE ATARIS, THE BOYS OF SUMMER JANE'S ADDICTION, JUST BECAUSE GODD CHARLOTTE, GIRLS & BOYS FINCHER ELEVEN, GOOD TIMES EVANESCENCE, GOING UNDER CHINGY, RIGHT THURR SKYE SWEETNAM, BILLY S LINKIN PARK, FAINT SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE BILLY TALENT, TRY HONESTY IN ESSENCE, FRIEND OF MINE THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU MICHELLE BRANCH, ARE YOU HAPPY NOW? 50 CENT, 21 QUESTIONS SLOAN, THE REST OF MY LIFE RANCID, FALL BACK DOWN LIL JON & THE EAST SIDE BOYZ, GET LOW NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER BIG BLACK LINCOLN, PIMPIN LIFE SEAN PAUL, GET BUSY JOE BUDDEN, PUMP IT UP THEORY OF A DEADMAN, POINT TO PROVE NELLY, HOT IN HERRE 50 CENT, P.I.M.P. ALL-AMERICAN REJECTS, SWING SWING
NEW ONS RANCID, FALL BACK DOWN ALIEN ANT FARM, THESE DAYS DONNAS, TOO BAD ABOUT YOUR GIRL BLACK REBEL MOTORCYCLE CLUB, STOP THE FIRST & THE GIMME GIMMES, I BELIEVE I CAN FLY T.I., 24 S YOUNG GUNZ, CAN'T STOP WON'T STOP	NEW ONS MARTY STUART, IF THERE AIN'T THERE OUGHTA BE MONTGOMERY GENTRY, HELL YEAH SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE GARY ALLAN, TOUGH LITTLE BOYS EAGLES, HOLD IN THE WORLD	NEW ONS ELEPHANT MAN, PON DE RIVER, PON DE BANK EVE 6, THINK TWICE TIMBALAND & MAGOO, COP THAT DISC RANCID, FALL BACK DOWN BIG GIPP, STEPPIN' OUT JUELZ SANTANA, DIPSET (SANTANA S TOWN)	NEW ONS THE RASMUS, IN THE SHADOWS OUTLANDISH, AIN'T NEVER LEAVE YOU - UH OOH, UH OOH LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH STACIE ORRICO, STUCK RZA, ICH KENNE NICHTS SEAN PAUL, GET BUSY BEYONCE, CRAZY IN LOVE NIGHT SAID FRED, WE ARE THE FREDS RYGHE WONDER, NO LETTING GO JAN WAYNE, 1,2,3 (KEEP THE SPIRIT ALIVE)

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 23, 2003

GMC	MUSIC TELEVISION	MUSIC TELEVISION	VIVA
15 hours weekly 10227 E 14th St, Oakland, CA 94603	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	2 hours weekly 3900 Main St, Philadelphia, PA 19127	VIVA, Continuous programming Im Media Park 2, 50670 Koln, Germany
JUSTIN TIMBERLAKE, SENDORITA GODD CHARLOTTE, GIRLS AND BOYS CHRISTINA AGUILERA, CAN'T HOLD US DOWN HILARY DUFF, SO YESTERDAY BEYONCE, CRAZY IN LOVE ASHANTI, ROCK WIT U (I WANN BABY) JASON MRAZ, THE REMEDY (I WON'T WORRY) CHINGY, RIGHT THURR MICHELLE BRANCH, ARE YOU HAPPY NOW? LIZ PHAIR, WHY CAN'T I SEAN PAUL, LIKE GLUE PHARRELL, FRONTIN NICK CANNON, FEELIN' FREAKY MYA, MY LOVE IS LIKE... WO ME FIRST AND THE GIMME GIMMES, I BELIEVE I CAN FLY	AUDIOSLAVE, SHOW ME HOW TO LIVE LINKIN PARK, FAINT GOD, NO KIDS SIMPLE PLAN, ADDICTED MADONNA, HOLLYWOOD MICHELLE BRANCH, ARE YOU HAPPY NOW? STACIE ORRICO, STUCK MOLDOVO, HERE WE KUM THE WHITE STRIPES, SEVEN NATION ARMY AVRIL LAVIGNE, LOSING GRIP ELAN, MIDNIGHT BEYONCE, CRAZY IN LOVE JEWEL, INTUITION GODD CHARLOTTE, GIRLS AND BOYS THE SOUNDS, LIVING IN AMERICA CAFE TACUBA, ED PINK, FEEL GOOD TIME COLDPLAY, GOD PUT A SMILE UPON YOUR FACE NICK CARTER, I GOT YOU	BUBBA SPARXXX, DELIVERANCE LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH YOUNG GUNZ, CAN'T STOP WON'T STOP BEYONCE, CRAZY IN LOVE FABOLOUS, INTO YOU JILL SCOTT, A LONG WALK ELEPHANT MAN, PON DE RIVER, PON DE BANK MARQUES HOUSTON, CLUBBIN MURPHY LEE, WAT DA HOOK GON BE JUELZ SANTANA, DIPSET (SANTANA S TOWN) SLUMLORO, FALL BACK CHINGY, RIGHT THURR BIG GIPP, STEPPIN' OUT JAVIER, CRAZY CASSIDY, TAKE IT KINDRED THE FAMILY SOUL, FAR AWAY ICONZ, YOU A TRICK SEAN PAUL, LIKE GLUE YOUNGBLOODZ, DAMN! LUTHER VANDROSS, DANCE WITH MY FATHER NAPPY ROOTS, ROUND THE GLOBE	THE RASMUS, IN THE SHADOWS OUTLANDISH, AIN'T NEVER LEAVE YOU - UH OOH, UH OOH LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH STACIE ORRICO, STUCK RZA, ICH KENNE NICHTS SEAN PAUL, GET BUSY BEYONCE, CRAZY IN LOVE NIGHT SAID FRED, WE ARE THE FREDS RYGHE WONDER, NO LETTING GO JAN WAYNE, 1,2,3 (KEEP THE SPIRIT ALIVE)

Shania Twains 'Up!' On TV

After a four-year hiatus from touring, Shania Twain is eager to hit the road again for her new world tour starting in September.

But when the time came to do her upcoming NBC-TV concert special, "Shania Twain: Up! Live in Chicago," she opted to do a show that she says will be very different from her tour.

The two-hour concert special—which premieres at 8 p.m. ET/PT Aug. 19—was filmed July 27 at Grant Park in Chicago. About 50,000 people attended the concert, according to NBC. The TV special derives part of its title from Twain's current album, "Up!" (Mercury Records).

Twain says that although the broadcast, like her upcoming tour, will feature many of her hits, the TV show is "a completely different setup and production. This was meant to be a one-time summer concert in the U.S. I was anxious to

"You're more relaxed when you're not distracted by anything like [camera filming] going on," she says. "I'm a lot more used to it now than I used to be. In a sense, it's more exciting when the audience also knows that they're on TV; they get more animated. It adds an edge to things."

When asked why some artists do well in the ratings with their concert

Tuned In:
The Tube™
By Carla Hay
chay@billboard.com



TWAIN: EAGER TO HIT THE ROAD

do a summertime concert [before] the tour starts. This show was especially designed for this NBC special. "The stage set will be different," she continues. "On tour, I'm going to have a lot of pyro, and there will be some surprises."

Twain says of translating a live show to TV: "I prefer to have a much looser, interactive style of performing. "If I was doing dance routines or something that was very choreographed, then on TV it can read more like a music video as opposed to a live concert. So I think the interaction [with the audience] will allow it to be more live to the people watching at home."

Twain also notes the differences in doing a concert for TV.

specials and others do not, Twain responds, "I don't think it's a science. The only thing it boils down to is that [my] audience is so wide; there's no one type of demographic for me. "When I'm at my concerts and see the fans, that's the only conclusion I can draw. How many social events can you do that include the ages 3 to 83? Certain types of music bridge that generation gap."

LIVE ON VH1: VH1 is launching a new concert series. The one-hour program premieres at 11 p.m. ET/PT Aug. 20 before moving to a regular time slot of Tuesdays at 8 p.m. ET/PT as of Aug. 26. Acts slated include Liz Phair, Jason Mraz, the Thorns, Maroon5, Fuel, Nickelback, the Donnas, 3 Doors Down, Heart, Cheap Trick, Vertical Horizon, Live, Sugar Ray and Goo Goo Dolls. Attendance at the shows will primarily be by invitation only, and many of the concerts will be filmed at the Experience Music Project Sky Church in Seattle.

SHOWTIME FOR INTERSCOPE: Interscope Records has teamed with Showtime for a new rap reality series called "Interscope Presents 'The Next,'" which will debut this fall. The show will feature local rap contests in New York, Los Angeles, Philadelphia, Detroit and Atlanta. Production for the series began last month in Atlanta. A finalist will be chosen from each city; the audience attending the show votes for the local finalist. The program will conclude with a grand-finale competition. Interscope Geffen A&M chairman Jimmy Iovine is one of the executive producers of the new series. Representatives say that the prize package is still being developed.

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

BDS Certified

SPIN AWARDS



TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

BDS Certified Spin Awards July 2003 Recipients:

500,000 SPINS

Follow Me/ **Uncle Kracker** /LAVA
I Need To Know/Dimelo/ **Marc Anthony** /COLUMBIA/SONY DISCOS
Again/ **Lenny Kravitz** /LAVA/ATLANTIC

400,000 SPINS

When I'm Gone/ **3 Doors Down** /REPUBLIC/UNIVERSAL
I'm Real/ **Jennifer Lopez** /EPIC
One Last Breath/ **Creed** /WIND-UP

300,000 SPINS

In Da Club/ **50 Cent** /INTERSCOPE
Ignition/ **R. Kelly** /JIVE
I'm With You/ **Avril Lavigne** /ARISTA
Beautiful/ **Christina Aguilera** /RCA

200,000 SPINS

Unwell/ **Matchbox Twenty** /ATLANTIC
Don't Know Why/ **Norah Jones** /BLUE NOTE/VIRGIN
'03 Bonnie & Clyde/ **Jay Z Feat. Beyonce** /DEF JAM

100,000 SPINS

Crazy In Love/ **Beyonce Knowles** /COLUMBIA
Magic Stick/ **Lil' Kim Feat. 50 Cent** /ATLANTIC
Rock Wit U/ **Ashanti** /MURDER INC./DEF JAM/IDJMG
Miss Independent/ **Kelly Clarkson** /RCA
The Remedy (I Won't Worry)/ **Jason Mraz** /ELEKTRA
Intuition/ **Jewel** /ATLANTIC
Fighter/ **Christina Aguilera** /RCA
My Front Porch Looking In/ **Lonestar** /BNA
She's My Kind Of Rain/ **Tim McGraw** /CURB
Send The Pain Below/ **Chevelle** /EPIC
Calling All Angels/ **Train** /COLUMBIA
Can't Stop Loving You/ **Phil Collins** /ATLANTIC
Beer For My Horses/ **Toby Keith** /DREAMWORKS
Wanksta/ **50 Cent** /INTERSCOPE
When The Last Time/ **Clipse** /STARTRAK/ARISTA
Poem/ **Taproot** /ATLANTIC
What A Beautiful Day/ **Chris Cagle** /CAPITOL

50,000 SPINS

Right Thurr/ **Chingy** /DTP/CAPITOL
Where Is The Love/ **Black Eyed Peas** /A&M
Are You Happy Now/ **Michelle Branch** /MAVERICK
Red Dirt Road/ **Brooks & Dunn** /ARISTA
Celebrity/ **Brad Paisley** /ARISTA
Stupid Girl/ **Cold** /GEFFEN
Why Don't You & I/ **Santana Feat. Alex Band or Chad Kroeger** /ARISTA
Into You/ **Fabulous Feat. Tamia Or Ashanti** /ELEKTRA
Never Leave You (Uh Oooh, Uh Oooh)/ **Lumidee** /UNIVERSAL
Get Low/ **Lil Jon & The East Side Boyz** /TVT
I Want You/Me Pones Sexy/ **Thalia** /EMI LATIN/VIRGIN
In Those Jeans/ **Ginuwine** /EPIC
P.I.M.P./ **50 Cent** /INTERSCOPE
The Truth About Men/ **Tracy Byrd** /RCA
Addicted/ **Simple Plan** /LAVA
Sympathy/ **Goo Goo Dolls** /WARNER BROS.
In Love Wit 'Chu/ **Da Brat Feat. Cherish** /SO SO DEF/ARISTA
Shake Ya Tailfeather/ **Nelly, P. Diddy & Murphy Lee** /BAD BOY/UNIVERSAL
Breathe/ **Blu Cantrell** /ARISTA
99% Sure (I've Never Been Here Before)/ **Brian McComas** /LYRIC STREET
What Would You Do/ **Isley Brothers Feat. Ronald Isley** /DREAMWORKS
Pump It Up/ **Joe Budden** /DEF JAM/IDJMG
Like A Pimp/ **David Banner** /SRC/UNIVERSAL
Make Up Your Mind/ **Theory Of A Deadman** /ROADRUNNER
Act A Fool/ **Ludacris** /DEF JAM SOUTH/IDJMG
Harder To Breathe/ **Maroon 5** /OCTONE
Sueno/ **Intocable** /EMI LATIN
Tell Me Something Bad About Tulsa/ **George Strait** /MCA
4 Ever/ **Lil' Mo Feat. Fabulous** /ELEKTRA
Everything/ **Stereo Fuse** /WIND-UP
Make It Clap/ **Busta Rhymes** /J RECORDS
Here I Am/ **Bryan Adams** /A&M



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Dashboard
Confessional's
MTV set rises
as its new
album arrives



Nickelback,
left, and A
Perfect Circle
hit top 20 on
Modern Rock



SALES / AIRPLAY / TRENDS / ANALYSIS

'Boys' Stay On Top

Summer is often—not always—the season when music sales wilt. The slowdown happens when labels, eager for the cash that will flow during the Christmas rush, hold back albums by high-appeal artists for the year's last four months.

By now, music retailers are well aware that we're having one of those summers. The quarter's sluggish release schedule and the continuing decline in album sales that has prevailed in 2003 make P. Diddy's "Bad Boys II" soundtrack and the new Wynonna album look taller on The Billboard 200 than they would have in other years.

"Bad Boys II" easily tops The Billboard 200, leading the field by about 39,000 copies, which makes it only the sixth soundtrack to clock four straight weeks at No. 1 since *Billboard* switched to Nielsen SoundScan data in 1991. The bad news is that at 121,000 copies for the week, it is the *only* album on the chart to sell more than 100,000. The runner-up, "Now! 13," falls to 82,000 copies on a 28% decline.

Mind you, this summer has had its share of fireworks. From the start of June through the first week of August, 29 albums have entered the big chart's top 10, 17 of them with first-week

Over the Counter™
By Geoff Mayfield
gmayfield@billboard.com



sales above 100,000. Compare that to 28 top 10 bows with 15 at 100,000-plus during the same 2002 weeks.

But while this summer's slate saw **Metallica** and **Luther Vandross** each score starts of more than 400,000 copies, with **Beyoncé**, **Ashanti** and "Bad Boys II" each surpassing 300,000, last year's hot months were even hotter.

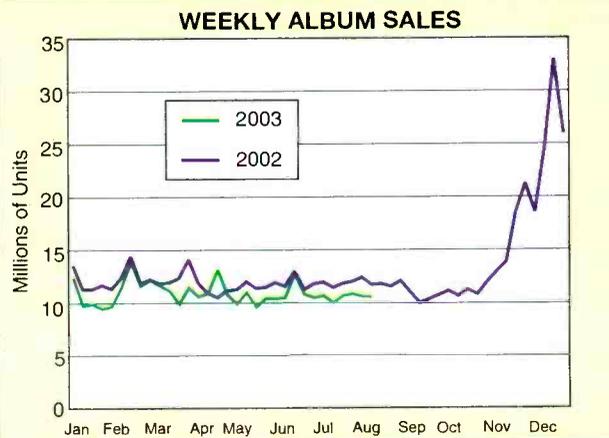
In the first frame of June 2002, **Eminem's** rush-released "The Eminem Show" sold more than 1 million copies in its first full week of sales and 800,000-plus in its second week. By the time August rolled around, **Nelly** and "Now! 10" had beaten 700,000, **Dave Matthews Band** had surpassed 600,000, **Bruce Springsteen** had an opener above the half-million mark, **Korn** had a 400,000-plus start and **Toby Keith** had a career-high week north of 300,000.

ONE IS THE LONELIEST NUMBER: It used to be unusual to find The Billboard 200 house only one title above the 100,000 mark—as is the case this issue—but that has become a more common occurrence since the start of 2002.

There were two such weeks in January 2002, and three others that year, when only two albums eclipsed 100,000. This is the fourth week this year that a single title topped that mark, as there were three weeks in January when **Norah Jones** was the only member of the club. From the sixth week of 1997, when **No Doubt's** "Tragic Kingdom" was the only title to sell 100,000 until
(Continued on page 58)

Market Watch

A Weekly National Music Sales Report

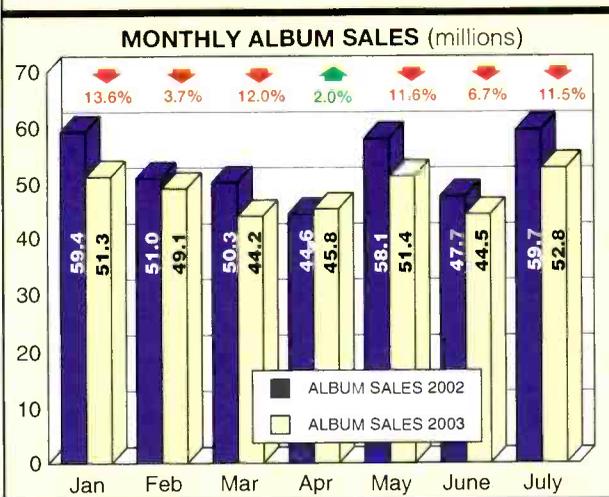


ALBUM SALES			
This Week	10,543,000	This Week 2002	11,719,000
Last Week	10,626,000	Change	< 10.0%
Change	< 0.8%		

SINGLES SALES			
This Week	266,000	This Week 2002	233,000
Last Week	282,000	Change	< 14.2%
Change	< 5.7%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	390,378,000	356,809,000	< 8.6%
Albums	382,431,000	349,254,000	< 8.7%
Singles	7,947,000	7,555,000	< 4.9%



For week ending 8/10/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected, compiled and provided by Nielsen SoundScan.

Wynonna Charts High

Wynonna earns her highest-charting album in slightly more than a decade, as "What the World Needs Now" (Curb) blasts onto The Billboard 200 at No. 8. It's her first top 10 set since "Revelations" peaked at No. 9 the week of March 2, 1996, and her highest-charting title since "Tell Me Why" reached No. 5 the week of May 29, 1993.

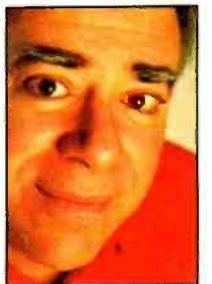
It's the fourth top 10 album of Wynonna's career. All four have been solo efforts: her highest-ranked release as half of the **Judds** was "River of Time," which sailed to No. 51 the week of May 13, 1989.

On Top Country Albums, "What the World Needs Now" is Wynonna's third disc to debut and peak at No. 1. Her self-titled solo debut spent three weeks on top in April 1992, and "Tell Me Why" had a five-week reign that began in May 1993. "What the World Needs Now" is her seventh album to appear on the country survey and also her seventh to reach the top 10.

FINALLY 'THERE': Wynonna's success isn't the only reason they're celebrating at Curb Records this week. **MercyMe's** album "Almost There" (INO/Word-Curb) was released Aug. 13, 2001. Two years later to the day, the Curb staff in Nashville hosted a party for the band to celebrate the CD's platinum certification. That same day, the Curb folks learned that "Almost There" had landed the pole position in its 104th week on the Top Christian Albums chart.

On Hot Christian Singles & Tracks, MercyMe's "Word of God Speak" is No. 1 for the second week.

Chart Beat™
By Fred Bronson
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CHAPMAN, OF 'LOVE': Steven Curtis Chapman is a name usually associated with the Christian charts, but this issue his song "How Do I Love Her" (Sparrow) debuts at No. 30 on the Adult Contemporary chart. It's the first time Chapman has appeared on the AC list.

"How Do I Love Her" is only the second Sparrow song to chart at AC. The first was **LeAnn Rimes'** "I Need You," from the soundtrack to the "Jesus Christ" TV miniseries. Rimes' song peaked at No. 2 the week of Oct. 7, 2000.

SMOKIE'S MIRACLE: "I Need You Now" (EMI Gospel) advances 2-1 in its 60th chart week, giving newcomer **Smokie Norful** a No. 1 CD on Top Gospel Albums with his debut release. The Oklahoma-raised Norful is the second debut artist to have a No. 1 title on this chart in 2003, following Bishop **Paul S. Morton & the FGBCF Mass Choir.** Their "Let It Rain" spent one week on top.

POSTHUMOUS: Before her Aug. 27, 2001, death, **Aaliyah** had collected six top 10 hits on Hot R&B/Hip-Hop Singles & Tracks. This issue, "Come Over" (Blackground/Universal) moves 12-10, becoming her fifth posthumous top 10 song.

That's every chart entry since Aaliyah's passing. "Rock the Boat" peaked at No. 2 in November 2001, "More Than a Woman" went to No. 7 in March 2002, "I Care for You" reached No. 3 in September 2002 and "Miss You" spent three weeks at No. 1 in January.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION			
				NUMBER 1 4 Weeks At Number 1							JACK JOHNSON ● JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD)			On And On	3	
1	1	1	4	SOUNDTRACK BAD BOY 000716*/UMRG (11.98/18.98)			1	49	54	50	14	JEWEL ● ATLANTIC 83638/AG (18.98 CD)			0304	2
2	2	2	3	VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 000556/UME (18.98 CD)			2	51	58	63	29	TRAPT ● WARNER BROS. 48296 (18.98 CD) [M]			Trapt	42
3	4	10	23	EVANESCENCE ▲ ² WIND-UP 13063 (18.98 CD)			3	52	59	71	72	MERCYME ▲ IND 86133/CURB (18.98 CD) [M]			Almost There	52
4	3	5	7	BEYONCE ▲ COLUMBIA 86396*/SONY MUSIC (12.98 EQ/18.98)			1	53	42	39	7	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)			Da Unbreakables	4
5	5	6	4	CHINGY DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)			2	54	50	52	27	THE ALL-AMERICAN REJECTS ● DOGHOUSE/DREAMWORKS 450407*/INTERSCOPE (18.98 CD) [M]			The All-American Rejects	25
6	7	12	27	50 CENT ▲ ⁵ SHADY/AFTERMATH 49344*/INTERSCOPE (12.98/18.98)			1	55	53	41	9	RADIOHEAD ● CAPITOL 84543* (18.98 CD)			Hail To The Thief	3
7	10	13	76	NORAH JONES ▲ ⁷ BLUE NOTE 32088* (17.98 CD) [M]			1	56	52	54	18	GINUWINE ● EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)			The Senior	6
				HOT SHOT DEBUT								THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409*/INTERSCOPE (12.98/18.98)			Body Kiss	1
8	NEW		1	WYNONNA CURB 78611 (12.98/18.98)			8	57	71	88	14	JASON MRAZ ● ELEKTRA 62829/EEG (12.98 CD) [M]			Waiting For My Rocket To Come	58
9	8	9	6	ASHANTI MURDER INC./DEF JAM 000143*/DJJMG (12.98/18.98)			1	59	NEW		1	SUPERSTAR KIDZ WALT DISNEY 860087 (18.98 CD)			Superstar Kidz	59
10	12	15	20	LINKIN PARK ▲ ² WARNER BROS. 48186* (18.98 CD)			1	60	79	—	2	YO-YO MA SONY CLASSICAL 89935*/SONY MUSIC (18.98 EQ CD)			Obrigado Brazil	60
11	13	14	9	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)			1	61	51	69		JOHN MAYER ▲ ³ AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]			Room For Squares	8
12	14	19	19	CHER ▲ GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)			4	62	47	68		VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)			Worship Together: I Could Sing Of Your Love Forever	39
13	9	3	3	MYA A&M 000734*/INTERSCOPE (18.98 CD)			3					PACESETTER ●				
14	18	22	50	COLDPLAY ▲ ² CAPITOL 40504* (12.98/18.98)			5	63	151	153	87	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]			Josh Groban	8
15	23	28	12	STAINED ▲ FLIP/ELEKTRA 62882/EEG (18.98 CD)			1	64	67	73	41	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)			Melt	5
16	11	4	3	JANE'S ADDICTION CAPITOL 90186 (18.98 CD)			4	65	56	16	3	THRICE ISLAND 000295/DJMG (12.98 CD)			The Artist In The Ambulance	16
17	21	26	16	SOUNDTRACK ▲ WALT DISNEY 860080 (18.98 CD)			6	66	64	66	64	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)			The Eminem Show	1
18	16	17	7	MICHELLE BRANCH MAVERICK 48426/WARNER BROS. (18.98 CD)			2	67	57	49	4	PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)			Wave On Wave	10
19	24	37	41	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13.98/17.98)			15	68	55	43	11	SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJJMG (12.98/18.98)			2 Fast 2 Furious	5
20	27	29	45	GOOD CHARLOTTE ▲ ² DAYLIGHT EPIC 86486*/SONY MUSIC (18.98 EQ CD)			7	69	60	53	5	TRACE ADKINS CAPITOL (NASHVILLE) 81512 (10.98/18.98)			Greatest Hits Collection, Volume I	9
21	19	23	39	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)			9	70	33	—	2	JS DREAMWORKS 450332*/INTERSCOPE (9.98 CD)			Ice Cream	33
22	20	21	55	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)			1	71	69	65	23	THE ATARIS COLUMBIA 86184*/SONY MUSIC (18.98 EQ CD)			So Long, Astoria	24
23	44	67	3	SOUNDTRACK UNIVERSAL 000744*/UMRG (18.98 CD)			23	72	66	78	37	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)			Tim McGraw And The Dancehall Doctors	2
24	17	11	4	BROOKS & DUNN ARISTA NASHVILLE 67070/RLG (12.98/18.98)			4	73	65	61	7	LUMIDEE UNIVERSAL 000681/UMRG (18.98 CD)			Almost Famous	22
25	6	—	2	LSG ELEKTRA 62851/EEG (18.98 CD)			6	74	62	47	20	CELINE DION ▲ ² EPIC 87185*/SONY MUSIC (12.98 EQ/18.98)			One Heart	2
26	30	30	7	BLACK EYED PEAS A&M 000699*/INTERSCOPE (18.98 CD)			26	75	72	27	3	EVE 6 RCA 12348/RMG (14.98 CD)			It's All In Your Head	27
27	26	31	41	CHRISTINA AGUILERA ▲ ³ RCA 68037*/RMG (12.98/18.98)			2	76	85	84	3	SOUNDTRACK WALT DISNEY 860089 (18.98 CD)			Pirates Of The Caribbean: The Curse Of The Black Pearl	76
28	25	20	10	METALLICA ▲ ² ELEKTRA 62853*/EEG (18.98 CD)			1	77	63	60	23	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)			La Bella Mafia	5
29	22	24	17	KELLY CLARKSON ▲ RCA 68159/RMG (18.98 CD)			1	78	70	74	62	AVRIL LAVIGNE ▲ ⁸ ARISTA 14740 (17.98 CD)			Let Go	2
30	28	32		AUDIOSLAVE ▲ INTERSCOPE/EPIC 86958*/SONY MUSIC (18.98 EQ CD)			7	79	75	85	18	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)			Faceless	1
31	37	46		KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)			1	80	73	82	36	SIMPLE PLAN ● LAVA 83534/AG (7.98/12.98) [M]			No Pads, No Helmets...Just Balls	36
				GREATEST GAINER								WEEN SANCTUARY 84591 (18.98 CD)			Quebec	81
32	131	—	2	SOUNDTRACK HOLLYWOOD 162404 (13.98 CD)			32	81	NEW		1	UNCLE KRACKER ● LAVA 83542*/AG (12.98/18.98)			No Stranger To Shame	43
33	15	8	3	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98)			8	83	89	90	22	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)			Sing The Sorrow	5
34	38	38	19	THE WHITE STRIPES ● THIRD MAN 27148*/V2 (18.98 CD)			6	84	84	—	20	SOUNDTRACK ● WIND-UP 13079 (18.98 CD)			Daredevil: The Album	9
35	32	35	38	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)			1	85	77	75	12	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)			Mississippi: The Album	9
36	31	25	10	LONESTAR BNA 67076/RLG (12.98/18.98)			7	86	86	81	5	THALIA EMI LATIN 81023/VIRGIN (18.98 CD)			Thalia	11
37	34	36	9	THE BEACH BOYS CAPITOL 82710 (18.98 CD)			16	87	92	102	13	MAROONS OCTONE/J 50001/RMG (11.98 CD) [M]			Songs About Jane	87
38	35	34	9	ANNIE LENNOX ● J 52350/RMG (18.98 CD)			4	88	78	83	20	KID ROCK ▲ ⁴ LAVA 83482*/AG (12.98/18.98)			Cocky	3
39	45	48	23	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)			3	89	87	76	6	BUDDY JEWELL COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)			Buddy Jewell	13
40	43	40	17	JIMMY BUFFETT ▲ MAILBOAT/MCA 067781/UME (25.98 CD)			9	90	74	62	9	GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.98/18.98)			Honkytonkville	5
41	46	58	40	JUSTIN TIMBERLAKE ▲ ³ JIVE 41823*/ZOMBA (12.98/18.98)			2	91	NEW		1	JAVIER CAPITOL 39843* (12.98/18.98)			Javier	91
42	41	44	25	R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD)			1	92	82	70	9	JOE BUDDEN DEF JAM 000505*/DJJMG (10.98/18.98)			Joe Budden	8
43	29	7	3	311 VOLCANO 53714/ZOMBA (18.98 CD)			7	93	81	113	9	SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL (18.98 CD)			Harem	29
44	40	—	2	CELIA CRUZ SONY DISCOS 70620 (11.98 EQ CD)			40	94	NEW		1	JUNIOR SENIOR CRUNCHY FROG/ATLANTIC 83663/AG (14.98 CD)			D-D-Don't Don't Stop The Beat	94
45	49	51	38	MATCHBOX TWENTY ▲ MELISMAT/ATLANTIC 83612/AG (12.98/18.98)			6	95	88	72	20	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)			Now 12	3
46	39	42	10	TRAIN ● COLUMBIA 86593*/SONY MUSIC (18.98 EQ CD)			6	96	101	122	44	KEITH URBAN ● CAPITOL (NASHVILLE) 32356 (10.98/18.98)			Golden Road	11
47	36	33	8	MONICA ● J 20031*/RMG (12.98/18.98)			1	97	93	101	23	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11.98/17.98)			Kidz Bop 3	17
48	61	79	37	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)			8	98	99	92	5	THE PETER MALICK GROUP FEATURING NORAH JONES KOCH 8678 (13.98 CD)			New York City	54

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	116	109	9	STEELY DAN REPRISE 48435/WARNER BROS. (18.98 CD)	Everything Must Go	9	150	134	139	12	LIVE RADIOACTIVE 000374/MCA (18.98 CD)	Birds Of Pray	28
100	NEW	1	1	SMASH MOUTH INTERSCOPE 000795 (18.98 CD)	Get The Picture?	100	151	161	176	7	FOUNTAINS OF WAYNE S-CURVE 90875/VIRGIN (18.98 CD) [M]	Welcome Interstate Managers	150
101	104	96	7	LIZ PHAIR CAPITOL 83928 (18.98 CD)	Liz Phair	27	152	135	134	9	KENNY G BMG HERITAGE 50997/ARISTA (12.98/18.98)	Ultimate Kenny G	42
102	120	136	7	SMILE EMPTY SOUL THROBACK/LAVA 83639/AG (12.98 CD) [M]	Smile Empty Soul	102	153	138	132	57	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
103	98	111	59	NELLY ▲ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	154	130	160	26	JOHN MAYER ● AWARE/COLUMBIA 87199/SONY MUSIC (19.98 EQ CD)	Any Given Thursday	17
104	109	126	20	STACIE ORRICO FOREFRONT 32589*/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	155	152	130	13	MARILYN MANSON NOTHING 000370*/INTERSCOPE (18.98 CD)	The Golden Age Of Grotesque	1
105	95	—	2	CELIA CRUZ UNIVERSAL LATIN 000756 (16.98 CD)	Exitos Eternos	95	156	173	179	20	SWITCHFOOT COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85
106	105	—	21	MERCYME INO 86218/CORB (17.98 CD)	Spoken For	41	157	143	125	6	TRACY BYRD RCA (NASHVILLE) 67073/RLG (11.98/18.98)	The Truth About Men	33
107	97	86	11	LED ZEPPELIN ▲ ATLANTIC 83587/AG (27.98 CD)	How The West Was Won	1	158	153	155	34	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16
108	94	91	13	COLD FLIP/GEFFEN 000066/INTERSCOPE (18.98 CD)	Year Of The Spider	3	159	154	123	7	THE MARS VOLTA GOLDSTANDARD/LABS/STRUMMER 000593/UMRG (9.98 CD)	De-Loused In The Comatorium	39
109	102	95	15	BONE CRUSHER BREAK EM OFF/SO SD DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	11	160	136	118	12	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 31294/ZOMBA (18.98 CD)	Poodle Hat	17
110	100	98	17	FLEETWOOD MAC ● REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3	161	158	156	39	ELTON JOHN ▲ ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12
111	90	127	21	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	90	162	142	121	12	DEFTONES ● MAVERICK 48350*/WARNER BROS. (18.98 CD)	Deftones	2
112	NEW	1	1	YUKMOUTH J PRINCE 42028/RAP-A-LOT 4 LIFE (18.98 CD)	Godzilla	112	163	140	131	11	FRANKIE J COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	What's A Man To Do?	53
113	96	80	6	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	Totally Hip Hop	48	164	144	145	13	SOUNDTRACK VIRGIN 81522 (18.98 CD)	How To Lose A Guy In 10 Days	96
114	108	104	30	SOUNDTRACK ▲ EPIC 87018/SONY MUSIC (18.98 EQ CD)	Chicago	2	165	148	119	15	SOUNDTRACK ● RCA 51169/RMG (18.98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2
115	115	138	8	BRAND NEW TRIPLE CROWN 82896/RAZOR & TIE (12.98 CD)	Deja Entendu	63	166	155	115	7	GANG STARR VIRGIN 80247* (12.98/18.98)	The Ownerz	18
116	80	18	3	KISS KISS 84624*/SANCTUARY (25.98 CD)	Symphony: Alive IV	18	167	149	158	5	HOT HOT HEAT SUB POP 70599* (12.98 CD) [M]	Make Up The Breakdown	149
117	83	59	7	SOUNDTRACK ● COLUMBIA 30132/SONY MUSIC (18.98 EQ CD)	Charlie's Angels: Full Throttle	12	168	160	150	17	DARRYL WORLEY ● DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4
118	111	112	44	CHEVELLE ▲ EPIC 86157/SONY MUSIC (9.98 EQ CD)	Wonder What's Next	14	169	127	93	4	KEITH MURRAY DEF JAM 000316*/DJJMG (11.98/18.98)	He's Keith Murray	40
119	118	129	21	VARIOUS ARTISTS ● EMI CMG/WORD PRODUENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44	170	172	181	12	LESS THAN JAKE SIRE 48459/WARNER BROS. (14.98 CD)	Anthem	45
120	110	110	31	DANIEL BEDINGFIELD ISLAND 065113*/DJJMG (17.98 CD)	Gotta Get Thru This	41	171	159	163	23	THIRD DAY ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
121	103	103	10	VARIOUS ARTISTS SIDE ONE DUM/UMY 71237 (8.98 CD)	Vans Warped Tour 2003 Compilation	21	172	156	99	3	YELLOWCARD CAPITOL 39844 (12.98 CD)	Ocean Avenue	99
122	NEW	1	1	JEFF BECK EPIC 86941/SONY MUSIC (18.98 EQ CD)	Jeff	122	173	162	167	37	JENNIFER LOPEZ ▲ EPIC 86231/SONY MUSIC (18.98 EQ CD)	This Is Me...Then	2
123	121	140	40	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72	174	163	152	40	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8
124	112	106	18	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11	175	164	175	35	B2K ▲ T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98)	Pandemonium!	10
125	91	57	4	DA BRAT SO SD DEF 51586*/ARISTA (11.98/18.98)	Limelite, Luv & Niteclubz	17	176	RE-ENTRY	20		BEN HARPER VIRGIN 80640* (18.98 CD)	Diamonds On The Inside	19
126	113	117	50	DIXIE CHICKS ▲ MIDNIGHT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1	177	190	192	33	THE USED ● REPRISE 48287/WARNER BROS. (18.98 CD) [M]	The Used	63
127	106	142	4	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	106	178	175	168	41	SOUNDTRACK ▲ SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1
128	107	64	4	MACY GRAY EPIC 86535/SONY MUSIC (18.98 EQ CD)	The Trouble With Being Myself	44	179	185	190	3	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526 (18.98 CD)	The Three Pickers	179
129	124	135	42	SANTANA ▲ ARISTA 14737 (12.98/18.98)	Shaman	1	180	186	173	18	LISA MARIE PRESLEY ● CAPITOL 95668 (11.98/18.98)	To Whom It May Concern	5
130	119	120	99	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5	181	145	159	32	T.A.T.U. ● INTERSCOPE 064107 (18.98 CD) [M]	200 KM/H In The Wrong Lane	13
131	146	164	40	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26	182	177	185	37	MUDVAYNE ● EPIC 86487/SONY MUSIC (18.98 EQ CD)	The End Of All Things To Come	17
132	NEW	1	1	KISS MERCURY/CHRISTLES 000827/UME (12.98 CD)	The Best Of Kiss: 20th Century Masters The Millennium Collection	132	183	195	183	7	VENETTA RED EPIC 86415/SONY MUSIC (9.98 EQ CD) [M]	Between The Never And The Now	101
133	126	108	—	VARIOUS ARTISTS VP/ATLANTIC 83654*/AG (17.98 CD)	Reggae Gold 2003	43	184	182	193	39	FLOETRY ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
134	123	100	—	JO DEE MESSINA CURB 78190 (18.98 CD)	Greatest Hits	14	185	174	165	17	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD)	The New Breed	2
135	NEW	1	1	LOS BUKIS FONOVISA 350895/UG (14.98 CD) [M]	25 Joyas Musicales	135	186	188	—	—	COUNTING CROWS ● GEFFEN 493396/INTERSCOPE (18.98 CD)	Hard Candy	5
136	114	97	—	BRONCO: EL GIGANTE DE AMERICA FONOVISA 350927/UG (13.98 CD)	Siempre Arriba	97	187	171	166	—	MEST MAVERICK 48458/WARNER BROS. (12.98 CD)	Mest	64
137	132	124	—	GUSTER PALM/REPRISE 48306*/WARNER BROS. (14.98 CD)	Keep It Together	35	188	169	148	14	SOUNDTRACK ● WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CD)	The Matrix Reloaded: The Album	5
138	NEW	1	1	BT NETTWERK 30344 (14.98 CD) [M]	Emotional Technology	138	189	165	174	7	DWIGHT YOAKAM AUDIUM 8176/KDCH (18.98 CD)	Population: Me	75
139	129	107	—	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	36	190	150	141	7	BLU CANTRELL REDZONE 51132/ARISTA (18.98 CD)	Bittersweet	37
140	137	133	—	FOO FIGHTERS ● RD SWELL/CA 88008*/RMG (18.98 CD)	One By One	3	191	181	187	52	SOUNDTRACK ▲ BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31
141	—	—	—	POISON CAPITOL 91407 (18.98 CD)	Best Of Ballads & Blues	141	192	170	144	7	MICHAEL McDONALD MOTOWN 000651/UMRG (18.98 CD)	Motown	78
142	128	114	—	LOS TIGRES DEL NORTE FONOVISA 350671/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	67	193	—	—	—	JOSH KELLEY HOLLYWOOD 162377 (9.98 CD) [M]	For The Ride Home	193
143	157	154	—	DISTURBED ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1	194	178	178	—	HEATHER HEADLEY ● RCA 63376/RMG (12.98/18.98)	This Is Who I Am	38
144	141	137	—	ROD STEWART ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	195	RE-ENTRY	6		SOUNDTRACK ATLANTIC 83641/AG (9.98/18.98)	What A Girl Wants	106
145	NEW	1	1	ROBERT RANDOLPH & THE FAMILY BAND DARE 48472/WARNER BROS. (18.98 CD) [M]	Unclassified	145	196	RE-ENTRY	9		SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98) [M]	I Need You Now	191
146	117	55	—	SUPERJOINT RITUAL SANCTUARY 70022 (18.98 CD)	A Lethal Dose Of American Hatred	55	197	RE-ENTRY	3		THE STARTING LINE DRIVE-THRU 060063/MCA (12.98 CD) [M]	Say It Like You Mean It	109
147	—	—	—	BLUES TRAVELER SANCTUARY 84620 (18.98 CD)	Truth Be Told	147	198	RE-ENTRY	18		CAM'RON PRESENTS THE DIPLOMATS ● ROC-A-FELLA/DEF JAM 063211*/DJJMG (12.98 CD)	Diplomatic Immunity	8
148	122	116	—	WILLIE NELSON & FRIENDS LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	42	199	139	146	12	ROONEY GEFFEN 000242/INTERSCOPE (9.98 CD) [M]	Rooney	133
149	125	161	—	SOUNDTRACK WALT DISNEY 860097 (12.98 CD)	Disney's Kim Possible	125	200	—	—	—	DAMIEN RICE DRM 48507/VECTOR (18.98 CD) [M]		0

● 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 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 VEA 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.

AUGUST 23 2003				Billboard® TOP INTERNET ALBUM SALES™	
Sales data and internet sales reports compiled by				Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK	
1		BEN FOLDS EPIC 90647/SONY MUSIC	Speed Graphic (EP)	1 Week At Number 1	
2		SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-	
3		PEARL JAM EPIC 90515/SONY MUSIC	Mansfield, MA: July 11, 2003	-	
4	1	SOUNDTRACK WALT DISNEY 860089	Pirates Of The Caribbean: The Curse Of The Black Pearl	76	
5		PEARL JAM EPIC 90258/SONY MUSIC	New York City, NY: July 8, 2003	-	
6		PEARL JAM EPIC 90521/SONY MUSIC	Holmdel, NJ: July 14, 2003	-	
7		THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)	-	
8		PEARL JAM EPIC 90530/SONY MUSIC	Mexico City, Mexico: July 19, 2003	-	
9		PEARL JAM EPIC 90507/SONY MUSIC	Mansfield, MA: July 3, 2003	-	
10		PEARL JAM EPIC 90252/SONY MUSIC	Boston, MA: July 2, 2003	-	
11	2	NORAH JONES BLUE NOTE 32088* [M]	Come Away With Me	7	
12		WEEN SANCTUARY 94591	Quebec	81	
13		PEARL JAM EPIC 90261/SONY MUSIC	New York City, NY: July 9, 2003	-	
14		THE MOVIELIFE DRIVE-THRU 060092/MCA [M]	Forty Hour Train Back To Penn	-	
15	3	VARIOUS ARTISTS EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	62	
16	5	EVANESCENCE WIND-UP 13063	Fallen	3	
17		ALAN JACKSON ARISTA NASHVILLE 53097/RLG	Greatest Hits Volume II (And Some Other Stuff)	-	
18	4	VARIOUS ARTISTS WALT DISNEY 860787	Radio Disney Jams: Vol. 5	-	
19		SUPERSTAR KIDZ WALT DISNEY 860087	Superstar Kidz	59	
20		THE DEREK TRUCKS BAND COLUMBIA 89013/SONY MUSIC [M]	Soul Serenade	-	
21		YO-YO MA SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil	60	
22	7	ANNIE LENNOX J 52350/RMG	Bare	38	
23		BT NETTWERK 30344 [M]	Emotional Technology	138	
24		PEARL JAM EPIC 90255/SONY MUSIC	Philadelphia, PA: July 5, 2003	-	
25		PEARL JAM EPIC 90527/SONY MUSIC	Mexico City, Mexico: July 18, 2003	-	

AUGUST 23 2003				Billboard® TOP SOUNDTRACKS™	
Sales data compiled by				Nielsen SoundScan	
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	4 Weeks At Number 1	
1	1	BAD BOYS II	BAD BOY 000716*/JMRG	4 Weeks At Number 1	
2	2	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080	-	
3	3	AMERICAN WEDDING	UNIVERSAL 000744/JMRG	-	
4	10	FREAKY FRIDAY	HOLLYWOOD 162404	-	
5	4	2 FAST 2 FURIOUS	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG	-	
6	7	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089	-	
7	6	DAREDEVIL: THE ALBUM ●	WIND-UP 13079	-	
8	8	CHICAGO ▲	EPIC 87018/SONY MUSIC	-	
9	5	CHARLIE'S ANGELS: FULL THROTTLE ●	COLUMBIA 90132/SONY MUSIC	-	
10	9	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097	-	
11	11	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522	-	
12	12	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●	RCA 51169/RMG	-	
13	15	8 MILE ▲ ⁴	SHADY 493508*/INTERSCOPE	-	
14	14	THE MATRIX RELOADED: THE ALBUM ●	WARNER SUNSET/MAVERICK 48411/WARNER BROS	-	
15	16	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY	-	
16		WHAT A GIRL WANTS	ATLANTIC 83641/JAG	-	
17	18	O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069/IDJMG	-	
18	13	MASKED AND ANONYMOUS	COLUMBIA 90536/SONY MUSIC	-	
19	19	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC	-	
20	22	SHREK ▲ ²	DREAMWORKS 450305/INTERSCOPE	-	
21	23	DISNEY'S LILO & STITCH ▲	WALT DISNEY 860734	-	
22	20	HOLES	WALT DISNEY 860092	-	
23	21	MOULIN ROUGE ▲ ²	INTERSCOPE 493035	-	
24	17	LARA CROFT, TOMB RAIDER: THE CRADLE OF LIFE	HOLLYWOOD 162417	-	
25	25	SEABISCUIT	DECCA 000772/UNIVERSAL CLASSICS GROUP	-	

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 48	Los Bukis 135	Fountains Of Wayne 151	Toby Keith 22	John Mayer 61, 154	Rascal Flatts 64	The Matrix Reloaded: The Album 177
50 Cent 6, 185	Tracy Byrd 157	Frankie J 163	Josh Kelley 193	Martina McBride 130	Red Hot Chili Peppers 153	Luther Vandross 11
311 43	Cam'ron Presents The Diplomats 198	Kenny G 152	R. Kelly 42	Michael McDonald 192	Damien Rice 200	VARIOUS ARTISTS
Trace Adkins 69	Blu Cantrell 190	Gang Starr 166	Kem 111	Tim McGraw 72	Rooney 199	Now 12 95
AFI 83	Cher 12	Gunwine 56	Kid Rock 88	MercyMe 52, 106	Earl Scruggs/Doc Watson/Ricky Skaggs 179	Now 13 2
Christina Aguilera 27	Kenny Chesney 31	Godsmack 79	Kidz Bop Kids 97	Jo Dee Messina 134	Sean Paul 21	Reggae Gold 2003 133
The All-American Rejects 54	Chevelle 118	Good Charlotte 20	Kiss 116, 132	Mest 187	Simple Plan 80	Totally Hip Hop 113
Ashanti 9	Chingy 5	Macy Gray 128	Alison Krauss + Union Station 139	Montgomery Gentry 131	Smash Mouth 100	Vans Warped Tour 2003
The Ataris 71	Kelly Clarkson 29	Pat Green 67	Avril Lavigne 78	Jason Mraz 58	Smile Empty Soul 102	Compilation 121
Audioslave 30	Cold 108	Josh Groban 63	Led Zeppelin 107	Mudvayne 182	Staind 15	Worship Together: I Could Sing Of Your Love Forever 62
B2K 175	Goldplay 14	Guster 137	Annie Lennox 38	Mya 13	The Starting Line 197	WOW Worship (Yellow) 119
David Banner 85	Counting Crows 186	Ben Harper 176	Less Than Jake 170	Nelly 103	Steeley Dan 99	Vendetta Red 183
The Beach Boys 37	Celia Cruz 44, 105, 127	Heather Headley 194	Lil Jon & The East Side Boyz 19	Willie Nelson & Friends 148	Rod Stewart 144	Ween 81
Jeff Beck 122	Da Brat 125	Hot Hot Heat 167	Lil' Kim 77	Joe Nichols 123	George Strait 90	The White Stripes 34
Daniel Bedingfield 120	Deftones 162	The Isley Brothers Featuring Ronald Isley 57	Linkin Park 10	Keith Murray 169	Superjoint Ritual 146	Darryl Worley 168
Beyonce 4	Celine Dion 74	Jaheim 174	Live 150	Mya 13	Switchfoot 156	Wynonna 8
Black Eyed Peas 26	Disturbed 143	Jane's Addiction 16	Lonestar 36	Nelly 103	t.A.T.u. 181	Weird Al Yankovic 160
Blues Traveler 147	Dixie Chicks 126	Javier 91	Jennifer Lopez 173	Stacie Orrico 104	James Taylor 124	Yellowcard 172
Bone Crusher 109	Eminem 66	Jewel 50	LSG 25	Stacie Orrico 104	Thalia 86	Dwight Yoakam 189
Michelle Branch 18	Evanescence 3	Buddy Jewell 89	Lumidee 73	Stacie Orrico 104	Third Day 171	Yukmouth 112
Brand New 115	Eve 6 75	Elton John 161	Yo-Yo Ma 60	Stacie Orrico 104	Three 6 Mafia 53	
Sarah Brightman 93	Fabulous 39	Jack Johnson 49	The Peter Malick Group Featuring Norah Jones 98	Stacie Orrico 104	Thrice 65	
Bronco, El Gigante De America 136	Fleetwood Mac 110	Norah Jones 7	Marilyn Manson 155	Stacie Orrico 104	Los Tigres Del Norte 142	
Brooks & Dunn 24	Floetry 184	Norah Jones 7	Maroon 5 87	Stacie Orrico 104	Justin Timberlake 41	
BT 138	Foo Fighters 140	JS 70	The Mars Volta 159	Stacie Orrico 104	Train 46	
Joe Budden 92		Junior Senior 94	matchbox twenty 45	Stacie Orrico 104	Trapt 51	
Jimmy Buffett 40				Stacie Orrico 104	Shania Twain 35	
				Stacie Orrico 104	Tyrese 158	
				Stacie Orrico 104	Uncle Kracker 82	
				Stacie Orrico 104	Keith Urban 96	

Over The Counter

Continued from page 55

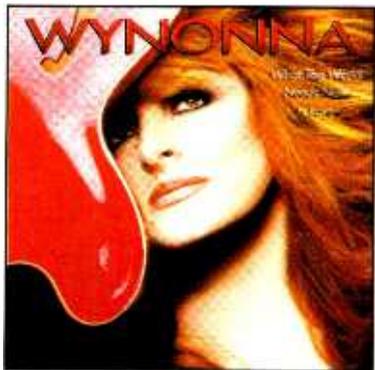
the early part of last year, no weeks had been that lean.

Indeed, the entire top 10 has become softer during the past three years. During the first 32 weeks of this year, the average sale for the No. 10 album has been 69,927 units, about the same as it was at this point last year (69,866). But, through the same period of 2001, the No. 10 title averaged 80,754, while the average was 93,167 during the same weeks of the bountiful year that was 2000.

Those soft numbers help explain why there have already been four times this year when at least five albums entered the top 10 (Over the

Counter, *Billboard*, Aug. 9).

WY HIGH: Wynonna enters The Billboard 200 at No. 8 on first-week sales of 54,000, the second straight week



that there has been one lone bow inside the chart's top 10.

This marks her biggest album sales week since 1996, when her third solo album, "Revelations,"

debuted at No. 9 with 80,000 units. Wynonna has fielded three other titles since then, but each of them failed to reach the top 10.

Her new "What the World Needs Now Is Love"—no relation to the classic **Burt Bacharach/Hal David** song of the same name—is her highest-charting album since 1993 (see Chart Beat, page 55).

COMING ATTRACTIONS: A veteran country star and a fast-rising rock act will shake things up next issue, when **Alan Jackson** and **Dashboard Confessional**, respectively, should command the top two slots on The Billboard 200.

Based on first-day numbers from key retailers, chart watchers predict Jackson will surpass 300,000 units—a first-week total that he only surpassed once, with last year's career-best, "Driven." Dashboard looks on course to open with at least

130,000—impressive, considering the band has never had a week as large as 35,000 copies.

This week's Top Country Albums and Top Independent Albums offer a taste of the heat generated by next issue's top debuts.

Jackson's second hits collection makes a premature bow on Top Country Albums (No. 55), with Internet orders accounting for more than half of the 2,000 sold.

Meanwhile, interest in the new Dashboard album helps its "MTV Unplugged V 2.0" re-enter Top Independent Albums at No. 20 and Heatseekers at No. 40, with a 61% increase over prior-week sales.

SCREEN SCENE: With the film entering the box-office chart at No. 2, "Freaky Friday" wins Greatest Gainer on The Billboard 200 (131-32), an increase that pushes it 10-4 on Top Soundtracks.

And the home video release of "What a Girl Wants" causes that album's sales to more than triple, as it re-enters Soundtracks at No. 16 and the big chart at No. 195.

On the small screen, **Josh Groban** and "The Oprah Winfrey Show" rekindle their mutual admiration, as an Oprah rerun inspires a 124% gain for his first album (151-63).

It's the largest increase by any Pacesetter on The Billboard 200 since May, when **Robin Gibb's** shot as a celebrity judge on "American Idol" stirred a 192% jolt for a **Bee Gees** hits set.

PLUGGED: Dance artist **BT** scores his biggest Nielsen SoundScan week (8,000 copies), good for No. 1 on Top Electronic Albums, No. 3 on Top Heatseekers and No. 133 on The Billboard 200.

This beats his best prior week (7,500 units, No. 166, in 2000).

Billboard AUGUST 23 2003 **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	SALES	ARTIST	TITLE
					Sales data compiled by Nielsen SoundScan	
					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					NUMBER 1 89 Weeks At Number 1	
1	1	1	722		BOB MARLEY AND THE WAILERS	Legend
2	2	3	70		BARRY WHITE	All Time Greatest Hits
3	5	5	150		KENNY CHESNEY	Greatest Hits
4	3	2	919		METALLICA	Metallica
5	4	4	1356		PINK FLOYD	Dark Side Of The Moon
6	4	4	112		COLDPLAY	Parachutes
7	7	16	143		THE BEATLES	1
8	8	8	142		TIM MCGRAW	Greatest Hits
9	6	6	144		LINKIN PARK	[Hybrid Theory]
10	15	14	71		BEE GEES	One Night Only
11	10	11	457		BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
12	11	10	118		ABBA	Gold - Greatest Hits
13	9	7	133		EMINEM	The Marshall Mathers LP
14	12	9	79		JACK JOHNSON	Brushfire Fairytales
15	16	19	338		DEF LEPPARD	Vault - Greatest Hits 1980-1995
16	20	29	75		STYX	Greatest Hits
					GREATEST GAINER	
17	28	32	304		EAGLES	Hell Freezes Over
18	14	13	170		DISTURBED	The Sickness
19	27	—	25		FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
20	24	26	472		BEASTIE BOYS	Licensed To Ill
21	30	40	444		TOM PETTY AND THE HEARTBREAKERS	Greatest Hits
22	18	15	172		CELINE DION	All The Way...A Decade Of Song
23	33	27	89		CAT STEVENS	Cat Stevens Greatest Hits
24	22	12	84		ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!
25	13	—	124		NELLY	Country Grammar
26	17	23	100		SHANIA TWAIN	Come On Over
27	21	17	109		GOOD CHARLOTTE	Good Charlotte
28	19	18	137		SOUNDTRACK	O Brother, Where Art Thou?
29	25	24	115		BRUCE SPRINGSTEEN	Greatest Hits
30	23	20	502		METALLICA	Master Of Puppets
31	26	42	435		AC/DC	Back In Black
32	32	28	156		BON JOVI	Cross Road
33	31	25	172		EMINEM	The Slim Shady LP
34	29	22	125		RASCAL FLATTS	Rascal Flatts
35	35	38	112		SUBLIME	Sublime
36	38	34	401		MADONNA	The Immaculate Collection
37	34	30	570		ERIC CLAPTON	Time Pieces - The Best Of Eric Clapton
38	34	30	570		METALLICA	...And Justice For All
39	36	31	199		PHIL COLLINS	...Hits
40	37	35	389		DIXIE CHICKS	Wide Open Spaces
41	40	33	499		QUEEN	Greatest Hits
42	38	32	526		VAN MORRISON	The Best Of Van Morrison
43	38	32	526		STAINED	Break The Cycle
44	43	36	347		JOURNEY	Journey's Greatest Hits
45	44	37	348		EAGLES	Their Greatest Hits 1971-1975
46	42	39	460		METALLICA	Ride The Lightning
47	39	21	57		BARRY WHITE	Barry White's Greatest Hits Volume 1
48	49	44	70		SOUNDTRACK	Shrek
49	46	45	329		GUNS N' ROSES	Appetite For Destruction
50	47	43	460		JAMES TAYLOR	Greatest Hits

Billboard AUGUST 23 2003 **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	SALES	ARTIST	TITLE
					Sales data compiled by Nielsen SoundScan	
					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					NUMBER 1 / GREATEST GAINER 2 Weeks At Number 1	
1	1	2	11		SMILE EMPTY SOUL	Smile Empty Soul
					HOT SHOT DEBUT	
2	NEW	1	1		LOS BUKIS	25 Joyas Musicales
3	NEW	1	1		BT	Emotional Technology
4	NEW	1	1		ROBERT RANDOLPH & THE FAMILY BAND	Unclassified
5	5	7	7		FOUNTAINS OF WAYNE	Welcome Interstate Managers
6	4	5	17		HOT HOT HEAT	Make Up The Breakdown
7	7	9	9		VENDETTA RED	Between The Never And The Now
8	12	11	9		JOSH KELLEY	For The Ride Home
9	9	12	12		SMOKIE NORFUL	I Need You Now
10	11	15	17		THE STARTING LINE	Say It Like You Mean It
11	3	3	12		ROONEY	Rooney
12	15	14	9		DAMIEN RICE	O
13	14	13	12		REVIS	Places For Breathing
14	13	22	14		VICKIE WINANS	Bringing It All Together
15	NEW	1	1		SENSES FAIL	From The Depths Of Dreams (EP)
16	16	21	20		KINDRED THE FAMILY SOUL	Surrender To Love
17	24	8	8		GAVIN DEGRAW	Chariot
18	10	16	4		BERNIE WILLIAMS	The Journey Within
19	8	10	22		CRAIG MORGAN	I Love It
20	NEW	1	1		THE DEREK TRUCKS BAND	Soul Serenade
21	17	19	30		BOWLING FOR SOUP	Drunk Enough To Dance
22	20	20	3		THREE DAYS GRACE	Three Days Grace
23	28	31	8		THE POSTAL SERVICE	Give Up
24	2	—	2		MISFITS	Project 1950
25	18	18	4		ME FIRST AND THE GIMME GIMMES	Take A Break
26	22	38	7		AKWID	Proyecto Akwid
27	6	—	2		SARAI	The Original
28	NEW	1	1		LIMITE	Gracias 1995-2003
29	21	24	4		JUANES	Un Dia Normal
30	25	33	4		SHINEDOWN	Leave A Whisper
31	26	—	2		JEREMY CAMP	Stay
32	35	50	13		LIZZ WRIGHT	Salt
33	41	36	7		LOS ANGELES AZULES/LOS ANGELES DE CHARLY	Encuentro De Angeles Vol. 1
34	NEW	1	1		MARY FAHL	The Other Side Of Time
35	31	41	4		INTERPOL	Turn On The Bright Lights
36	32	35	7		TAKING BACK SUNDAY	Tell All Your Friends
37	19	4	3		BRIAN MCCOMAS	Brian McComas
38	23	23	9		DIE TRYING	Die Trying
39	29	25	10		LOS CADETES DE LINARES	30 Inolvidables
40	NEW	1	1		DASHBOARD CONFESIONAL	MTV Unplugged V 2.0
41	44	44	1		DWELE	Subject
42	30	27	11		THE HAPPY BOYS	Trance Party (Volume Three)
43	NEW	1	1		BLUE OCTOBER	History For Sale
44	36	—	2		PANCHO BARRAZA	Las Romanticas De Pancho Barraza
45	33	46	11		BRIAN CULBERTSON	Come On Up
46	39	42	12		12 STONES	12 Stones
47	46	47	13		GILLIAN WELCH	Soul Journey
48	42	43	11		PETER CINCOTTI	Peter Cincotti
49	38	39	11		DON OMAR	The Last Don
50	43	45	11		ROSCOE	Young Roscoe Philharmonia

Billboard AUGUST 23 2003 **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	SALES	ARTIST	TITLE
					Sales data compiled by Nielsen SoundScan	
					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					NUMBER 1 / GREATEST GAINER 17 Weeks At Number 1	
1	1	1	42		LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
2	2	4	5		THE PETER MALICK GROUP FEATURING NORAH JONES	New York City
3	3	5	10		VARIOUS ARTISTS	Vans Warped Tour 2003 Compilation
4	4	2	3		SUPERJOINT RITUAL	A Lethal Dose Of American Hatred
5	6	7	24		HOT HOT HEAT	Make Up The Breakdown
6	7	9	7		DWIGHT YOAKAM	Population: Me
7	10	10	22		CRAIG MORGAN	I Love It
8	9	12	13		ALKALINE TRIO	Good Mourning
9	8	3	13		VIOLENT J	Wizard Of The Hood (EP)
10	11	15	9		DROPKICK MURPHYS	Blackout
11	21	24	25		THE POSTAL SERVICE	Give Up
12	5	—	2		MISFITS	Project 1950
13	12	16	6		ME FIRST AND THE GIMME GIMMES	Take A Break
14	13	20	16		BLACK LABEL SOCIETY	The Blessed Hellride
15	17	21	12		VARIOUS ARTISTS	Punk -O- Rama 8
16	23	30	8		INTERPOL	Turn On The Bright Lights
17	24	28	4		TAKING BACK SUNDAY	Tell All Your Friends
18	20	32	5		NICKEL CREEK	This Side
19	14	17	8		LOUIE DEVITO	Louie DeVito's Dance Factory Level 2
20	NEW	1	1		DASHBOARD CONFESIONAL	MTV Unplugged V 2.0
21	30	27	14		NOFX	The War On Errorism
22	33	29	9		BROTHA LYNCH HUNG	Lynch By Inch: Suicide Note
23	18	19	8		STEVE WINWOOD	About Time
24	31	25	5		VARIOUS ARTISTS	Get The Blues Vol. 2
25	16	6	3		CHEAP TRICK	Special One
26	22	13	3		C-BO	The Mobfather
27	26	35	22		PANCHO BARRAZA	Las Romanticas De Pancho Barraza
28	35	33	10		GILLIAN WELCH	Soul Journey
29	32	31	22		PETER CINCOTTI	Peter Cincotti
					HOT SHOT DEBUT	
30	NEW	1	1		KILLING JOKE	Killing Joke
31	15	11	3		CANIBUS	Rip The Jacker
32	29	37	4		50 CENT	Guess Who's Back?
33	25	18	3		THE WHO	Live At Royal Albert Hall
34	36	41	10		GEORGE LOPEZ	Team Leader
35	39	34	16		MOBB DEEP	Free Agents: The Murda Mix Tape
36	40	46	7		SHADOWS FALL	The Art Of Balance
37	34	22	6		TWIZID	The Green Book
38	42	45	9		LEE WILLIAMS AND THE SPIRITUAL QC'S	Right On Time
39	38	26	3		DANE COOK	Harmful If Swallowed
40	50	43	3		BIG BAD VOODOO DADDY	Save My Soul
41	44	50	3		CUISILLOS DE ARTURO MACIAS	Las Romanticas De Cuisillos
42	NEW	1	1		THE NEW AMSTERDAMS	Worse For The Wear
43	48	47	3		VARIOUS ARTISTS	Atticus: Dragging The Lake II
44	41	14	3		SUPER FURRY ANIMALS	Phantom Power
45	NEW	1	1		JOHN HIATT & THE GONERS	Beneath This Gruff Exterior
46	NEW	1	1		SKID ROW	Thickskin
47	37	36	13		MANNHEIM STEAMROLLER/C.W. MCCALL	American Spirit
48	NEW	1	1		DARYL HALL JOHN OATES	Do It For Love
49	43	38	17		VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
50	47	—	1		LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now

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 title has 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 Heatseeker 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 distribution, including those that are fulfilled via major branch distributors. ● 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). ○ Certification of 200,000 units (Platin). ○ Certification of 400,000 units (Multi-Platin). * 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. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 23 2003 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	DAVID SANBORN	VERVE 065578/VG	timeagain
2	2	43	DIANA KRALL ●	VERVE 065109/VG	Live In Paris
3	3	22	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
4	4	4	HARRY CONNICK, JR.	MARSALIS 6133/4/ROUNDER	Other Hours: Connick On Piano 1
5	5	11	PAT METHENY	WARNER BROS. 48473	One Quiet Night
6	6	100	DIANA KRALL ▲	VERVE 549846/VG	The Look Of Love
7	7	40	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 88734/SONY MUSIC	A Wonderful World
8	8	14	BOZ SCAGGS	GRAY CAT 3000/MAILBOAT	But Beautiful: Standards Volume 1
9	10	3	RAMSEY LEWIS & NANCY WILSON	NARADA JAZZ 80487/NARADA	Simple Pleasures
10	9	38	VARIOUS ARTISTS	CAPITOL 80739	Lady Sings The Blues
11	11	16	REGINA CARTER	VERVE 265594/VG [M]	Paganini: After A Dream
12	13	4	VARIOUS ARTISTS	DENON 17241	The Most Relaxing Jazz Music In The Universe
13	NEW		TERENCE BLANCHARD	BLUE NOTE 83189	Bounce
14	12	18	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
15	16	4	SUZU BOGGUSS	COMPADRE 926151	Swing
16	14	10	VARIOUS ARTISTS	VERVE 000116/VG	The Diva Series: The Ultimate Diva Collection
17	18	2	ARTURO SANDOVAL	CRESCENT MOON/COLUMBIA 67195/SONY MUSIC [M]	Trumpet Evolution
18	15	6	NINA SIMONE	BMG HERITAGE 53015/AAL	Anthology
19	17	2	GLENN MILLER	RCA VICTOR 65014/AAL	Platinum Glenn Miller
20	21	4	KURT ELLING	BLUE NOTE 10634	Man In The Air
21	19	7	SHIRLEY HORN	VERVE 076026/VG	May The Music Never End
22	22	4	NATALIE COLE	VERVE 589774/VG	Ask A Woman Who Knows
23	23	2	NAT KING COLE	CAPITOL 81513	Love Songs
24	NEW		THE BAD PLUS	COLUMBIA 87040/SONY MUSIC	These Are The Vistas
25	NEW		STEVE TYRELL	COLUMBIA 86006/SONY MUSIC [M]	Standard Time

AUGUST 23 2003 Billboard TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	76	NORAH JONES ▲ ?	BLUE NOTE 32088 [M]	Come Away With Me
2	2	8	KENNY G	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
3	3	4	BERNIE WILLIAMS	GRP 000725/VG [M]	The Journey Within
4	NEW		THE JAZZMASTERS	TRIPPIN' N' RHYTHM/HARDCASTLE 90513/V2	The Jazzmasters 4
5	6	13	LIZZ WRIGHT	VERVE 589933/VG [M]	Salt
6	4	3	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
7	5	7	BRIAN CULBERTSON	WARNER BROS. 48300 [M]	Come On Up
8	8	3	KIRK WHALUM	WARNER BROS. 48446	Into My Soul
9	7	12	ROY HARGROVE PRESENTS THE RH FACTOR	VERVE 065192/VG [M]	Hard Groove
10	NEW		JEFF GOLUB	GRP 000287/VG	Soul Sessions
11	13	34	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
12	10	6	MADLIB	BLUE NOTE 38447	Shades Of Blue
13	9	14	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8514/CONCORD	Let It Ripp
14	11	7	ACOUSTIC ALCHEMY	HIGHER OCTAVE 84285	Radio Contact
15	12	9	URBAN KNIGHTS	NARADA 80488	Urban Knights V
16	16	16	PAUL TAYLOR	PEAK 8516/CONCORD	Steppin' Out
17	NEW		JIMMY SOMMERS	AMERICAN GRAMOPHONE 214	Loveline
18	15	23	THE CRUSADERS	PRAIRIE/VERVE 86011/VG	Rural Renewal
19	18	3	VARIOUS ARTISTS	SHANACHIE 5102	Smooth Jazz: Sax At Midnight
20	19	5	CHUCK LOEB	SHANACHIE 5103	eBop
21	14	13	RICHARD ELLIOT	GRP 065533/VG [M]	Ricochet
22	17	4	KENNY G ●	ARISTA 14738	Paradise
23	21	1	HIROSHIMA	HEADS UP 3076	The Bridge
24	24	1	THE JOHN SCOFIELD BAND	VERVE 065106/VG	Up All Night
25	NEW		PRAFUL	IN-CODED 4244/RENOEZY/DUS	One Day Deep

AUGUST 23 2003 Billboard TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	LANG LANG	DE 02696/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos
2	4	4	MARCELO ALVAREZ/SALVATORE LICITRA	SONY CLASSICAL 87957/SONY MUSIC	Duetto
3	2	2	ANDREA BOCELLI ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
4	3	3	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
5	5	17	YO-YO MA	SONY CLASSICAL 87287/SONY MUSIC	La Belle Epoque
6	6	17	YO-YO MA	SONY CLASSICAL 89667/SONY MUSIC	Classic Yo-Yo
7	7	2	VARIOUS ARTISTS	CIRCA 68867/VIRGIN	The Most Relaxing Classical Album...Ever! II
8	8	4	GLENN GOULD	SONY CLASSICAL 87703/SONY MUSIC	State Of Wonder
9	9	8	CARRERAS-DOMINGO-PAVAROTTI	DECCA 46699/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
10	11	4	CHANTICLEER	TELEOC 49702/AG	A Portrait
11	NEW		EVGENY KISSIN	RCA VICTOR 63886/AAL	Brahms: Sonata In F Minor, Intermezzo
12	NEW		NIGEL KENNEDY AND THE KROKE BAND	EMI CLASSICS 57512/ANGEL	East Meets West
13	12	1	VARIOUS ARTISTS	EMI CLASSICS 82914/ANGEL	Pure Cinema Classics
14	10	15	SHARON ISBIN	TELEOC 45372/AG	Baroque Favorites For Guitar
15	NEW		DAVID DANIELS/CRAIG OGDEN	VIRGIN CLASSICS 45601/ANGEL	A Quiet Thing

AUGUST 23 2003 Billboard TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	YO-YO MA	SONY CLASSICAL 89936/SONY MUSIC	Obrigado Brazil
2	3	3	JOSH GROBAN ▲ ?	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban
3	2	2	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
4	4	4	JOSH GROBAN	143/REPRISE 48113/WARNER BROS.	Josh Groban In Concert
5	5	5	CHARLOTTE CHURCH	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
6	6	6	CHRISTOPHER O'RILEY	ODYSSEY/SONY CLASSICAL 87321/SONY MUSIC	True Love Waits: O'Riley Plays Radiohead
7	9	9	OPERA BABES	SONY CLASSICAL 87803/SONY MUSIC [M]	Beyond Imagination
8	7	7	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
9	8	8	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
10	10	11	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
11	11	7	VARIOUS ARTISTS	SONY CLASSICAL 80019/SONY MUSIC	Classics For A New Century
12	NEW		YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782/SONY MUSIC	Silk Road Journeys: When Strangers Meet
13	14	14	MARIO FRANGOULIS	SONY CLASSICAL 89805/SONY MUSIC [M]	Sometimes I Dream
14	15	15	RUSSELL WATSON	DECCA 473180/UNIVERSAL CLASSICS GROUP	Encore
15	13	13	CHARLOTTE CHURCH ●	COLUMBIA 89710/SONY MUSIC	Enchantment

AUGUST 23 2003 Billboard TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	3	2	DELERIUM	NETTWERK 20306 [M]	Chimera
2	4	11	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMOPHONE 1776	American Spirit
3	5	5	YANNI	VIRGIN 81518	Ethnicity
4	6	6	YANNI	WINDHAM HILL 18108/BMG HERITAGE	Ultimate Yanni
5	NEW		VARIOUS ARTISTS	WINDHAM HILL 1153/AAL	Sounds Of Wood & Steel 3
6	10	10	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
7	7	7	MANNHEIM STEAMROLLER	AMERICAN GRAMOPHONE 214	Romantic Melodies
8	1	1	ESTEBAN & EUGENE FODOR	DAYSTAR 8847	Back 2 Back
9	2	2	ESTEBAN & EUGENE FODOR	DAYSTAR 8848	Magic Moments
10	NEW		ARMIK	BOLERO 0710/PARAS GROUP	Amor De Guitarra
11	9	9	KEVIN KERN	REAL MUSIC 2626	The Winding Path
12	8	8	STEVEN ANDERSON	MADACY CHRIS/IAN 3961/MADACY	100 Church Classics
13	13	13	JIM BRICKMAN	WINDHAM HILL/RCA VICTOR 11647/AAL	Love Songs & Lullabies
14	12	12	OTTMAR LIEBERT + LUNA NEGRA	HIGHER OCTAVE 80961/VIRGIN	Santa Fe Sessions
15	NEW		JOHANNES LINSTAD	REAL MUSIC 3763	Zabuca

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

AUGUST 23 2003 Billboard TOP CLASSICAL BUDGET

1	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
2	25 GREATEST HITS	ST. CLAIR
3	GUITAR CLASSICS	VARIOUS ARTISTS
4	PIANO CLASSICS	VARIOUS ARTISTS
5	FOR BOOK LOVERS	DECCA/UNIVERSAL CLASSICS GROUP
6	RELAXING CLASSICS	VARIOUS ARTISTS
7	TRANQUIL CLASSICS	VARIOUS ARTISTS
8	BEST OF BEETHOVEN: VOL. 1	VARIOUS ARTISTS
9	PEACEFUL CLASSICS	VARIOUS ARTISTS
10	ROMANTIC CLASSICS	VARIOUS ARTISTS
11	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
12	BEST OF MOZART: VOL. 1	VARIOUS ARTISTS
13	RESTFUL CLASSICS	VARIOUS ARTISTS
14	RAINY DAY CLASSICS	VARIOUS ARTISTS
15	CLASSICAL MASTERPIECES	VARIOUS ARTISTS

AUGUST 23 2003 Billboard TOP CLASSICAL MIDLINE

1	BABY MOZART	WALT DISNEY
2	DISNEY'S BABY BEETHOVEN	WALT DISNEY
3	VIVA ITALIA	DECCA/UNIVERSAL CLASSICS GROUP
4	CHOPIN: THE ROMANTIC PIANIST	EMI CLASSICS/ANGEL
5	MOZART: THREE WINDS, SERENADES 10-12	CHAMBER ORCHESTRA OF EUROPE/SCHNEDER/ASV
6	50 GREATEST CLASSICS	ST. CLAIR
7	BABY EINSTEIN: BABY NEPTUNE	BUENA VISTA/WALT DISNEY
8	BABY BACH	WALT DISNEY
9	VIVALDI'S GREATEST HITS	RCA VICTOR/BMG CLASSICS
10	THERE IS LOVE	TELARC
11	THE LEGENDARY ANDRES SEGOVIA	ANDRES SEGOVIA/ANGEL
12	PACHBEL CANON & OTHER BAROQUE HITS	VARIOUS ARTISTS
13	MOZART-GREATEST HITS	RCA VICTOR/BMG CLASSICS
14	GREATEST HITS	THE MORMON TABERNACLE CHOIR
15	WEDDING ALBUM	RCA VICTOR/BMG CLASSICS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

AUGUST 23 2003 Billboard TOP KID AUDIO

1	SUPERSTAR KIDZ	WALT DISNEY 880987
2	KIDZ BOP KIDS	RAZOR & TIE 89066
3	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
4	KIDZ BOP KIDS	RAZOR & TIE 89055
5	KIDZ BOP KIDS	RAZOR & TIE 89042
6	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
7	READ ALONG	WALT DISNEY 86758
8	VARIOUS ARTISTS	WALT DISNEY 86693
9	VARIOUS ARTISTS	WALT DISNEY 86694
10	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
11	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
12	VARIOUS ARTISTS	WALT DISNEY 86695
13	SING ALONG	WALT DISNEY 86693
14	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 34570/AAL
15	VARIOUS ARTISTS	WALT DISNEY 86788
16	VEGGIETALES	HAVE WE GOT A SHOW FOR YOU!
17	CEDARHART KIDS	1000 TUNES: 26 CLASSIC SONGS FOR TODDLERS
18	THE WIGGLES	YUMMY YUMMY
19	VARIOUS ARTISTS	WALT DISNEY 86746
20	VARIOUS ARTISTS	WALT DISNEY 86074
21	VARIOUS ARTISTS	WALT DISNEY 86897
22	VARIOUS ARTISTS	WALT DISNEY 86070
23	VEGGIETALES	ON THE ROAD WITH BOB & LARRY
24	VEGGIETALES	BOB & LARRY'S BACKYARD PARTY
25	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS

Children's recordings: original motion picture soundtracks excluded

● 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 of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [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, H100 49; RBH 35
24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 86; RBH 33
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 11; H100 57

-A-

ACA ENTRE NOS (LGA, BMI) LT 25
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 70
ACTOS DE UN TONTO (Seg Son, BMI) LT 8
ADDICTED (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 89
AMAME (EMI April, ASCAP) LT 37
AMAZING (Not Listed) H100 91
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 36
ANTES (Copyright Control) LT 7
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 16
ASI TE QUIERO (Edimusa, ASCAP) LT 48

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Lew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/Black Owned Music, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL, H100 29; RBH 16
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadore, BMI), CLM/HL/WBM, CS 18
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 8; H100 41
BEWARE OF THE BOYS (MUNDIANO TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, RBH 98
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 36
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/Hennessey For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Breton, SACEM), HL/WBM, H100 70
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 18
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 61

-C-

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 27
CALLING ALL GIRLS (Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/K. Lynn-Hillson, BMI/Baby Ree Toonz, BMI/Royalty Network, ASCAP/EMI April, ASCAP/Shelly's House, ASCAP/Dangerous Words, ASCAP), HL, RBH 72
CAN'T HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Logrhythm, BMI), HL, H100 39
CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) RBH 44
CAN'T STOP, WON'T STOP (Copyright Control/Six Figga, BMI) H100 48; RBH 19
CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen, ASCAP/Love Pig, ASCAP) CS 38
CASI (Yami, BMI) LT 23
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 3; H100 33
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 26
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 83
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joel Bud-den, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, RBH 39
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/Noon-time Tunes, BMI), WBM, H100 38; 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 Fountain, 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 33
CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) H100 96; RBH 52
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichap-pell, BMI), HL/WBM, H100 1; RBH 7

-D-

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 59; RBH 21
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 44; RBH 36
DANGER (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Uni-versal, ASCAP/Jajapo, ASCAP) H100 94; RBH 47
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 25
DEJENNE SI ESTOY LLORANDO (Irmaosa Vitale, BMI) LT 32
EL DESEO DE TI (Rubet, ASCAP/Universal Musica, ASCAP) LT 30
DID MY TIME (Fieldsynutz, BMI/Stratosphericyness, BMI/Musik Munk, BMI/Evileria, BMI/Gintoe, BMI/Zomba Songs, BMI), WBM, H100 60
DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 84

DIPSET (SANTANA'S TOWN) (Copyright Control/Killa Cam, BMI/Tiarras Daddy's, ASCAP) RBH 77
DON'T WANNA TRY (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) H100 56; RBH 99
DRIFT AWAY (Almo, ASCAP), HL, H100 14
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 46

-E-

EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siemp-re, ASCAP) LT 44
ESO DUELE (Ser-Ca, BMI) LT 28
ESTOY A PUNTO (Ser-Ca, BMI) LT 10
EVERY FRIDAY AFTERNOON (Murray, BMI/Melanie Howard, ASCAP) CS 51
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 35

-F-

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 55
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 58
FEELIN' FREAKY (Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP/Zomba, ASCAP/Zomba Songs, BMI/R.Kelly, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/F. Jones, ASCAP/Empire, ASCAP/Troy Mot, ASCAP/MO' Lyric's, ASCAP), HL/WBM, H100 92; RBH 46
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 13; H100 65
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 77
FIND A WAY (Modat, ASCAP/916, BMI) RBH 63
FIRE (YES, YES Y'ALL) (Joel 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 66
FLIPSIDE (Efortooee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 59
FLY (Not Listed) RBH 73
FLYING WITHOUT WINGS (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Irving, BMI), HL/WBM, H100 85
FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 80
FOREVER AND FOR ALWAYS (Universal-Songs Of Poly-gram 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 Black-wood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 7; RBH 1

-G-

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100 26; RBH 28
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 8; RBH 3
GETTING LATE (Not Listed) RBH 71
GIRLS AND BOYS (EMI April, ASCAP/211, ASCAP), HL, H100 51
GOOD TIME (Jessica Andrews, ASCAP/Irving, BMI/Miss Ivy, BMI/Almo, ASCAP/Anwa, ASCAP), HL, CS 50

-H-

HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI), HL, CS 45
HARDER TO BROTHER (Not Listed) H100 76
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 30
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 12; H100 47
HOLE IN THE WORLD (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 69
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, 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 79
HOY (Estefan, ASCAP) LT 20
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 17

-I-

I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 27
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 Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 37
IF THERE AIN'T THERE OUGHTA BE (Mosaic Music, BMI/Almo, ASCAP/What If Factor, ASCAP/Extremely Big Tractor, ASCAP), HL, CS 41
IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 50
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 58
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 41
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 53
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 20; H100 79
INDUSTRY (Not Listed) RBH 74
I NEED YOU NOW (Smokie's Song, BMI) RBH 68
IN MY DREAMS (Mundo, BMI/EMI Blackwood,

BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewave, ASCAP), HL, CS 49
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 10; RBH 4

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 6; RBH 6

INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 37

I THINK YOU'RE BEAUTIFUL (Mosaic Music, BMI/Hold Jack, BMI) CS 60

IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 1; H100 20

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 22; RBH 82

I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 37

I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/ji Branda, ASCAP), HL, H100 64; RBH 20

-J-

JALEO (Sony/ATV Discos, ASCAP/Nueva Ventura, ASCAP/Warner-Tamerlane, BMI) LT 19
JUST BECAUSE (Irving, BMI/ITI Hit You Back, BMI/Embryonic, BMI/Almo, ASCAP/ZaneyChaney, ASCAP/Swizzle Stick, BMI/Ezerman, BMI) H100 84

-L-

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 45

THE LATE GREAT GOLDEN STATE (Faded Love, BMI) CS 54
LET ME KNOW (Q. Baby, ASCAP/ConstructorCrawf, ASCAP) RBH 92

LET'S GET DOWN (Shad Moss, BMI/Warner-Tamer-lane, BMI/Bubba Gee, BMI/Noon-time 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 96

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 66; RBH 23

LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 63; RBH 26

LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VR, BMI), HL/WBM, H100 15; RBH 9

LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 4
LOMESOME, ON'RY AND MEAN (Rich Way, BMI/Irving, BMI), HL, CS 59

LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 39
LO QUE YO TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-cos, ASCAP) LT 39

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 34; RBH 14

LOVE CALLS (Kem, BMI) RBH 34
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 23; H100 97

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/211, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 13; RBH 24

MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 14
ME FALTA VALOR (Bello Musical, BMI) LT 29
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 27

MIGHTY D-BLOCK (2 GUNZ UP) (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Latern, BMI), HL, RBH 65

MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 16
MISS INDEPENDENT (Rhettiski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 17

MISS P. (Shaniah Cymone, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Soulajamba Songs, BMI), HL, RBH 87

MUY A TU MANERA (Ser-Ca, BMI) LT 42
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HorPro, BMI/Cosmic Muel, ASCAP/Don Pfimmer, ASCAP), HL, CS 9; H100 40

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 39; RBH 17

MY NAME (Eight Mile Style, BMI/Hennessey For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 93

-N-

NAGGIN' (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 62
NA NA NA NA (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, H100 82; RBH 31

NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 5; RBH 13
NEVER (PAST TENSE) (Rayroc, ASCAP/BMG Songs, ASCAP/Sephen, ASCAP) H100 98

NEVER SCARED (Bonecrusher, ASCAP) RBH 40
NO ES LO MISMO (Gazul, ASCAP/WB, ASCAP) LT 35
NOOKIE (REAL GOOD) (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 78

NO PODRAS (Kike Santander, BMI) LT 38

NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 2; H100 28

-O-

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP), HL, H100 83; RBH 32
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 24

THE ONLY THING MISSIN' (Kharatrov, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemus, ASCAP), HL, RBH 55

OOH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP), HL, RBH 43
OOH WEE (Inouye, BMI/Nate Dogg, BMI/Rich Kid, BMI) RBH 85

OTRA VEZ (Sony/ATV Discos, ASCAP/Universal Musi-ca, ASCAP) LT 50

-P-

PARTY & BULLSHIT 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 67
PEQUEÑA Y FRAGIL (SADAIC Latin, BMI) LT 47

P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL/WBM, H100 3; RBH 2

PLAYBOYS OF THE SOUTHWESTERN WORLD (Mur-rah, BMI/VanWarmer, ASCAP), WBM, CS 31
PRS DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 48

PRAY FOR THE FISH (Green Dog, BMI/Springer Ink, BMI) CS 52
PUEDEN CONTAR CONMIGO (Sony/ATV Discos, ASCAP) LT 5

PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 100
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Janice Drama, ASCAP/Irving, BMI), HL/WBM, RBH 29

-Q-

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 21

QUITEMONOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 12

-R-

RAIN ON ME (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Inv, BMI/Screen Gems-EMI, BMI/EMI April, ASCAP/WB, BMI, RBH 42

EL RANCHO GRANDE (Peer Int'l., BMI) LT 31
READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 60

REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 7; H100 42

RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL, CS 4; H100 32

THE REMEDY (I WON'T WORRY) (Goo Eyed, ASCAP/BSM, 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 31

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

RIE Y LLORA (Sir George, ASCAP/WB, ASCAP) LT 22
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, H100 2; RBH 5

ROCKWIT U (WHY BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BMI), WBM, H100 12; RBH 22

ROUND THE GLOBE (Nappy Roots, BMI/Mike City, BMI/Warner-Tamerlane, BMI), HL, RBH 64

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 57

-S-

SAY YES (Marshallow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, RBH 38

SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 13
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 73

SEÑORITA (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 43

SERAN SUS OJOS (Fonomusic, SESAC) LT 40
SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM, H100 80

SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, RBH 86

SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP), HL/WBM, H100 4; RBH 11

SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 17; H100 72

SHOW ME HOW TO LIVE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 78

SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Ed

'Five O'Clock' Impressions Continue Upward Tick

Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" is the first country single in more than five years to garner more than 50 million listener impressions on Hot Country Singles & Tracks, clocking in with an audience total of 51.5 million.

No country title has made such a big splash since George Strait's "I Just Want to Dance With You" collected 50.3 million listener impressions in the June 13, 1998, issue. "Clock" nabs the most impressions since Tim McGraw's "Just to See You Smile" hit 52.8 million in the Feb. 7, 1998, issue.

"Five O'Clock" is one of two new tracks on Jackson's "Greatest Hits (And Some Other Stuff)," which bows a week early at No. 55 on Top Country Albums (see Over the Counter, page 55).

GET HIGH: Lil Jon & the East Side Boyz Featuring Ying Yang Twins take "Get Low" to a new high, as it hits No. 3 on Hot R&B/Hip-Hop Singles & Tracks while also moving 11-8 on The Billboard Hot 100.

The breakout success of "Get Low" has propelled constantly increasing album sales for the act's "Kings of Crunk" on The Billboard 200 and Top R&B/Hip-Hop Albums since the track hit radio in early April.

"Crunk" debuted at No. 56 on Top R&B/Hip-Hop Albums in November—a week early because of street-date violations—and rose to No. 2 the following week. The album has moved in and out of the top 10 a couple of times since then and has now spent a high of six consecutive weeks in the top 10, rising to No. 6 this issue. On The Billboard 200, "Crunk" climbs to



No. 19, its highest rank since it bowed at No. 15 with the album's third gain in the past four weeks.

Lil Jon, who recently inked a deal for his BME label with Warner Bros., also appears as a featured artist on "Damn!" by Youngbloodz and "Shake That Monkey" by Too Short, at Nos. 21 and 86, respectively, on R&B/Hip-Hop Singles.

INDIE EXPOSURE: "Get Low" by Lil Jon & the East Side Boyz Featuring Ying Yang Twins is TVT's first top 10

single on The Billboard Hot 100, as the independent label's prior high was **Default's** "Wasting My Time," which peaked at No. 13 in the June 8, 2002, issue. The No. 3 rank on Hot R&B/Hip-Hop Singles & Tracks is also the best showing for the label on that chart.

The last title to be promoted and distributed solely by an indie that reached the top 10 on the Hot 100 was "Look Into My Eyes" by **Bone Thugs-N-Harmony** on Relativity, which occupied the No. 10 slot, down from its peak of No. 4, in the Aug. 2, 1997, issue.

Further down the chart, fellow indie label Tommy Boy returns to the Hot 100 for the first time since 2001, debuting at No. 98 with "Never (Past Tense)" by the **Roc Project Featuring Tina Arena**.

In 2002, the label severed its ties with Warner Bros.—which owned a 50% stake in the company—and restructured. That transitional year was the first since 1988 in which Tommy Boy failed to see a song

chart on the Hot 100. From 1989 to 2001, the label placed more than 40 songs on the chart, including a pair that reached No. 3: **House of Pain's** "Jump Around" (1992) and **Coolio's** "Fantastic Voyage" (1994).

"Never" is one of 12 debuts on the Hot 100, the most since a dozen songs entered in the March 13, 1999, issue.

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BACK IN BLACK: "Where Is the Love?" by **Black Eyed Peas** returns to No. 1 on the Mainstream Top 40 chart after abdicating the top slot for a week to **Beyoncé Featuring Jay-Z's** "Crazy in Love." It is the first song to reclaim No. 1 on this list since **Lenny Kravitz's** "Again" gave way to "Love Don't Cost a Thing" from **Jennifer Lopez** for a week in February 2001, when the chart was printed exclusively in sister publication **Airplay Monitor**.

FORMAT	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
MAINSTREAM TOP 40	<ul style="list-style-type: none"> ★ FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 79.0 	<ol style="list-style-type: none"> 1 THE ATARIS The Boys Of Summer COLUMBIA 77.2 2 TRAPT Headstrong WARNER BROS 75.4 3 STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 74.4 4 LIZ PHAIR Why Can't I CAPITOL 74.2 5 BEU SISTERS I Was Only (Seventeen) S-CURVE/EMC 70.4
RHYTHMIC TOP 40	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	<ol style="list-style-type: none"> 1 JUSTIN TIMBERLAKE Senorita JIVE 97.0 2 BEYONCE KNOWLES Baby Boy COLUMBIA 87.0
ADULT TOP 40	<ul style="list-style-type: none"> ★ FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 74.8 ★ SEAL Waiting For You WARNER BROS 65.4 	<ol style="list-style-type: none"> 1 SALIVA Rest In Pieces IDJMG 78.8 2 SHANIA TWAIN Forever And For Always IDJMG 76.2 3 STAIND So Far Away ELEKTRA 70.9 4 THE ATARIS Boys Of Summer COLUMBIA 70.7 5 3 DOORS DOWN Here Without You UMRG 70.3
MODERN ROCK	<ul style="list-style-type: none"> ★ FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 83.6 ★ NICKELBACK Someday ROADRUNNER/IDJMG 78.3 ★ WHITE STRIPES Hardest Button To Button V2 78.3 ★ BLEU Get Up AWARE/COLUMBIA 67.3 	<ol style="list-style-type: none"> 1 THREE DAYS GRACE (I Hate) Everything About You JIVE 83.5 2 TRAPT Still Frame WARNER BROS 73.8 3 A PERFECT CIRCLE Weak And Powerless VIRGIN 72.0 4 DASHBOARD CONFSSIONAL Hands Down VAGRANT/INTERSCOPE 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.

AUGUST 23 2003		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)
2	1	Crazy In Love	BEYONCE FEAT. JAY-Z (COLUMBIA)
3	3	Miss Independent	KELLY CLARKSON (RCA/RMG)
4	4	Are You Happy Now?	MICHELLE BRANCH (IMAVE/VERICK/WARNER BROS.)
5	5	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)
6	6	Unwell	MATCHBOX TWENTY (ATLANTIC)
7	9	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
8	7	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
9	10	I Want You	THALIA FEAT. FEAT. JIDE (EMI LATIN/VIRGIN)
10	8	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
11	12	Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG)
12	14	Girls And Boys	GOOD CHARLOTTE (DAYLIGHT/EPIC)
13	15	Senorita	JUSTIN TIMBERLAKE (JIVE)
14	11	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)
15	16	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)
16	18	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)
17	19	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)
18	17	Addicted	SIMPLE PLAN (LAVA)
19	13	Intuition	JEWEL (ATLANTIC)
20	23	Ladies	SARAI (SWEAT/EPIC)

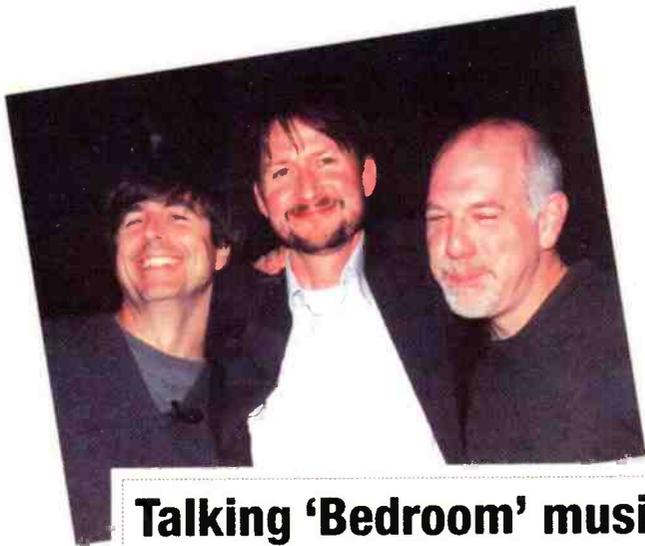
AUGUST 23 2003		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)
2	3	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
3	2	Crazy In Love	BEYONCE FEATURING JAY-Z (COLUMBIA)
4	4	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
5	6	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)
6	8	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
7	10	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
8	5	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)
9	9	In Those Jeans	GINUWINE (EPIC)
10	11	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)
11	7	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
12	12	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)
13	13	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
14	18	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
15	17	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA)
16	16	Thoi'a Thoi'ng	R. KELLY (JIVE)
17	14	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)
18	15	Like Glue	SEAN PAUL (VP/ATLANTIC)
19	21	Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG)
20	22	Smooth Sailin'	RSCOE (CAPITOL)

AUGUST 23 2003		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Unwell	MATCHBOX TWENTY (ATLANTIC)
2	2	Calling All Angels	TRAIN (COLUMBIA)
3	4	Are You Happy Now?	MICHELLE BRANCH (IMAVE/VERICK/WARNER BROS.)
4	3	Drift Away	UNCLE KRACKER FEATURING DOBBIE GRAY (LAVA)
5	5	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
6	6	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)
7	9	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROESER (ARISTA)
8	7	Intuition	JEWEL (ATLANTIC)
9	8	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
10	10	Amazing	JOSH KELLEY (HOLLYWOOD)
11	11	Heaven	LIVE (RADIOACTIVE/MCA)
12	13	Why Can't I	LIZ PHAIR (CAPITOL)
13	12	Big Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)
14	15	Miss Independent	KELLY CLARKSON (RCA/RMG)
15	14	Clocks	COLDPLAY (CAPITOL)
16	16	White Flag	DIDO (ARISTA)
17	17	Sympathy	GOO GOO DOLLS (WARNER BROS.)
18	18	Harder To Breathe	MAROONS (OCTONE/JRMG)
19	30	Bright Lights	MATCHBOX TWENTY (ATLANTIC)
20	22	Rest In Pieces	SALIVA (ISLAND/IDJMG)

AUGUST 23 2003		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Faint	LINKIN PARK (WARNER BROS.)
2	4	So Far Away	STAIND (ELP/ELEKTRA/EEG)
3	2	The Boys Of Summer	THE ATARIS (COLUMBIA)
4	7	Creatures (For A While)	311 (VOLCANO/JIVE)
5	5	Seven Nation Army	THE WHITE STRIPES (THIRD MAN/V2)
6	3	Just Because	JANE'S ADDICTION (CAPITOL)
7	6	Send The Pain Below	CHEVELLE (EPIC)
8	8	Headstrong	TRAPT (WARNER BROS.)
9	10	Bottom Of A Bottle	SMILE EMPTY SOUL (LAVA)
10	9	Show Me How To Live	AUDIOSLAVE (INTERSCOPE/EPIC)
11	12	Going Under	EVANESCENCE (WIND-UP)
12	11	Think Twice	EVE 6 (RCA/RMG)
13	29	Weak And Powerless	A PERFECT CIRCLE (VIRGIN)
14	24	Someday	NICKELBACK (ROADRUNNER/IDJMG)
15	14	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)
16	15	Low	FOO FIGHTERS (ROSWELL/RCA/RMG)
17	13	Stupid Girl	COLD (FLIP/GEFFEN/INTERSCOPE)
18	17	Did My Time	KORN (IMMORTAL/EPIC)
19	20	Fall Back Down	RANCID (HELLCAT/WARNER BROS.)
20	16	Shatteredday	VENDETTA RED (EPIC)

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.

It was the most important Film, TV and music event of 2002 . . .



Talking 'Bedroom' music

By Carla Hay

Making the music for last year's award-winning movie "In the Bedroom" epitomized the credo "less is more" because only 25 minutes of music was used in the two-hour picture.

"In the Bedroom" composer Thomas Newman, screenwriter-director Todd Field and music editor Bill Bernstein talked about the challenges and rewards of the sparse use of music during a discussion at the Reporter/Billboard Music Conference. The discussion by THR's editor-in-chief features Paula D'Amico's featured clips from the filmmakers' discussion of how music was used in the movie. Newman was

Field joked, "I called Bo up and said, 'I know you haven't seen this movie yet, but if you love your daughter and want to see your kids again, you'll call Thomas.' And he did."

Newman said he had not read the script when he first saw the movie, adding, "Sometimes it isn't good idea for a composer to read the script before you see the movie, because you



'Frida's' melody of love Music confab hears director, composer

By Carla Hay

Director Julie Taymor and composer Elliot Goldenthal gave an inside look at the film's "Frida" at the Reporter/Billboard Music Conference Thursday.

discussing the relationship," said J. Goldenthal.

about



"Frida" helmer Julie Taymor praises composer Elliot Goldenthal.



Burnett is talk of THR/Billboard chat

Staff report

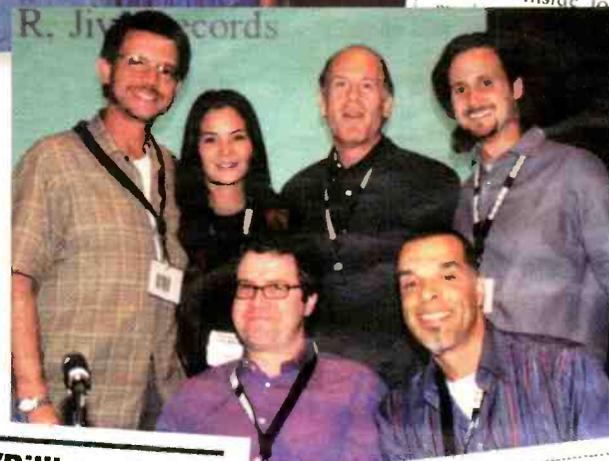
Multiple Grammy winner T Bone Burnett will be the featured artist at the inaugural The Hollywood Reporter/Billboard Film & TV Music Conference, scheduled for Oct. 10-12 at the Renaissance Hollywood Hotel.

The recording artist/songwriter/producer will discuss the creative and commercial aspects of developing music for film in a question-and-answer session.

See BURNETT on page 27



Burnett



The Anatomy of 'Drumline'

Staff report

Fox Music president Robert Kraft turned the confab into a percussive palaver as he previewed scenes from Fox's "Drumline," a comedy about university football-stadium marching bands. Kraft led a deconstruction of the film's musical elements for an audience of composers, music superstars and industryites. The "of a Film" panel was moderated by Fox Music

replay how the initial layer of drum-and-bugle sound became augmented by dialogue, score, crowd noises and earth-shattering sonic elements that nearly shook the room.

Panelists debated whether there will be enough demand for an album full of something as untested

The Hollywood Reporter and Billboard join forces for a 2-day conference that examines the role of music in film & television.

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Latin Rap

Continued from page 1

"What we're doing now is what we always wanted to do: where we don't lose the edge of the street, but it's mainstream enough for all the audience to listen to," Akwid's Sergio Gomez says. "At home we'd listen to Spanish music and banda, and the primary language was Spanish. And with friends and school and parties, it was always rap and hip-hop."

Akwid, which represents the West Coast branch of the movement, blends rap and brassy Mexican banda in a form that is referred to as "banda rap" and "urban regional."

In contrast, Don Omar represents the better-known East Coast and Caribbean trend in rap. He blends rap and reggae into the music known as reggaetón.

Both acts have reached the top 10 of the *Billboard* Top Latin Albums chart, a list typically dominated by pop and regional Mexican music.

Los Angeles-based Akwid's Univision album, "Proyecto Akwid," is bulleted this issue at No. 7 on the Latin chart. The album has sold 27,000 copies, according to Nielsen SoundScan.

Omar's solo debut for VI Music, "The Last Don," is No. 14 this issue on Top Latin Albums after peaking at No. 2 last month; it has sold 33,000 copies. Both Akwid and Omar's albums have spent nine weeks on the chart.

Other Puerto Rican acts are rapping over traditional salsa, *bomba* and merengue beats. And in Cuba, rappers are bringing a hip-hop feel to the island's own dance rhythms.

Of course, Spanish-language rap has been around for a while.

In the U.S., the sound has enjoyed isolated successes for the past decade. In Puerto Rico, sales—though largely undocumented—are said to have increased steadily during the past five years.

REGGAETÓN RULES

By many accounts, reggaetón, which for years was sold with limited distribution by indie labels, is the biggest-selling genre on the island.

But several developments during the past year have pushed the genre into mainstream Latin consciousness. Chief among them are the switch to less vulgar lyrics and a series of distribution deals between indie labels and major distributors.

The distribution deals have put

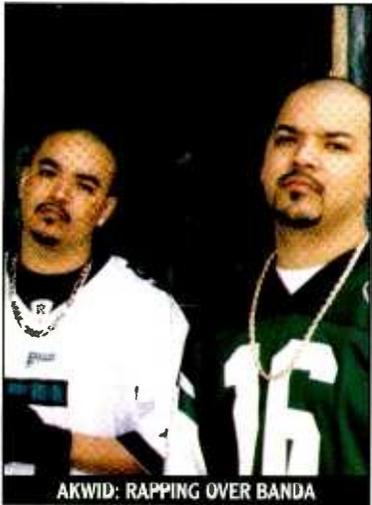
Spanish rap albums into more mainstream retail outlets where sales are counted by Nielsen SoundScan.

Puerto Rico's VI Music has made the most notable impact. In October, the 6-year-old label signed a deal with Universal Music Video & Distribution (UMVD) and immediately saw chart activity with Héctor & Tito, whose "A La Reconquista" has sold 36,000 copies and was honored as Latin rap album of the year at the *Billboard* Latin Music Awards.

"The fan base [in the U.S.] was there, but they had no way to buy the music," says Sofía de la Cruz, GM of VI Music.

VI's sales in the U.S. have gone from 7%-8% of the company's total to 35%, according to de la Cruz.

More recently, White Lion Records—the label home of Puerto Rican



AKWID: RAPPING OVER BANDA

rapper Tego Calderón, believed to be the most successful reggaetón act on the island—has signed a distribution deal with BMG U.S. Latin.

Last month, BMG rereleased Calderón's hit album "El Abayarde" in the U.S. According to White Lion, the album has sold more than 100,000 copies through indie distribution.

Other genre notables also have been handled by U.S. majors in the past. Panamanian reggaetón act El General, a pioneer in the genre, has had several successful albums with BMG U.S. Latin, including "Es Mundial," which has moved 86,000 units. He is now on indie Mock & Roll (headed by former BMG president Francisco Villanueva and distributed by Sony) and is featured on the late Celia Cruz's new studio album.

Likewise, Puerto Rican Vico-C, known as the "philosopher of rap," is marketed by EMI Latin USA and has had several titles on the Hot Latin Albums chart. His best seller is the 1998 release "Aquel Que Habia Muer-

to," which has scanned 83,000 copies.

Additionally, Big Boy, a nominee for this year's Latin Grammy Awards, is on Sony-distributed MP Records.

HIP-HOP MEETS TEJANO

While some of these acts have enjoyed individual successes, there has never been a major Spanish-language rap movement with widespread sales.

In regional Mexican music, rap has been used as an ingredient in tracks by such acts as A.B. Quintanilla and the Kumbia Kings, which scored hits with a fusion of hip-hop and Tejano music.

But the industry had been unable to successfully develop a bona fide hip-hop act that could blend rap and regional Mexican rhythms—even though several labels and producers have toyed with the concept for at least two years.

Six months ago, UMVD-distributed Univision Records put its money behind Akwid, a band formed by brothers Sergio and Francisco Gomez. Raised in South Central Los Angeles, their experiences reflected the reality of millions of West Coast Chicanos.

Originally, the siblings played English-language rap and garnered a modest, local following. But two years ago, they started toying with the notion of rapping over banda, the Mexican music characterized by the use of brass instruments, including the tuba as bass.

They hooked up with producer Nelson Mendoza; to their surprise, he was experimenting with the same idea.

The group was signed to Headliners Records, a new label created by former Fonovisa president Guillermo Santiso. He licensed the Akwid project to Univision, which in turn urged the group to collaborate with established regional Mexican acts.

The group's first single, "No Hay Manera," which samples a popular Juan Gabriel track, won almost immediate airplay on Los Angeles radio station KBUE (La Que Buena), which plays progressive regional Mexican music.

"Rap is what sells the most [among Latin kids], and there was nothing that you could call Mexican-American rap," says Eddie León, VP of programming for Liberman Broadcasting, which owns the station.

"No Hay Manera" was quickly added to other playlists. The exposure put Akwid in a whole new league, according to Lupe de la Cruz, VP of promotion for Univision Music Group.

"We want to reach people that none of us have tapped into," de la Cruz

says. "There's a lot of Latinos who don't feel a connection with [current] Spanish-language music.

"We also believe we'll be able to tap into the existing fan bases of groups like Banda el Recodo and Los Tigres del Norte. A lot of these people also like to listen to urban music.

"But now we'll be able to offer them what we think is urban music that can address some of the things they've been buying in English, rather than in Spanish," he adds.

Univision is planning the Aug. 26 release of albums by two more similar artists. Jae-P is an 18-year-old whom de la Cruz describes as a modern-day practitioner of *corrido*, or traditional Mexican narrative ballads. The other, David Rolas, has a lyrical approach that is more philosophical.



OMAR: REGGAETÓN STAR

Los Angeles-based Z Records, which also has a licensing deal with Univision, is developing urban regional acts, too. Earlier this year, Z released a compilation titled "Z Banda Rap," which features, among others, singer Jesse Morales.

Part of the new generation of banda singers, Morales has also experimented with hip-hop.

"The same people that were buying Snoop Dogg were buying Jesse Morales," says George Prajín, CEO of Z Records and Z Music Group, which also owns retail chain Latin Music Warehouse and Prajín Distributors. "We started adding different sounds to the banda records, taking off the tambora and adding the bass," he adds. "And we started incorporating rap into the breaks or the ridges."

In addition to gaining broader distribution, Latin rap has been helped by its lessening dependence on graphic language depicting sexual and violent escapades.

In Puerto Rico, Spanish rap and reg-

gaetón were stigmatized and kept off the radio for years because the lyrical content was deemed inappropriate.

"To get on the radio, it can't be as aggressive," says Oscar Cortez, aka DJ Kazzanova, who hosts a rap/reggaetón show on Spanish AC WCAA New York. "In Puerto Rico, the people who buy albums are women. And these rappers were only appealing to guys. So they started doing softer raps, about dancing... and the ladies started buying."

In addition, groups started dropping colloquial lyrics, so that a larger cross-section of listeners could understand them.

"In the six years we've been around, we've stressed to our artists the importance of not only changing the violent content of the lyrics but also having content all Hispanics can understand," de la Cruz says. "Our products have 95% clean lyrics. There's no need to be violent or aggressive toward women."

CULTURAL ISSUES

De la Cruz does not think her stance amounts to censorship or even to a prudish attitude.

"If Eminem gets up in front of a camera and gives the finger, everyone thinks it's cute and they all clap," she says. "If one of my artists does this, he's criticized in every newspaper the next morning. It's a cultural issue. Our market is far more severe. We have to work within our culture."

Back on the West Coast, Akwid's content is also clean. The band says it has no gang affiliations.

"What we're doing now is what we always wanted to do: where we don't lose the edge of the street, but it's mainstream enough for all the audience to listen to," Gómez says.

Although the lyrics have been cleaned up, they are still rapped in Spanish, which has slowed acceptance of the genre on English-language rap stations. Some artists, notably Tego Calderón, have received airplay on such hip-hop-oriented stations as WWPR (Power 105) New York, but those are rare exceptions.

Instead, the focus is on getting Latin rap onto mainstream Spanish-language stations. That process is being helped through collaborations with mainstream acts, like Akwid's with Jenni Rivera and Héctor & Tito's with salsa star Victor Manuelle.

"We have to stop comparing Spanish with American rap," Cortez says. Even in the U.S., "the culture is the same, but the style is different. The minute they start copying American rap, it will become phony."

Ring Tones

Continued from page 6

growth occurs in less advanced cellular regions, such as Central and Latin America, Africa and some parts of Asia," Strategy Analytics senior analyst Nitesh Patel tells *Billboard*.

The survey identifies the introduction of polyphonic ring tones as the catalyst for the market growth, driving music companies to become more actively involved in the emerging rev-

enue stream. Until now, music publishers were the main beneficiaries of the ring-tones business.

"New sophisticated ring tones (polyphonic and real music ring tones) will increase the appeal of downloadable ring tones and help to curtail a fall in end-user spending on these services," Patel says. "Markets that show a strong affinity to music will line up as the major ring-tone regions. Also, a strong correlation exists between top ring-tone downloads and top 10 hit singles, as you might expect."

To date, Japan and Korea lead the

ring-tone market, together with some Scandinavian territories, notably Norway and Finland. Western Europe is estimated to account for more than \$1.14 billion in revenue in 2003 but should exceed \$1.3 billion in 2008. Japan is expected to top \$461 million this year and \$568 million in 2008.

North America's ring-tone market in 2003 will lag at slightly more than \$94 million, Strategy Analytics suggests, but it is expected to soar to about \$790 million in 2008. Patel says the U.S. market has "the potential to overtake Western Europe."

"The ring-tones business has been totally dead in the U.S. for the last few years because of licensing issues and technical problems," says Mika Eriksson, CEO of Wireless Entertainment Services Finland.

The Helsinki-based mobile content provider reached 100 million downloads of data products in May. Ring tones accounted for 75% of those downloads.

"There have been signs of steady growth from the beginning of this year," Eriksson says, "and I believe that it will really explode next year in the U.S."

Strategy Analytics forecasts that total sales of personalization data products—which include ring tones, graphics, icons, screensavers and novelty voicemail—will see revenue increase from \$3 billion this year to more than \$6 billion in 2008. Ring tones will represent some 62% of all personalization revenue.

Strategy Analytics also predicts consolidation in the market, as the major record companies will strengthen their position through acquisitions or by setting up in-house production studios while continuing to act as licensors.

Rolling Stones

Continued from page 1

stars to withhold their music online, "realized the time was right and that this was a good opportunity that also tied in with physical retail," says Ted Cohen, EMI Music senior VP of digital development and distribution.

"This is an excellent bridge to make people understand what downloading is about," Cohen adds. "Also, the tie-in with Best Buy will give people confidence to buy music online, because they're getting music from people they are already used to buying from."

Rhapsody's deal makes the entire post-1971 Rolling Stones catalog, owned by EMI/Virgin, available for legal digital distribution.

Additionally, the pre-1971 Stones material, controlled by ABKCO, is available for streaming. In all, more than 530 tracks will be offered for legal streaming or purchase for the first time.

Best Buy has installed as many as



THE ROLLING STONES: REALIZED THE TIME WAS RIGHT AND THAT THE DEAL TIED IN WITH PHYSICAL RETAIL.

10 interactive kiosks in each of its outlets; these enable customers to test Rhapsody. For the two-week Stones promotion, patrons can also sign up for a 14-day free Rhapsody trial in Best Buy stores and on bestbuy.com.

Subscriptions to Rhapsody, which are \$9.95 per month, will also be

available through Best Buy. Individual tunes can be purchased for burning—Rhapsody does not offer downloads—for 79 cents per track.

Additionally, during the two-week promotion, Best Buy will offer a 10% discount on the Rolling Stones EMI CD catalog, including such classics as "Sticky Fingers" and

"Exile on Main Street."

The exclusive deal kicked off a long-term pact between Rhapsody, owned by Seattle-based RealNetworks, and the 560-store, Minneapolis-based Best Buy.

Sean Ryan, VP of music for RealNetworks, says Rhapsody had been in discussions with EMI and ABKCO for

more than a year to secure the catalog. Concurrently, the company had been in talks with Best Buy to create a Rhapsody/Best Buy co-brand.

"The Stones deal is just part of a bigger ongoing relationship between us and Best Buy," he says. "But it shows the level that we're going to play at. This is the mainstreaming of digital services." The kiosks will remain in the Best Buy stores promoting Rhapsody for the long term.

Neither RealNetworks' Ryan nor Best Buy VP of digital entertainment Scott Young would put a dollar value on their deal. But Young did say that Best Buy gets compensated on a portion of the revenue stream generated by customers who sign up for Rhapsody through Best Buy.

"We have consulted on a lot of the marketing elements, and we have some special rights in terms of the version of Rhapsody at Best Buy that we can do promotions with," he says. In addition to driving traffic and sales, the Rhapsody deal positions Best Buy perfectly, Young says. "We want to be the place where the entertainment customer can get any item any way they want it." He adds that the Rhapsody deal does not preclude Best Buy pacting with other digital companies.

WMG/BMG

Continued from page 1

valuation issues. They're expected to finalize a deal no later than next month that would create a 50-50 joint venture between BMG and Warner Music Group.

But BMG chairman/CEO Rolf Schmidt-Holtz is expected to become the key executive in any new company, with a possible role as chairman of the joint venture, according to German sources.

Schmidt-Holtz would serve as a guarantee that the new venture would be managed with Bertelsmann's long-term interests at heart, those sources emphasize.

Should the Germans get their way, the new merged company would be run without "the American obsession with quarterly reporting," one source indicates.

Current Warner Music Group CEO Roger Ames would become president/CEO. He would report directly to Schmidt-Holtz and indirectly to the board, although under one scenario, Ames would get a board seat. Ames would run the company's day-to-day operations, with all label heads reporting to him.

BMG COO Michael Smellie is expected to continue as COO of the group, overseeing finances and all back-office functions.

Although the deal is supposed to be a merger of equals, BMG's hand has been strengthened by the unit's financial turnaround in the past fiscal year.

After losses in 2001, BMG reported in April that it had posted a profit in excess of 125 million euros (\$140.4 million) for the 2002/2003

fiscal year, against losses of 79 million euros (\$88.7 million) for the previous fiscal year.

AOL Time Warner reported a net loss of \$98.7 billion, or \$22.15 per share, on a revenue of \$41.1 billion last year. The company posted \$9 billion in total earnings before interest, taxes, depreciation and amortization (ebitda) in 2002.

Warner Music Group posted \$482 million in ebitda in 2002 on sales of \$4.2 billion.

Sources suggest that any discussion of structural and organizational changes of the labels in a merged company would be premature. But there is a consensus that some labels would be consolidated or disappear.

BMG operates in the U.S. with three different labels—RCA/J under Clive Davis, Arista under Antonio "L.A." Reid and Zomba under Barry Weiss.

Warner Music also operates with three: Atlantic under co-chairmen Val Azzoli and Ahmet Ertegun, Elektra under Sylvia Rhone and Warner Bros. under Tom Whalley.

All labels, except for Warner Bros., are based on the East Coast.

Sources are convinced that the merged company will not operate with six different sources of repertoire in the U.S. Under one scenario, four—and, more likely, three—labels will remain, one of which will be on the West Coast.

On the international side, the combined global operations could be put under current Warner Music International president Paul-René Albertini, according to one scenario.

A similar post no longer exists at BMG in the wake of a radical restructuring of its international operations earlier this year.

Regional organizations, such as Europe, were dropped, and a more direct line of reporting was creat-

ed with the company's New York headquarters.

Albertini, who still has three years left on his contract, would have the task of combining in each territory the Warner and BMG affiliates.

In most of the key territories, Warner Music operates with two stand-alone labels, East West and WEA. Many BMG companies have combined their repertoire sources, including Zomba, into one structure.

As one executive close to the situation pointed out, "It'll be two years of madness to combine all these companies."

REGULATORY SCRUTINY

Once a deal is announced—sources suggest this could be imminent—the two companies will have to notify competition authorities in the U.S. and Europe, including Germany, home base to Bertelsmann.

That will start a lengthy process that might last up to eight months, during which the consequences of the deal will be evaluated by the authorities.

It's an expensive process, too; the legal bill for the 2000 failed merger between Warner and EMI cost the latter £42.9 million (\$61 million at the March 2001 conversion rate).

In the case of the European Commission, the department in charge—run by commissioner Mario Monti—dealt with the EMI/Warner merger proposal and has an intimate knowledge of the workings of the music industry.

Warner had a global market share of 11.8% in 2001, while BMG had 8.2%. Combined, the two companies would fall short of global leader Universal, which the International Federation of the Phonographic Industry says had a 2001 market share of 23.5%, according to the most up-to-date market share figures published

by the industry body.

But even if competition authorities were to ask for the sale of certain recorded music assets, a merged Warner/BMG company would certainly be ahead of Sony (14.7%) and EMI (13%), according to the IFPI's 2001 report.

The combination of EMI and Warner's music publishing units creates a concern that it would dominate the market and become one of the main objections raised during the deal.

If publishing is excluded from the deal, it is likely that the EC will have fewer objections.

If the publishing businesses are to be merged too, the EC might be satisfied if both parties sell some of their publishing assets, according to sources in Brussels.

A source at the German cartel office in Berlin tells *Billboard* that it is working with the EU Commission in Brussels and that the German competition authorities would not object to a deal as long as the new structure would control one-third or less of the German market.

"Given that the market in Germany has contracted by almost one-third, it is necessary for business reasons alone to join forces in a bid to cut costs and to adapt to the prevailing marketing conditions," says Steffen Kampeter, member of German conservative opposition party CDU and chairman of the Music Industry Dialog Forum.

Indies organization IMPALA was one of the strongest opponents of the 2001 failed EMI-Warner merger. The group's legal adviser, Helen Smith, says the group believes that five majors is acceptable and four is unlikely.

"We don't see anything in the competition environment that would suggest anything is going to

change on that. If the merger talks are real, we will be busy again. But we have already done some of the preparatory work," she says.

A source at one of the two companies involved is convinced that to appease competition authorities, Warner and BMG would give some guarantees that it will sell some assets. The source suggests, "Independents have a lot to gain with a merger—there will be some pieces to pick."

Meanwhile, the two parent companies are working against the clock to iron out a deal that will see the combination of the two company's music divisions.

Both companies have signed an agreement for exclusive talks that were due to end July 31, but *Billboard* has learned that the agreement has been extended for one more month, until the end of August.

A meeting took place early August to discuss the valuation of the companies. According to one participant, "It was an interesting meeting, because we discovered that there were two different ways of evaluating our businesses."

The evaluation process is vital, according to sources, because it will determine the shape of the partnership.

If one of the two companies is valued higher than the other and the agreement calls for a 50/50 venture, the lowest-valued company will have to provide the other partner with cash or other compensation.

"None of the companies is sitting on a bed of cash, so they're doing all they can to avoid this situation," an observer says.

This story was prepared by Emmanuel Legrand and Gordon Mason in London, Melinda Neuman in Los Angeles and Wolfgang Spahr in Hamburg.

Dylan

Continued from page 8

The Columbia/Legacy series also includes "The Freewheelin' Bob Dylan," "Highway 61 Revisited," "John Wesley Harding," "Nashville Skyline," "Planet Waves," "Desire," "Street-Legal," "Infidels" and "Oh Mercy."

The series' release is the culmination of a year-long process that began with a search for original master tapes, Legacy Recordings senior VP of A&R Steve Berkowitz says. "The catalog was in need of upgrading. The tapes were there to do it with, [as were] the machines, the humans and the desire.

"Because of Dylan's popularity over the years," Berkowitz adds, "his catalog was among the first to be converted from record and cassette, from ana-

log to digital, in what we might call the Dark Ages of digital conversion." Berkowitz says the technology has improved greatly since then. "The original productions to CD were brittle and weren't necessarily [from] the choicest of tapes."

Like the recent series of remastered Rolling Stones and Sam Cooke recordings from ABKCO Records, Columbia/Legacy's Dylan series represents a painstaking process using the best-available analog masters. In the case of 5.1-channel remixes, recordings are presented in such a way as to faithfully convey the artist's intent.

"I feel that less compromise and more accurate copying of the original analog signal is achieved in this DSD format," Berkowitz says. "If your goal is to replicate the original analog and you have the right tape and the right people doing it, you stand a better chance in DSD of making the new con-



DYLAN: HIS LEGACY UNDERGOES UPGRADE

version sound more like the original intention and the original recording than ever before. What's important in that is the nuance and the dimension that you pick up."

In the case of "Blood on the Tracks," basic tracks for which were cut at A&R Recording in New York, original engi-

neer and A&R owner Phil Ramone created the 5.1-channel mix with A&R alumnus and multichannel pioneer Elliot Scheiner.

"I wanted us to sit in front of Bob Dylan from about 25 or 50 feet and hear the room come to life," Ramone says. "A lot of this stuff is in a full circle, because that's the way I set up the room. It's an acoustic environment that you can accomplish in 5.1."

"I didn't want to get into anything tricky where suddenly you're hearing Bob behind you," adds engineer Michael Brauer, who created surround mixes for "Blonde on Blonde," "Another Side of Bob Dylan" and "Bringing It All Back Home" with Berkowitz. "I wanted to create more of a panoramic view in front. You don't hear the back but you notice that the width is beyond the speakers. It's very natural, there's nothing 'novelty' about it. You're opening up the picture without getting

tricky, without getting distracted by surround sound."

One exception, Brauer adds, is "Rainy Day Women #12 & 35" from "Blonde on Blonde." "That's the one where you feel like you're part of a parade," he says, "so you're hearing people laughing in the back, because it makes sense that you're walking along with them."

"Each one is as separate and individual a production as they were when they were made," Berkowitz says.

"We're not out to change the arrangements or the shading of the music," Berkowitz continues. "The artists, producers and engineers created them at that time for good or bad, but some parts of the technology are better than they used to be. This is a huge part of Bob Dylan's legacy, of the culture of the United States, of the 20th century. Every respect and care was taken accordingly."

Ticketing

Continued from page 6

for the same ticket.

The suit says that while Ticketmaster offers "legitimate" fan clubs as much as 8% of sellable tickets, its current partner Musictoday does not even meet Ticketmaster's own definition of "legitimate." Yet Musictoday still "routinely gets 10% or more of sellable seats" to Ticketmaster concerts.

"Their contracts are being enforced selectively, and that's confusing to us," says Carrie Lombardi, an SCI spokesperson.

SCI's Keith Mosely adds, "For us, it's about maintaining the connection with our fans, and we feel like we do a better job of this than Ticketmaster through SCI Ticketing."

And while SCI Ticketing represents other acts, Mosely says his primary concern is SCI Ticketing as it relates to his band.

"It's important to us that our ticketing company is able to stay in busi-

ness and get tickets to our fans. It's about SCI Ticketing having the right to do business versus being completely shut out by a monopoly. Fans deserve that choice."

WHO HAS THE LEVERAGE?

Ticketmaster says SCI has threatened Ticketmaster venue and/or promoter clients with moving a performance to another venue if it did not comply with the band's demands for tickets to sell by SCI Ticketing at a profit.

The Ticketmaster statement said,

"SCI's ticket demands have forced Ticketmaster's clients to make an unfair choice: either breach their contracts or lose the ability to host the band's performance. SCI's unfair leveraging of its popularity to achieve its for-profit ticketing goal is both improper and illegal."

Meanwhile, Glazer says his team is "quietly confident." Ticketmaster has 20 days from when it was served Aug. 8 to respond.

The situation is reminiscent of Pearl Jam's run-in with Ticketmaster in the late 1990s, although Pearl Jam's concerns were more related to the

impact of service charges on ticket prices than ticket inventory.

The band accused Ticketmaster of monopolistic practices before Congress, but the Department of Justice declined to take action, and Pearl Jam's attempts to tour outside Ticketmaster's influence were less than successful.

Glazer says the Pearl Jam/Ticketmaster spat "has no bearing on this litigation" and that there are "substantial differences" between the two cases.

"They tried to do a really good thing. Who knows why the DOJ dropped it," he says.

CRS

Continued from page 8

grocery store to make your client happy," he said. "That doesn't do [anything] for the artist."

R.J. Curtis, operations manager at KZLA Los Angeles, made a similar point at a later session. He said it's wrong to put artists at a small car-dealer remote and that stations should "give artists their dignity."

RCA Records VP of promotion Mike Wilson added that "labels have to hold stations more accountable when they do come into the market with a baby act."

BACK TO THE FUTURE

Country music's future also was a central theme at CRS-Southwest, with particular emphasis on how to broaden its appeal.

Capitol Records president Mike Dungan said he was bored by the sameness of the format and blamed the problem on the industry's research tactics.

"Think back to '94. [Country was] the shit. We need to try real hard to get out of survival mode and get back in the mode to annihilate and be the shit again," he said.

KILT Houston operations manager Jeff Garrison predicted that if the country format continues on its current path, it "will be an AC/oldies-based format within the next [few] years."

The future of the format, he said, is for labels and radio to work together to build stars.

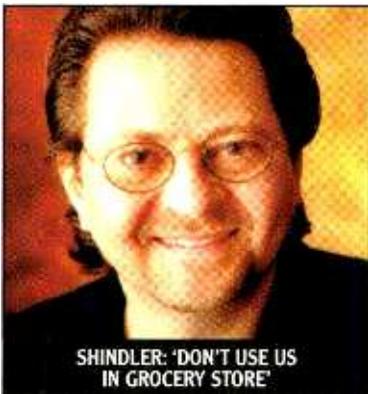
Jones Radio Networks programmer John St. John said the country music industry is ignoring younger demos to the point of "just screwing up."

"We don't even know what the teenage audience likes anymore," he said.

St. John added that if country radio embraces acts with college-age followings, such as Pat Green and Cross Canadian Ragweed, "we'll get somewhere."

At another session, Curtis wondered aloud if the format has gotten "too wimpy" and whether the only male listeners it's attracting are "SNAGS—sensitive new-age guys."

CMT senior VP/GM Brian Philips said his network cares less than radio about a "narrow sensibility of



what country is."

To build the format, he said, "you have to keep an inherent flavor or essence" but leave room to do things like pair James Taylor with the Dixie Chicks, as CMT did for a show last year. He called that strategy an "out-reach to a larger audience."

Best Buy

Continued from page 5

of Blecher & Collins in Los Angeles, filed the suit.

The lawsuit says that Best Buy is "able to extract from the major record companies an additional 10% discount vis-à-vis other purchasers." It also says Best Buy gets advertising and other allowances that are not generally available to other purchasers.

According to the complaint, these

favorable prices, terms and conditions enable Best Buy to sell new albums as loss leaders, which diverts massive amounts of business from competitors.

The discovery process could permit the plaintiffs to examine Best Buy's business records to see if the chain does, in fact, get favorable terms from vendors.

"It will certainly be interesting to see what's under the kilt," says Mike Drees, CEO of Newbury Comics.

The lawsuit was a main topic of conversation at a Aug. 8-12 retail sum-

mit in New York. The Retail Summer Camp summit was put together by the Music Monitor Network, the Coalition of Independent Music Stores, the Assn. of Independent Media Stores and Newbury Comics.

Label and distribution executives who are aware of the lawsuit say they are dreading it. That's not because they are guilty of anything, those sources say, but because it likely means that their business records will be subpoenaed and that some of them might have to testify.

The complaint alleges that Best Buy

has knowingly received favorable and discriminatory prices on new albums, which violates Section 2(a) of the Robinson-Patman Act.

The complaint also charges that Best Buy's below-cost pricing is for the purpose of injuring or destroying competition and is in violation of Section 17043 of the California Business and Professions Code.

California state law holds that merchants must price product at least 6% above cost.

The lawsuit asks for treble damages and legal costs.

EVENTS CALENDAR

AUGUST

Aug. 19-20, **Entertainment Packaging Summit**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

Aug. 20-21, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

Aug. 22, **Jazz After Dark**, presented by Concord Records and Playboy Jazz, benefiting the Jazz Musician Emergency Relief Fund, Playboy Mansion, Los Angeles. 310-385-4455.

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, AmericanAirlines 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.

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**, Belmont 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 Ameri-**

cana Music Assn. Conference, Renaissance Nashville Hotel. 615-438-7500.

Sept. 21, **Healing the Divide Benefit Concert**, Avery Fisher Hall, Lincoln Center, 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.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

LIFE LINES

DEATHS

Marshall Lon "Deacon" Freeman, 82, of natural causes, July 30 in Rocky Face, Ga. Freeman was the last surviving member of the Oak Ridge Quartet, known today as country/gospel group the Oak Ridge Boys. He left the group in 1949 to work in radio broadcasting.

Howard "Louie Bluie" Armstrong, of cardiac arrest, July 30 in Boston. String-band fiddler Armstrong was equally at home with blues, jazz and bluegrass, and his career spanned seven decades. During the '30s, he recorded for Vocalion as a member of family group the Chocolate Drops. Armstrong was rediscovered in the '70s and played the folk festival circuit. He recorded for Flying Fish and Rounder as a member of Martin, Bogan & the Armstrongs, a string band featuring his longtime partners Ted Bogan and Carl Martin and his brother L.C. Armstrong was the subject of Terry Zwigoff's 1985 documentary "Louie Bluie" and continued to perform into the '90s.

Gregory Hines, 57, of cancer, Aug. 2 in Los Angeles. An innovative tap dancer/actor who starred in several Broadway productions, Hines won the Tony Award for best actor in a

musical for 1992's "Jelly's Last Jam." He also enjoyed a successful film and TV career, appearing in the Emmy Award-nominated shows "I Love Liberty," "Motown Returns to the Apollo" and "Gregory Hines' Tap Dance in America." Hines was also nominated for an Emmy for his title role in the Showtime "Bojangles" film biography, based on tapper Bill "Bojangles" Robinson. A dance student since he was 3, his childhood was spent touring with his brother, Maurice Jr., and father, Maurice Sr., as Hines, Hines & Dad, appearing on "The Ed Sullivan Show" and "The Tonight Show." The brothers also danced together in the Broadway musical "Eubie!" for which Hines was nominated for a Tony. Besides his father and brother, Hines is survived by his fiancée, two children, a stepdaughter and a grandson.

Catalino "Tite" Curet, 77, of natural causes, Aug. 5 in Baltimore. Considered one of the greatest Puerto Rican composers of his time, Curet penned everything from romantic boleros to hardcore salsa for such artists as Gilberto Santa Rosa, Rubén Blades, Willie Colón and Cheo Feliciano. He wrote more than 2,000 songs, and his music has been featured in several major films, including "The Godfather II" and "Women on the Verge of a Nervous Breakdown." Curet, who won numerous awards for his compositions, also worked for the U.S. Postal Service for more than three decades.

FOR THE RECORD

Contrary to the article "Post-Concert CD Business Gains Ground, but Hurdles Remain" (*Billboard*, Aug. 16), 10th Street Entertainment's Jordan Berliant never said his company has made a deal with DiscLive on behalf of its entire artist roster. No such deal exists. When asked specifically about which 10th Street-managed artists would consider working with DiscLive, Berliant said, "Many of our artists now own their own recording rights, so we will definitely consider DiscLive as an option on every tour." *Billboard* regrets the error.

In the "South Makes Its Mark on Hip-Hop" article (*Billboard*, Aug. 9), it should have been noted that Lil' Jon & the East Side Boyz, Chyna White and Oobie are BME/TVT recording acts.

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homefront

Billboard Information Group events & happenings

Leadership Music Picks Billboard's Waddell

Ray Waddell, senior touring writer for *Billboard*, has joined the numerous staffers from the magazine who have been selected over the years for Nashville's prestigious Leadership Music program.



WADDELL

Waddell has been chosen to take part in the nine-month program, which includes monthly meetings and weekend retreats, as well as on-site visits around the Nashville community. Waddell, a graduate of the University of Tennessee, Knoxville, has covered the touring business for nearly 17 years, beginning with *Billboard* sister publication Amusement Business in January 1987. In addition to his touring coverage, Waddell writes *Billboard's* country album reviews, as well as features and news

stories throughout the publication.

LEADERSHIP Music

Founded in 1989, Leadership Music is a nonprofit training pro-

gram that brings together professionals from various segments of the music business, including labels, songwriting/publishing, technology, talent, recording studios, the media and broadcasting.

Graduates of the program include Phyllis Stark, *Billboard's* Nashville bureau chief and senior country writer; Deborah Evans Price, *Billboard's* senior country/Christian writer; and chart manager Wade Jessen. Karen Oertley of Amusement Business and Airplay Monitor editor-in-chief Sean Ross have also completed the program. For more information on Leadership Music, call 615-880-7466 or email lm@leadershipmusic.org.



TUNZI

personnel DIRECTIONS

Kristina Tunzi has joined the *Billboard* family as executive assistant to VNU Music and Literary Group president and publisher John Kilcullen.

Kristina comes from JAT Publishing, where she was editorial assistant. A Chicago native, Tunzi graduated from Concordia University in 2001 with a bachelor's degree in English and communications/theater. She also holds a postgraduate diploma in publishing from West Herts College in London. She is based in the *Billboard* office in New York.

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
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'I'm Able To Write The Score As I'm Writing The Script'

BY LEILA COBO

Film director/producer/writer/composer Robert Rodríguez made history in 1993 with his debut feature film, "El Mariachi." Made as a student flick for only \$7,000, it would become the lowest-budget movie ever released by a major studio. Ten years later, Rodríguez is once again setting the pace—as a film director who not only writes and produces but also scores his own movies. Rodríguez's work currently can be seen and heard in "Spy Kids 3-D: Game Over," the third installment of his "Spy Kids" series, which he scored in its entirety. "Once Upon a Time in Mexico," the third film of the "El Mariachi" trilogy, will hit theaters Sept. 12. It features Antonio Banderas, Salma Hayek, Johnny Depp, Mickey Rourke, Enrique Iglesias and Ruben Blades. Reviewing "Spy Kids," Los Angeles Times critic Kenneth Turan wrote: "While the possessory credit has lately been the subject of understandable debate, there's little doubt that this is a case where the 'a film by' line would have some meaning. Does the man never sleep?"

Q: You've had Salma Hayek sing in your films before. How did it come about this time?

A: Oh, it was my idea. She didn't know she would have to do that. She plays a very mythical figure in the movie, and I thought it would be very nice to end the movie with her singing a song. It was the first song I wrote for the movie. Originally, I wrote it as an instrumental track. I played it for a friend and he said, "That would make a really sexy song!" So, I had it for, like, a year and a half and I thought, yeah, that would work in the end credits.

Q: When you first cast Salma [in 1995's "Desperado"], did you know she sang?

A: I always heard her singing on the set, just to herself. Whenever she's happy, she sings. She has a very sensual voice. That's why I had her sing in "Desperado." I always thought she could do it. She sings for her own pleasure, so I think she was really surprised at how great she sounded.

Q: Did you study music?

A: I didn't study it formally in college. I took guitar, piano and saxophone lessons when I was a kid. I know how to read music fairly well, but when I write the score I use computer programming. I write all the parts for all the instruments on the keyboard. Then I rerecord with a real orchestra. I have a more rudimentary knowledge [of music].

Q: But scoring films is not the kind of thing you can do with "rudimentary" knowledge.

A: I don't know theory that well . . . but I know my characters better than anyone. I was never trained as a writer, yet I'm writing scripts and writing characters. How do you write it? One word at a time.

The technical part of any of these is really 10% of the process. The rest is creative. If you're creative, you can figure out how to paint, how to write a book. That's why I do all these jobs. You ask different artists from different media and they all tell you the same thing about the creative process. It's finding that creative instinct, that creative impulse, then following it through becomes the chore of filling in the blanks.

Q: Although music is integral to all your films, it seems to be even more so in "Once Upon a Time in Mexico." Even Johnny Depp wrote a song. Were you looking for a more musical film?

A: I took it one step further. When I got to the set, I realized all my actors were musicians—Johnny, Antonio, Ruben. So I threw it out there on the set and said, "I'm going to be doing the score, and you are all musicians. And since you're all going to be co-creating the characters, why don't you give me a piece of



The Last Word



A Q&A With Robert Rodríguez

Robert Rodríguez

Occupation: Writer/director/producer/director of photography/production designer/visual effects supervisor/sound designer/rerecording mixer/composer

Films: 1993: "El Mariachi"
1995: "Desperado"
1996: "From Dusk Till Dawn"
1998: "The Faculty"
2001: "Spy Kids"
2002: "Spy Kids 2: The Island of Lost Dreams"
2003: "Spy Kids 3-D: Game Over," "Once Upon a Time in Mexico"

music that represents this character." So I got music from everybody. And Johnny wrote a full piece, because that was his idea of who his character was. And I took that and orchestrated it.

Q: What did Ruben Blades give you?

A: He hummed me a bass line that I used as part of his theme. It's this sort of relentless build-up when he's chasing Mickey Rourke.

Q: So every character has a musical identity?

A: In this case, because so much of [the "El Mariachi" trilogy] is based on a musician's point of view. The main character is a guitar player. There are sometimes whole passages where the

character is walking and the music is driving the entire scene as if he's hearing it in his head. Johnny Depp is a very musical character, and the music is very Sergio Leone. And that's probably his only reference. It made sense to use it because he's very confused in this other country. And suddenly he has to become this mythical blind gunman, and of course what he hears in his head is this Sergio Leone movie. He would listen to the Sergio Leone stuff before making a take, to get himself into character.

Q: You don't use a music supervisor?

A: No. I pick all the songs. I can make the movie and the music work more organically that way.

Q: In fact, that's the trend with soundtracks today. They're made up of hit songs that are sometimes not even in the movie.

A: There are a lot of movie makers I personally know who don't deal a lot with the music. They're more concerned with certain other areas. But I've always taken a big [interest] in the music so I don't have to rely on somebody else putting it into the film. If you're musical, you know exactly what it is you want your music to sound like. The more you realize that, the more crucial it is.

Q: Yet so often the music is left until last . . .

A: This is what is wrong with the Hollywood way of doing the music. A movie is made, and once it's finished, then it's given to a composer who's given five weeks to write a score. By doing my own music, I'm able to write the score as I'm writing the script. Some of the music for "Spy Kids 3-D" was made before I wrote the characters. For example, [Sylvester] Stallone [who plays the bad guy in "Spy Kids 3-D"] said, "Am I going over the top in my performance?" And I said, "Hey, let's listen to the music." And I played him the toymaker theme. And it sounded like this broken toy and had this strange percussion, and at one point it gets deep and heavy. And I said, "You can do anything. You sound like a big, broken-down toy."

Q: The soundtrack to "Once Upon a Time . . ." is more flamenco than Mexican. Why did you choose to make it that way?

A: It really just came from me. My own musical interests. There are a lot of different influences. I really didn't try to make it sound like Mexico. Even the story I took from different true events that took place not in Mexico but in other South American countries. So I wanted it to feel like this mythical somewhere else. There's a lot of Spanish guitar and strange Egyptian-Moroccan-type sounds. It gives it a certain feel.

Q: You do something similar with "Spy Kids," too.

A: The music is again a mix of genres and cultures. There's rock, and there's Latin rock. There's a Latin feel, and there's not a Latin feel.

Q: Alexa Vega is again featured as a singer in this "Spy Kids." Is the idea to launch her as a singer?

A: The way that happened was, on the second movie the studio called and said, "Hey, we could get a hot band to do a song for the end titles." And I said, "I don't like when that happens. We work real hard on these movies to make them homemade, and to have somebody come along who has nothing to do with the movie . . ." Alexa is always singing on the set, so I said, "Hey, sing me something." That's much more in the spirit of the movie. It's really about creativity, spirit and imagination.

Q: Who is your ultimate musical character?

A: The mariachi. Yeah, he's the ultimate musical character. I always thought of him as a lone guitar.

ARETHA FRANKLIN

Salute the Queen of Soul

Billboard turns the spotlight on Aretha Franklin, the Queen of Soul. We report on Aretha's best-selling albums and singles, and take a look at her illustrious career from her gospel recordings of the '50s and groundbreaking soul hits in the '60s to her pop repertoire and upcoming new album for Arista Records.

**GIVE A LITTLE RESPECT AND CONGRATULATE
ARETHA FRANKLIN ON HER SUCCESS!**

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TL THE LEAK

LAUNCHES SEPT. 2

NOMINATED FOR BEST MALE VIDEO AT THE
2003 MTV VIDEO MUSIC AWARDS

ALBUM IN STORES TUESDAY, SEPTEMBER 9

PRODUCED & MIXED BY JACK JOSEPH PUIG
MANAGEMENT: MICHAEL McDONALD (MICK MANAGEMENT) AND
RISHON BLUMBERG/ MICHAEL SOLOMON (BRICK WALL MANAGEMENT)



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