

**Touring:**  
A Special Report  
Follows Page 20

**HOT SPOTS**



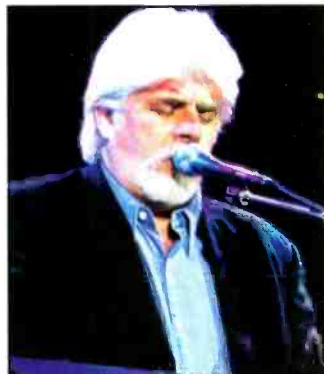
**5 Who's On DVD**

To mark the 40th year since the Who's first recording, its rockumentary "The Kids Are Alright" debuts on DVD.



**7 Farewell To Cruz**

Legendary salsa queen Celia Cruz, a major influence on Afro-Cuban music, dies.



**11 Michael Does Motown**

After 10 years, Michael McDonald returns to the charts with the lead single from "Motown" on Motown.

# Gloria Gets Personal

New Album Aims For Broad Market  
As Enduring Star Bares Her Soul

BY LEILA COBO



MIAMI—Reinvention is often seen as essential for longevity in pop music.

But for Gloria Estefan, the more things change, the more her personal life and public persona seem to stay the same.

It's a paradox that has allowed Estefan to remain relevant and enormously popular during more than two decades of music-making. Her name is recognized all over the globe, and she has sold upwards of 70 million albums worldwide, according to her label.

Still, her individual album  
*(Continued on page 74)*

# EU Chiefs Rebuff Biz On VAT Cut

*Individual States Are Last Hope*

BY LEO CENDROWICZ

BRUSSELS—The last remaining hope for the European music industry to see a cut in the value-added tax on sound recordings now rests with the finance ministers of the European Union member states.

On July 16, the European Commission unveiled plans here to simplify its VAT rules, but it dismissed appeals for CDs to be placed on the coveted list of exemptions to the standard tax rates.

As a result, the VAT rate applied on sound recordings in Europe will continue to be in the 15%-25%  
*(Continued on page 86)*

# Insurance Woes Hinder Rap Tours

BY RAY WADDELL

High-profile terrorist attacks and recent tragedies have led to an extremely difficult concert-liability insurance market. Nowhere is that being felt more than in the world of rap touring.

Rap concerts have long been a tough sell for insurers, in large part because of a reputation—deserved or not—for violence.

Many say the situation has reached a point where rap promoters, venues and artists must sometimes choose between staging shows without insurance or forgoing a tour altogether.

"Hell yes, it's a problem," says Phil Casey, VP  
*(Continued on page TQ-17)*

# Web Leaks Spur Studio Clampdown

BY CHRISTOPHER WALSH

NEW YORK—Long an artist's sanctuary, the commercial recording studio is becoming a virtual fortress, guarding against the potentially devastating consequences of theft.

The thieves' targets are the rough mixes, out-takes, alternative takes and finished masters that traditionally have been loosely handled, even by the artists themselves.

Leaks of this material are nothing new, but the advent of unauthorized file sharing on the Internet has greatly increased the consequences of this phenomenon.

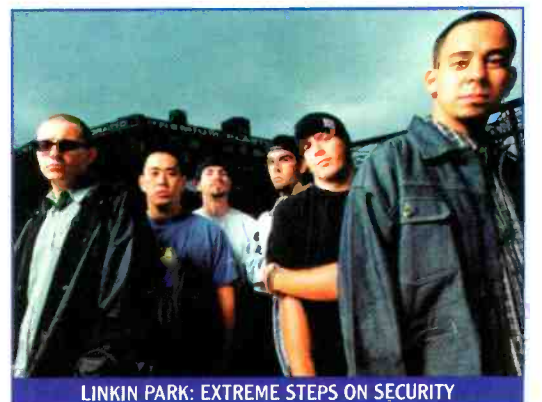
Recent albums by Eminem, 50 Cent, Korn and

Radiohead were all available online prior to release, because unauthorized copies were leaked to unknown parties.

In such cases, marketing strategies are disrupted, official release dates often must be changed and, presumably, sales are lost.

For recording studios—already affected by tighter recording budgets—this unfortunate reality has demanded new, unprecedented layers of security.

"There's a safe now in every studio, and eventually we're going to build those safes into the walls," says Kelly Garver, studio manager at NRG Recording Services in North Hollywood. "We are designing a new studio with safes built right into the floor."  
*(Continued on page 85)*



LINKIN PARK: EXTREME STEPS ON SECURITY





"hardest working man in country biz" - USA TODAY

"McGraw rules the roost, New King of country music wears the crown with ease"

- CHICAGO TRIBUNE

"shades of Elvis & The Beatles...." - BIRMINGHAM NEWS

"If entertainment is escapism, Tim McGraw provided the ultimate getaway for Detroit fans."

- DETROIT FREE PRESS

"No opening act, no heavy-handed patriotic overtures (just tasteful ones) and no gimmicks...more like a traditional rock concert, replete with a mid-set unplugged segment..."

- ORANGE COUNTY REGISTER

"McGraw has clearly picked up the mantle of the leading country arena rocker."

- CINCINNATI POST

"(McGraw) invokes the spirits of Elvis and Hank"

- LOUISVILLE COURIER JOURNAL

"Elvis! Elvis who?"

- MIAMI HERALD

"More spunk, more emotion, more poignancy, more partying, more stage moves-more of everything he needed to make this a winning concert."

- MINNESOTA STAR TRIBUNE

"One of the marks of a great entertainer is the ability to capture a sense of intimacy in any size venue. McGraw achieved this feat..."

- GRAND RAPIDS PRESS

"...without having to worry about any time constraints due to opening acts, he simply got up and sang...It was what the near-capacity crowd wanted to hear, as it greeted everything he offered with a deafening roar of approval." - Arizona Republic



**+ TIM**  
**McGRAW**  
**+ DANCEHALL**  
**+ DOCTORS**  
**ONE BAND SHOW**

*Top Country Tour,  
Second Biggest Tour,  
All genres!*

- Recorded performance.
- In-person performance.
- Staging.
- Public acceptance.
- Attitude.
- Leadership.
- Overall contribution to the country music image.

*Congratulations, Tim, on the most ambitious and successful tour of your career. You continue to lead our industry in a way that makes us proud. Your team - RPM & Curb Records*





Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
ASHANTI	Chapter II	76
BLUES/GRASS		
ALISON KRAUSS + UNION STATION	Live	82
CLASSICAL		
JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC ORCHESTRA	The Pianist	78
CLASSICAL Crossover		
SARAH BRIGHTMAN	Harem	79
COUNTRY		
TRACE ADKINS	Greatest Hits Collection, Volume I	81
ELECTRONIC		
LOUIE DeVITO	Louie DeVito's Dance Factory Level 2	54
HEATSEEKERS		
MAROON 5	Songs About Jane	75
INDEPENDENT		
LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	71
INTERNET		
NORAH JONES	Come Away With Me	84
POP CATALOG		
METALLICA	Metallica	77
JAZZ		
DAVID SANBORN	Timeagain	78
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	78
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop 3	78
LATIN		
LOS TIGRES DEL NORTE	Herencia Musical: 20 Corridos Inolvidables	47
NEW AGE		
MANNHEIM STEAMROLLER/C.W. McCALL	American Spirit	78
R&B/HIP-HOP		
ASHANTI	Chapter II	21
SOUNDTRACKS		
	Charlie's Angels: Full Throttle	80

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
BEYONCE FEATURING JAY-Z	Crazy In Love	84
ADULT CONTEMPORARY		
UNCLE KRACKER FEATURING DOBIE GRAY	Drift Away	81
ADULT TOP 40		
MATCHBOX TWENTY	Unwell	81
COUNTRY		
LONESTAR	My Front Porch Looking In	82
DANCE/CLUB PLAY		
JEWEL	Intuition	84
DANCE/SINGLES SALES		
MADONNA	Hollywood	84
HOT DIGITAL TRACKS		
BEYONCE FEATURING JAY-Z	Crazy In Love	84
HOT LATIN TRACKS		
JUANES DUET WITH NELLY FURTADO	Fotografia	48
HOT R&B/HIP-HOP		
BEYONCE FEATURING JAY-Z	Crazy In Love	84
RAP TRACKS		
CHINGY	Right Thurr	20A
ROCK/MAINSTREAM		
TRAPT	Headstrong	81
ROCK/MODERN		
THE WHITE STRIPES	Seven Nation Army	81
TOP 40 TRACKS		
BEYONCE FEATURING JAY-Z	Crazy In Love	81

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VHS RENTALS	
HOW TO LOSE A GUY IN 10 DAYS	65
DVD RENTALS	
HOW TO LOSE A GUY IN 10 DAYS	65

Unpublished

No. 1 on this week's unpublished charts

ARTIST	ALBUM
BLUES	
THE PETER MALICK GROUP FEATURING NORAH JONES	New York City
CONTEMPORARY CHRISTIAN	
VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever
GOSPEL	
VARIOUS ARTISTS	WOW Gospel 2003
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
SOUNDTRACK	Frida
MUSIC VIDEO	
LED ZEPPELIN	Led Zeppepin
KID VIDEO	
JUNGLE BOOK 2	
HEALTH & FITNESS VIDEO	
PILATES FOR DUMMIES	
RECREATIONAL SPORTS VIDEO	
WWE: FROM THE VAULT - SHAWN MICHAELS	

Top of the News

**5** Merchandising deals for tours have become more flexible, with artists gaining better percentages from gross revenue.

**6** AOL launches its own in-house music/video store to capitalize on its members' demand for music.

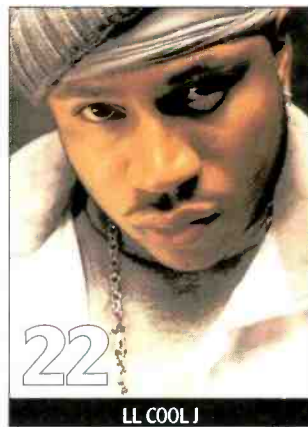
Music

**11** After falling on hard times and disappearing from music for 30 years, Howard Tate returns with a new album, "Rediscovered."

**12 Jazz Notes:** Blue Note Records opens its vault wide for Madlib's remix album, "Shades of Blue: Madlib Invades Blue Note."

**13 Higher Ground:** Contemporary Christian/gospel sales dropped 10% in the first half of 2003.

**14 In the Spirit:** Producer Percy Bady releases his first artist project on Gospo Centric, "Percy Bady Experience."



LL COOL J

**17 Touring:** Blossom Music Center, home of the Cleveland Orchestra, gets a \$17 million renovation.

**20A R&B:** Tamia aims to forge her own path with her third album, "Still."

**22 Beats & Rhymes:** LL Cool J returns to Def Jam Records, the label that launched his career.

**24 Latin Notas:** The late Frankie Ruiz's final track is the first single from Universal's Ruiz compilation set, "Exitos Eternos."

**50 Country:** Asleep at the Wheel's Ray Benson releases a solo album.

**53 Beat Box:** DJ Danny Howells has a new look to complement the fresh sounds of new set "24:7."

**57 Songwriters & Publishers:** Multi-talented Kris Kristofferson



RAY BENSON

uses his new set as a platform for his spiritual, social and political concerns.

**60 Studio Monitor:** Elliot Mazer remixes Frank Sinatra's 1966 live album, "Sinatra at the Sands," in surround sound.

Retail

**61** ESPN uses music to promote its annual action sports competition, the X Games.

**62 The Indies:** MusicNet signs a licensing deal with Orchard to acquire indie content.

**63 Retail Track:** Bull Moose is set to open its largest outlet as a combination superstore/warehouse.

**64 Home Video:** Warner Home Video brings Looney Tunes cartoons to DVD for the first time.

Global

**67** Taiwan-based Rock Records signs a four-year sales and distribution deal with Universal Music Southeast Asia.

**69 Global Pulse:** The Thrills' love for the U.S. shines through on their successful Virgin/EMI album, "So Much for the City."

Programming

**66 Tuned In—The Tube:** Chicago performs a hometown concert for PBS' "Soundstage."

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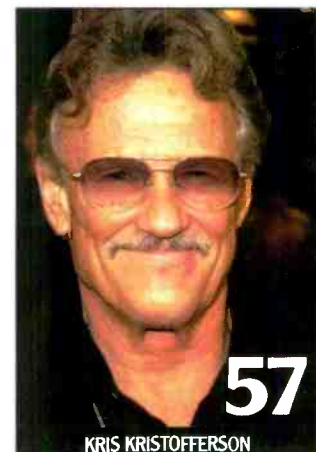


20A TAMIA

QUOTE OF THE WEEK

"We have some Harry Potter merchandise in the store, but I am ashamed of it."

BRETT WICKARD, BULL MOOSE  
Page 63



57 KRIS KRISTOFFERSON

ARTIST & COMPANY INDEX

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Danny Howells	.53	Blue Note Records	.12
Del McCoury Band	.50	Bull Moose Music	.63
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Frankie Ruiz	.24	Clear Channel Entertainment Inc. (CCE)	.6
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Howard Tate	.11	ESPN Inc.	.61
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Promoter  
Perloff exits  
Clear Channel  
Entertainment  
Music West



# Upfront

TOP OF THE NEWS

Celia Cruz  
remembered  
for her  
contributions  
to salsa



## Look: Who's On DVD

'The Kids Are Alright' Could Smash Sales Record

BY JILL KIPNIS

LOS ANGELES—Rock'n'roll was a visceral, blood-and-guts way of life for British rock band the Who in its heyday. Pioneer Entertainment is counting on that maverick spirit to propel the sales success of Who rockumentary "The Kids Are Alright" on DVD.

The Sept. 30 debut comes during a time of heightened consumer interest in classic rock DVDs.

"The Kids Are Alright" is timed to

honor the 40th anniversary of the band's first-ever recording and its first performance of a song composed by guitarist Pete Townshend. It documents the Who's musicianship and personality through live performance footage and interviews.

The band's trademark onstage instrument smashing and the innovative use of lasers are captured here on a newly restored print, with remixed Dolby Digital 5.1 and DTS sound.

The film debuted in theaters in 1979. It features Townshend along-

side fellow band members Roger Daltrey (lead singer), the late John Entwistle (bassist) and the late Keith Moon (drummer).

Rock from this era has energized DVD retail of late. Atlantic's "Led Zepelin DVD" recently broke a first-week sales record in the category with 120,000 units, according to Nielsen SoundScan (*Billboard*, June 14).

Other recent successes include Paul McCartney's "Back in the U.S." (Capitol), which sold 61,000 units in  
(Continued on page 85)

## Tour Biz Bends On Merchandise

BY RAY WADDELL

NASHVILLE—Once etched in stone, merchandise deals—specifically, the percentage of gross merch revenue artists pay venues to sell tour product at shows—have become more flexible in these increasingly competitive times.

Merchandise percentages have long been a bone of contention between touring artists and building managers. Only a few years ago, deals in which buildings would receive as much as 40% of merch sales were commonplace.

Generally, the artists' side of the table has questioned why such a hefty percentage should be paid merely for the right to sell their own merchandise at their own concert, while the building's perspective has been, in a nutshell, that without the

venue, there is no show.

Where muscles were once flexed, flexibility is now the norm.

"Very few building [policies] are in stone anymore," says Matt Mc-

Donnell, assistant director of the Mississippi Coast Coliseum in Biloxi, Miss. "The nature of the business now is you have to be smart about your revenue streams, but you also have to realize there are fewer shows out now, and you have to be able to attract the ones you can get—particularly for a secondary market."

While 40% deals still exist, negotiations are much more fluid, and the merch percentage is viewed as only one part of a multifaceted agreement.

"You can't be myopic and not realize that for some artists, the merch deal is more important than the rental deal," says Bob Williams, president of  
(Continued on page 17)



WILLIAMS: 'SOMETIMES MERCH TRUMPS RENTAL'

## 'Billboard' Adds Christian Airplay Charts

*Billboard* has added two new charts, based on airplay from Christian radio stations, to its weekly menu on billboard.com.

The new charts—Hot Christian Singles & Tracks and Hot Christian Adult Contemporary—joined the Web site's lineup July 17. Both lists are audience-based charts, compiled by Nielsen Broadcast Data Systems (BDS) in conjunction with the Christian Music Trade Assn (CMTA).

The Christian Adult Contemporary chart is determined by plays from a panel of 35 stations. Those stations, plus an additional seven top 40-leaning Christian outlets, comprise the 42-station panel for Christian Singles & Tracks.

A separate Christian top 40 chart will be considered if enough appropriate stations can be monitored.

Like most of the radio charts that appear in *Billboard*, the lists reflect play tracked on a Monday-Sunday schedule. They are supervised by Wade Jessen, chart manager for the *Billboard* Top Contemporary Christian Albums and Top Gospel Albums charts and the country charts in this magazine and in sister publication *Airplay Monitor*.

"It is exciting to see *Billboard* recognize the impact of



Christian radio with the launch of these two charts," says Gabriel Aviles, director of the Nashville-based CMTA. "We see this as yet another indicator of Christian music's growing importance as a major force within the music industry and in society as a whole."

Initially, the two new charts will be refreshed each Thursday on billboard.com, but they will soon move to a Wednesday schedule.

*Billboard* subscribers and paid members of billboard.com can access the full 40-position charts. (At no additional cost. *Billboard* subscribers can get a password to billboard.com by contacting info@billboard.com or 800-449-1402.) Shorter digests of those charts will appear in the Web site's free area.

The charts are updated each Monday on *Billboard* Information Network and are built throughout the week on BDS' Encore system.

The first No. 1 on both Christian radio charts is "You Are So Good to Me" by Third Day (Essential). The band has placed five of its six albums inside the top five on the Top Contemporary Christian chart. Its 1999 outing, "Time," reached No. 1.



## AOL Store Brings Commerce In-House

**BRIAN GARRITY**

NEW YORK—AOL is getting into the e-commerce business.

The company quietly launched a music and video store on its site at the end of June. Alliance Entertainment is providing fulfillment services.

AOL customers previously made purchases by clicking on a link to amazon.com. That relationship is being phased out.

As part of the new shopping feature, AOL members will be able to keep their credit card and shipping information on file.

Transactions can be completed in two clicks without leaving the

AOL environment.

"This is the first step in a strategy the company is embracing overall," AOL Entertainment VP Bill Wilson says of the commerce initiative.

He adds, "Commerce has [never] been the most seamless experience. Now we're integrating it directly into the programming, where it's almost an impulse buy."

The addition of integrated shopping technology also lays the groundwork for AOL to launch a digital download store later this year.

The company says it plans to offer downloads for less than \$1.

AOL Music VP/GM Evan Harrison says the company wants to capture the existing demand for music and

video among its members.

He says that AOL programming features regularly push business to its e-commerce partners.

For instance, Harrison says, AOL First Listen programming frequently translates into the featured artist topping the charts at amazon.com within 24 hours.

Harrison says the company looks to drive its own e-commerce business through its First Listen, First Look, Sessions @ AOL and BroadBAND Rocks programming.

Members will also have the opportunity to pre-order upcoming releases.

A more formal launch of the AOL store is expected later in the year.

### A LOOK AHEAD

## 'Bad Boys' Do Good Business

**BY GEOFF MAYFIELD**

LOS ANGELES—Look for the soundtrack to "Bad Boys II" to borrow a page from "8 Mile," as the album is poised to enter The Billboard 200 at No. 1 in the same week that the film bows atop the box-office chart.

Based on first-day sales figures from leading music chains, retail observers predict that the Bad Boy/Universal project will open with at least 250,000 copies, which should be more than enough to lead the list. By contrast, this week's No. 1, Ashanti's "Chapter II" (Murder Inc./Def Jam), sold 135,000 during the tracking week, according to Nielsen SoundScan.

The "Bad Boys II" soundtrack features a host of hip-hop and R&B stars,

including 50 Cent, Jay-Z, Beyoncé, Mary J. Blige, Foxy Brown, Justin Timberlake and executive producer P. Diddy. The bow will continue the chart's remarkable turnover, as new albums have entered at No. 1 in 12 of the past 14 weeks.

Bows by rap rookie Chingy (Priority/Capitol) and Brooks & Dunn (Arista/RCA Label Group) will add bang to next issue's Billboard 200.

The former—whose outing includes guest appearances by Ludacris, Snoop Dogg and Jermaine Dupri, among others—is expected to open with about 125,000 sold, a good bet for No. 2. Brooks & Dunn are on course to start with a sum in the neighborhood of 100,000, which would be the veteran country duo's biggest sales week since 1997.

## Congress Targets FCC Rules

**BY BILL HOLLAND**

WASHINGTON, D.C.—Senate and House lawmakers are working to nullify recent media-ownership rule changes. The legislative bodies are motivated by growing public concern that the Federal Communications Commission has given media giants more power in the marketplace.

In one effort, a bipartisan group of 35 senators has started the legislative clock ticking on a seldom-used stratagem that would allow Congress to essentially veto the rules.

In another, the House Appropria-

tions Committee voted July 16 in a surprisingly lopsided 40-25 vote to defang the FCC's rule by withholding budget funds to implement the new workload created by the rule changes.

In a third, senators plan to bring legislation already passed by the Commerce Committee to a floor vote in an effort to roll back the rules.

Congress has discovered that a surprising number of constituents are concerned that the FCC's rules, approved in a June 2 vote, would allow corporate giants more control over America's airwaves and other media outlets.

A July 13 poll released by the Pew Organization shows that 50% of Americans are now aware of the FCC rule changes, and 70% of them disapprove of more media consolidation. Only 6% approve of the changes.

All of the Capitol Hill actions have the support of such public interest and artists' groups as the Consumer's Union, the Future of Music Coalition (FMC), the Recording Artists' Coalition and the American Federation of Television and Radio Artists.

"Today was a very important vote. We're a lot farther along than I would (Continued on page 86)

## CCE's Perloff Resigns

### Departure A Blow To Company's Bay Area Presence

**BY RAY WADDELL**

In the latest defection of a high-profile promoter, Gregg Perloff has resigned his post as president/CEO of Clear Channel Entertainment Music West/BGP.

Sources say Perloff will re-enter the independent concert promoter ranks with substantial financial backing. Perloff confirmed to *Billboard* that he had resigned from CCE effective July 17 and added there is no non-compete clause with CCE that would affect his next move.

But Perloff declined to discuss his future plans and who might replace him. CCE officials also declined to comment.

A protégé of pioneering San Fran-



PERLOFF: EXPECTED TO RESURFACE

cisco promoter Bill Graham and a top executive of Bill Graham Presents (BGP) when SFX (which was

later acquired by CCE) absorbed it in 1997 for \$65 million, Perloff is the premier promoter in the San Francisco Bay Area and is active throughout the Northwest.

Perloff is one of several top-echelon executives who have left CCE either through resignation, contract expiration, retirement or termination.

Among the previous CCE departees and their original companies are Jack Boyle (Cellar Door), Irv Zuckerman (Contemporary Productions), Louis Messina (PACE Concerts), Rodney Eckerman (PACE), Steve Schankman (Contemporary), Mitch Slater (Delsener/Slater Presents) and Nick Clainos (BGP).

There is also much speculation (Continued on page 73)

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	341,557,000	313,012,000	(↘8.4%)
Albums	334,466,000	306,580,000	(↘8.3%)
Singles	7,091,000	6,432,000	(↘9.3%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	316,198,000	295,686,000	(↘6.5%)
Cassette	17,454,000	9,936,000	(↘43.1%)
Other	814,000	958,000	(↗17.7%)

### OVERALL UNIT SALES

This Week	10,311,000	This Week 2002	11,642,000
Last Week	11,002,000	Change	↘11.4%
Change	↘6.3%		

### ALBUM SALES

This Week	10,020,000	This Week 2002	11,457,000
Last Week	10,680,000	Change	↘12.5%
Change	↘6.2%		

### SINGLES SALES

This Week	291,000	This Week 2002	185,000
Last Week	322,000	Change	↘57.3%
Change	↘9.6%		

### YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	
Northeast	16,844,000	16,073,000	(↘4.6%)
Middle Atlantic	41,641,000	38,705,000	(↘7.1%)
East North Central	47,498,000	43,789,000	(↘7.8%)
West North Central	19,677,000	18,486,000	(↘6.1%)
South Atlantic	60,720,000	57,187,000	(↘5.8%)
South Central	46,963,000	43,768,000	(↘6.8%)
Mountain	23,500,000	22,296,000	(↘5.1%)
Pacific	59,355,000	55,384,000	(↘6.7%)

ROUNDED FIGURES

FOR WEEK ENDING 7/13/03

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



**NEWSLINE** ●●●●  
THE WEEK IN BRIEF

**John Buckley**, executive VP of corporate communications for AOL Time Warner's online division, tells *Billboard* that he has been in discussions with the search committee of the Recording Industry Assn. of America as a candidate to replace departed chairman/CEO Hilary Rosen. An RIAA spokesperson had no comment. Previously, Buckley was VP of communications for AOL Time Warner, where he served as company spokesman and strategist on policy and corporate communications issues. He also served for 10 years as senior VP of communications at Fannie Mae Corp. Prior to joining Fannie Mae, he was senior VP at Robinson Lerer & Montgomery, a leading strategic communications firm; press secretary for the 1988 Kemp presidential campaign; and deputy press secretary for the 1984 Reagan-Bush campaign. While on leave from Fannie Mae, Buckley was director of communications for the 1996 Dole-Kemp presidential campaign. Insiders here say Buckley, based in the Washington, D.C., area, is a strong contender for the job. **BILL HOLLAND**

**Publishing giant Warner/Chappell Music** has laid off a number of employees across the U.S. as part of a domestic reorganization. The layoffs include Tim Wiperman, who had been executive VP/GM of the company's Nashville operation, which he headed for 29 years. VP of A&R Dale Bobo, another company veteran of more than 20 years, will run the Nashville office and will be promoted to senior VP. One other person was laid off in Nashville, along with staffers in New York and Los Angeles. A prepared statement said the restructuring "reflects the ever-changing landscape of the music publishing business and will provide Warner/Chappell Music with the opportunity to refocus and better serve the writers and artists it proudly represents." **PHYLLIS STARK**

**Jay Samit is joining Sony Music Entertainment** as senior VP of strategy. In the post, Samit will oversee digital distribution and new-media efforts in conjunction with Sony Music chief technology officer Phil Wiser. Samit will also work to develop joint initiatives between Sony's hardware and content arms. He reports to Sony Music corporate executive VP Robert Bowlin. Samit recently left EMI Recorded Music, where he was president of digital distribution and development. **BRIAN GARRITY**

**Apple Computer** has sold 6.5 million song downloads through its iTunes Music Store. CFO Fred Anderson said July 16. Speaking during a conference call on Apple's financial results for the quarter ended June 28, Anderson said iTunes is "very close to break-even." He declined to elaborate. The service launched April 28. Anderson reiterated that Apple is on track to debut a Windows-based version of iTunes by year's end. **MATTHEW BENZ**

**The July 11-12 Detroit shows by Eminem** with special guests Missy Elliott and 50 Cent were a huge success, grossing \$5,585,562 and drawing 95,709, according to Cara Lewis, senior VP at the William Morris Agency, which reps all three artists. The two shows at Ford Field, promoted by Rick Franks of Clear Channel Entertainment, were Eminem's only North American concert dates this year. **RAY WADDELL**

**Iain Grant**, head of enforcement for the International Federation of the Phonographic Industry, told members of the House Committee on International Relations July 16 that "there is absolutely no doubt that organized crime is firmly entrenched in music piracy" and that it is "not uncommon" to find "a nexus between intellectual property theft and offenses such as drug trafficking, fraud, illegal firearms and terrorism." Grant says international piracy gangs exploit "a high-profit, low-risk landscape inhabited all too often by government apathy and corruption." He says that the low risk may prove to be the pirate gangs' "Achilles' heel," in that "ironically... they often fail to adopt the usual tactics that frustrate penetration and detection of their traditional activities." Grant calculates the global pirate market, "at pirate prices," to be worth between \$4 billion and \$5 billion dollars annually. **BILL HOLLAND**

**A series of remixes** of the Rolling Stones' 1968 classic song "Sympathy for the Devil" will be serviced to international radio July 21, ahead of a commercial single release starting Sept. 1. The new mixes, commissioned by ABKCO and marketed and distributed by Mercury/Universal, are by the Neptunes, Fatboy Slim and Full Phatt. All are in radio-edit and full-length versions. The mixes are timed to hit international radio as the Stones continue the European leg of their Licks tour. A video will be produced for one of the mixes (to be determined) that will incorporate material from Jean-Luc Godard's film "One Plus One," which features the Stones performing the original "Sympathy" at Olympic Studio in London. *Billboard* understands that the selected remix will be added to new copies of the Stones' Virgin set "40 Licks." **PAUL SEXTON**

# Cuban Salsa Sensation Celia Cruz Dies At 77

BY LEILA COBO

The July 16 death of Celia Cruz, 77, following a year-long struggle with cancer, marks the end of one of the most prolific and enduring careers in Latin music.

With nearly 60 albums to her name—the last one recorded a scant five months before her death—Cruz was probably the single best-known and most influential female figure in the history of Afro-Cuban music.

Recognized worldwide as much for her extravagant, flamboyant outfits and colorful wigs as for her trademark cry of "Azucar!" (sugar), Cruz's trump card was nevertheless her extraordinary voice.

"Forget about getting her behind a mic. She'll turn anybody out," singer Marc Anthony once told *Billboard*.

Indeed, Cruz adamantly refused to lip-synch, even during live TV shows.

"I can't go out there and pretend," she told *Billboard* in 2000. "In Cuba, I worked with a man named Rodrigo Neira, who was the choreographer of



CELIA CRUZ

the Tropicana. He wanted a singer to sing and a dancer to dance."

Cruz's recorded legacy is a veritable history of Latin music, from her days with Cuba's legendary La Sonora Matancera to her recent rap/salsa hit "La Negra Tiene Tumbao."

Cruz was still on the charts the day she died. This issue, her "Hits Mix" album is No. 1 on the *Billboard* Top Tropical Salsa Albums chart.

The second-oldest of 14 children,

she was born in Havana, Cuba, and began singing in amateur contests as a child.

Her big break came in 1950, when she was called in to replace the lead singer of the legendary La Sonora Matancera, arguably the best salsa band of all time. Cruz gained international acclaim with La Sonora and remained with the group for 15 years, eventually marrying lead trumpet player Pedro Knight.

Following the Cuban revolution, she settled in New York in 1962 and was never allowed to return to her home country.

Cruz's career flourished in the U.S., first through her association with Tito Puente's Ticco Records and later, more successfully, with Fania Records. Cruz was especially fond of her recordings with Johnny Pacheco, whose sound, she said, reminded her of La Sonora.

Although Cruz remained a popular and venerated figure—in 1987 she received a star on the Hollywood

(Continued on page 73)

# Multi-Talented Jazz Legend Benny Carter Dead At 95

BY CHRIS MORRIS

LOS ANGELES—Saxophonist/arranger/composer Benny Carter, one of the pre-eminent jazz artists of the 20th century, died July 12 in L.A. of complications from bronchitis. He was 95.

Born Aug. 8, 1907, in the Bronx, N.Y., Carter was a largely self-taught musician who played c-melody saxophone before taking up alto as his principal instrument in the '20s.

He became known as an adept soloist with a pearly tone second only to that of Duke Ellington's



BENNY CARTER

altoist Johnny Hodges, who called Carter "the greatest alto saxophone player in the world."

Among the most versatile players of his day, Carter excelled on trumpet, played trombone, clarinet and piano, and even sang occasionally.

After stints with Earl Hines and others, he made his first major mark in 1930 as a member of Fletcher Hen-

(Continued on page 86)

The music world also lost *Compay Segundo* this week. For an appreciation, see page 24.

# One More 'Blues' For PBS

BY CHRIS MORRIS

LOS ANGELES—Martin Scorsese has no monopoly on the blues at PBS this year.

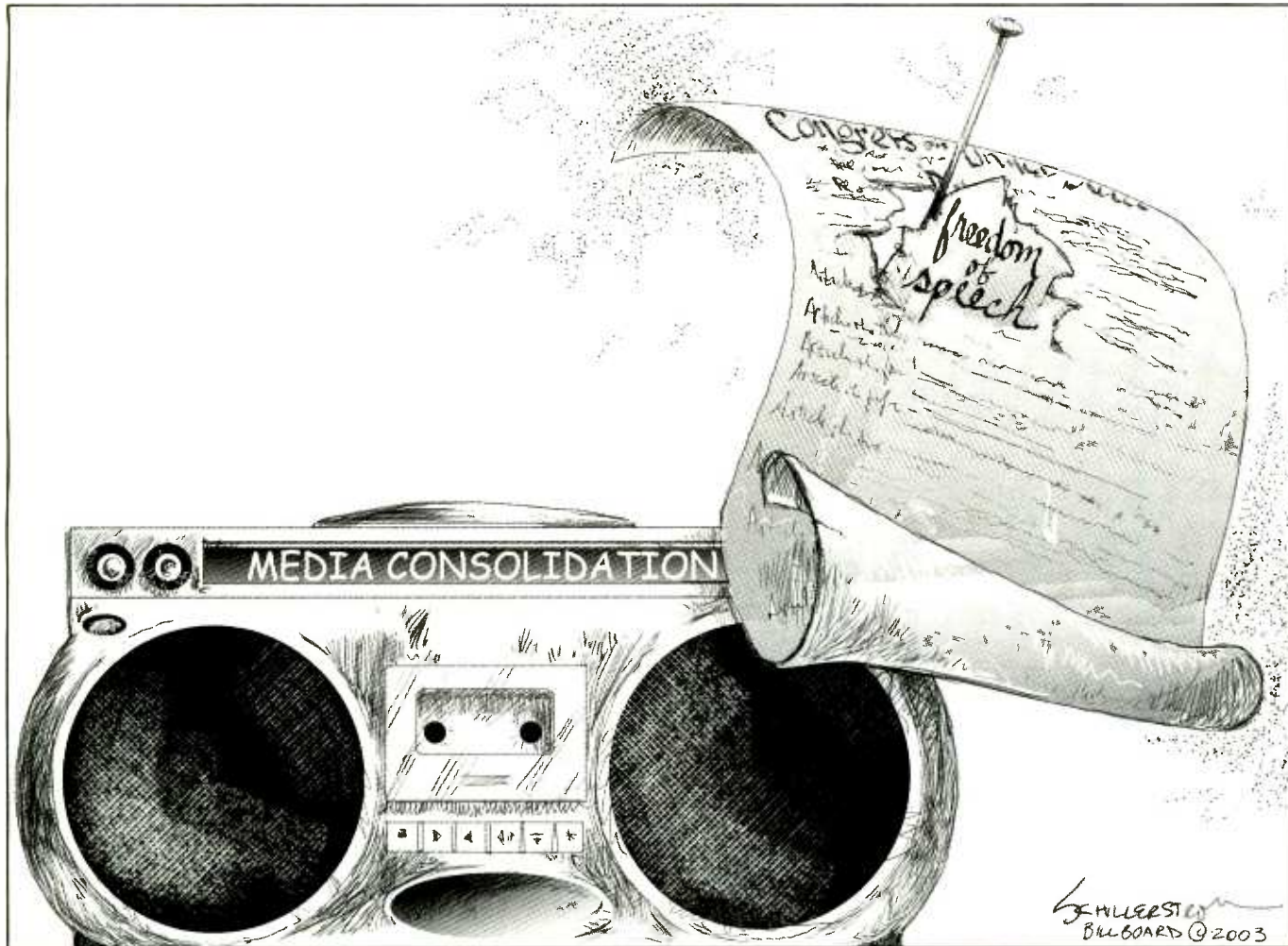
Beginning Aug. 1—almost two months before the premiere of "The Blues," PBS's heavily promoted seven-part series executive-produced by director Scorsese (*Billboard*, July 12)—public TV affiliates will begin airing "Blues Story," a one-hour show produced and directed by Jay Levey.

The program, executive-produced by Levy and Richard Foos, CEO of Shout Factory, will be released Sept. 29 on DVD (the day after the debut of "The Blues") by the Sony-distributed catalog imprint, in an expanded 90-minute version. The same day, the label will also release a two-CD companion to the show.

"Blues Story" had its genesis 12 years ago, when Levey, the former manager of Dr. Demento and current manager of Weird Al Yankovic, approached Foos, then-

(Continued on page 86)





## Beyond The Dixie Chicks

The Dixie Chicks are one of the hottest acts going, but one of their lasting contributions to the music industry may well be contained in a record of a different sort: the Congressional Record.

In the weeks after lead singer Natalie Maines told a London concert audience that she was ashamed that President Bush was a fellow Texan, the group was subject to an ugly crusade reminiscent of the early days of rock'n'roll and the McCarthy era.

Even more disturbing was the role that radio—and, more importantly, large radio chains—played in retaliating against the group and fomenting public outrage.

Whatever you may think about Maines' comments, it's clear that her First Amendment rights were abused. In that regard, her remarks should become the catalyst for a much-needed wider debate in Congress about how the radio industry does business in the age of consolidation.

At Senate hearings July 8, Cumulus Media—which owns some 270 radio stations—was the latest to be caught up in the backlash over the power that large radio conglomerates hold to curb free speech and to punish those with whom it

disagrees politically.

In a riveting exchange, Senate Commerce Committee chairman John McCain, R-Ariz., compelled Cumulus chairman/ chief executive Lewis W. Dickey to acknowledge that the chain by corporate fiat had ordered the Dixie Chicks off the air at all 50 of its country stations.

Sen. Barbara Boxer, D-Calif., said the decision by Cumulus and Cox Radio to ban the Dixie Chicks was similar to the

*Whatever you may think about Maines' comments, her First Amendment rights were abused.*

blacklisting of Hollywood artists during the McCarthy era in the 1950s and the burning of books in 1930s-era Germany.

Simon Renshaw, who manages the Dixie Chicks, told the committee how his office had received death threats during the ban and how he had uncovered evidence that right-wing groups had orchestrated the campaign. Renshaw, who spoke on behalf of the Recording Artists' Coalition and other artists'

groups, should be commended for testifying so candidly. He is clearly courting radio's wrath.

Today, the radio industry wields tremendous power over the record industry. This is especially true for country music, which has far fewer outlets to publicize new artists compared with popular music.

Unchecked music piracy, three years of declining sales, record label cutbacks and spiraling operational costs have only served to tip the balance of power further in favor of radio.

Last week in Nashville, the frustration toward the industry was palpable on Music Row. While the Dixie Chicks are an extreme example, record executives told *Billboard* that they face relentless pressure from the large radio chains, if in far more subtle ways, to pay for play. As always, the implied threat is that they won't be able to get their records on the radio.

By her outspokenness, Maines focused public scrutiny on a dirty little business. For that she should be commended. As for Congress, it needs to look beyond the Chicks episode and investigate how radio as a whole conducts business.

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# Suicide Bombers And Harsh Regimes Can't Stamp Out Hope, Freedom When Terrorists Target Musicians

When the Islamic suicide bomber recently attacked Mike's Place, the most popular blues club in Israel, he hit the fundamentalist version of the daily double. Not only did he kill Jews, he also killed musicians.

The modern-day Islamic terror movement has a very broad agenda. They want to pave the way for creation of an ideologically pure Islamic state throughout the entire Middle East and arguably the world.

But they also want to cleanse the world of all unholy behavior. To them, nothing is more unholy and anti-Islam than decadent Western music.

According to the Jerusalem Post, in addition to the bomber, three Israelis lost their lives in the April 30 attack, and scores were wounded, some seriously. Of course, Mike's Place was a mess.

Many of the wounded had embedded somewhere in their bodies the trademark of the modern-day Palestinian terrorist bomb-maker—nails, shards of metal, ball bearings—the added touch of a murderer intending to inflict as much death and pain as possible.

There is no greater sign of evil

than the now very familiar X-ray of a wounded terrorist victim with nails throughout their body as if they ate the metal instead of having it burst into them in an instantaneous flash. Sometimes the nails are dipped in rat poison.

When the Taliban seized power in Afghanistan, they outlawed music—not just Western music,

Afghanistan, the first expression of freedom for some Afghans was to turn on the tape deck or to start playing an instrument.

Of the three who died at Mike's Place, two were musicians and one was a waitress. The house band was onstage when the suicide bomber hit. Yanay Weiss, considered by some at the club to be one of the best blues guitarists in Israel, and Ran Baron, a comedian/musician, were killed instantly, along with waitress Dominique Hass. Other musicians were wounded. No one knows when they will be able to perform again.

One week after the bombing, the club reopened with a memorial service and celebration that included moving speeches, religious music and, of course, a very strong dose of blues music. The club was packed with old customers, musicians, politicians, even foreign dignitaries, because Mike's Place was a favorite hang-out for U.S. and British expatriates and embassy personnel.

The Israeli blues band SOBO performed. Videos of the dead were shown, and tributes were abundant. Orna Weiss, Yanay's widow, was there with their two sons. A

but all music. Performing music or even listening to music during the Taliban reign of terror often resulted in a death sentence. Afghan musicians kept their instruments in secret hiding places.

Merchants buried their CDs, tape decks, record players—whatever. But of course some were found, and musicians were executed, tortured or imprisoned.

When the U.S. liberated

foreseen. A filmmaker was in the process of producing a documentary on the club right before the attack. Film clips of the performers and others at the club were prominent at the memorial service, as they were on Israeli TV. The club's Web site received more than 80,000 messages of support.

One was from the original owner of Mike's Place, Mike Vigoda. His message is a stark reminder that musicians, clubs, music fans and all those doing nothing more than having fun are on the front line in the war against terrorism. His message was simple: "Keep on truckin'. Do not lose hope. Remember, living well is the best revenge."

So while terrorism and modern-day Islamic fascism continue to confront us at every turn, including a devastating attack on a rock concert in Russia just a few weeks ago, there are clear signs of hope. They are playing music again in Afghanistan, and Mike's Place is open for business.

*Jay Rosenthal is a music attorney with Berliner, Corcoran & Rowe LLP in Washington, D.C. He is also co-counsel to the Recording Artists' Coalition.*



Terror victims Yanay Weiss, top, Ran Baron, below, and Dominique Hass, left.

tape of "Etmol"—a song written by Baron—was played. When Baron's body was found, the words to the song were found on a piece of paper in his pocket. Apparently, he recorded the song for the first time that very day.

The Jerusalem Post writes that the story of Mike's Place has touched Israel and the world in ways that could not have been

## On The Front Line

By Jay Rosenthal

## Letters

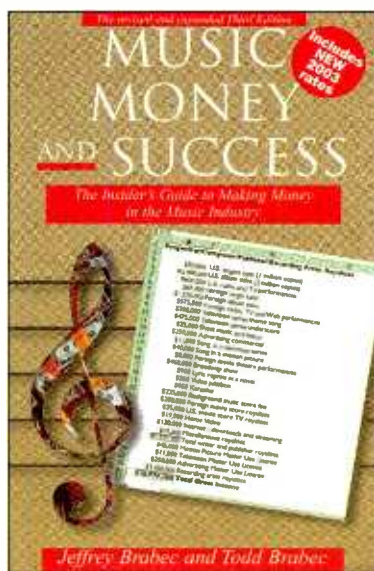
# Music Books Can Provide Education, Too

It was with great interest that I read Chris Morris' article, "Music Books: A Tough Sell" (*Billboard*, July 19). I am the managing editor of two imprints that are devoted to music: Schirmer Trade Books and Omnibus Press (part of Music Sales Corp.).

There are two points that weren't made in the article, and I feel they're worth mentioning. The first relates to marketing books about "blockbuster" artists. The second point concerns music books and education for musicians.

In the article, Bob Nirkind of *Billboard* Books pointed out that music fans don't necessarily want to read about the bands they listen to on a daily basis. That is so true. Let's face it: A real fan (someone who will plunk down \$19.95 for a book) already knows everything there is to know about the band. Unless a book is penned by the musician himself or by an author who has insider knowledge, only the books centered on "blockbuster" artists are a sure bet.

Now consider that there are fewer



blockbuster artists because the major labels put less emphasis on artist development each year. If the music industry doesn't focus on growing their artists for the long term, music book publishers have fewer icons on which to wax philosophic.

It's also important to note that today's musicians are incredibly savvy when it comes to alternative promotional vehicles, including books. Many top-name [acts]—the Rolling Stones, Gene Simmons, Yanni, Jimmy Buffett, Britney Spears, Tim McGraw, etc.—have written a book or two themselves, making it more difficult to market less-definitive works by other authors.

Selling books hasn't been an easy task for any publisher over the past year or two, but those of us marketing to a niche do have a slightly higher hurdle to jump. That doesn't mean, however, that there aren't sales records to be broken.

For example, Morris' article didn't mention the educational market. Without adding that facet to the mix, one can't get an accurate picture of music book publishing. For us at Schirmer, colleges with music programs and educational facilities offering technical certification to audio engineers and the like make up a large portion of our special sales.

Such titles as our "Listener's Com-

panion: Great Composers and Their Works" by Nicolas Slonimsky and Electra Yourke and the industry handbook "Music, Money, and Success" by Jeffrey Brabec and Todd Brabec stay healthy in our backlist because of consistent orders placed by learning institutions.

And let's not forget that people want to be inspired and entertained as they are educated. An avalanche of "how-to" books lands on reviewers' desks every day. Books that demystify some aspect of the music business or the making of music are generally very successful when written in a friendly, authoritative tone by an expert.

Music enthusiasts at all levels are interested in these books, whether they are attending a college of music, a continuing education course or simply honing their craft in the privacy of their bedroom studio.

It's one thing to read about how Mötley Crüe got its first big break. It's quite another to be handed the building blocks from which to create your own opportunities. Seriously, as a musician,

which book would you want to read?

I agree that this business of music books ain't easy, but neither is the business of music itself. Publishers who focus on the creation of products that will inspire a new generation of music fans and musicians will be the heroes in my book.

**Andrea Rotondo**  
Managing editor  
Omnibus Press/Schirmer Trade Books  
New York

## No Fan Of Our New Fonts

What are you all thinking with these layout changes? The over-use of color, kick boxes and the new cheesy-looking fonts are interfering with my enjoyment of the magazine. Please give me some credit for having a fairly adult-level attention span and cut the crap. More text, less graphics, please!

**Kay Clary**  
Commotion PR  
Nashville



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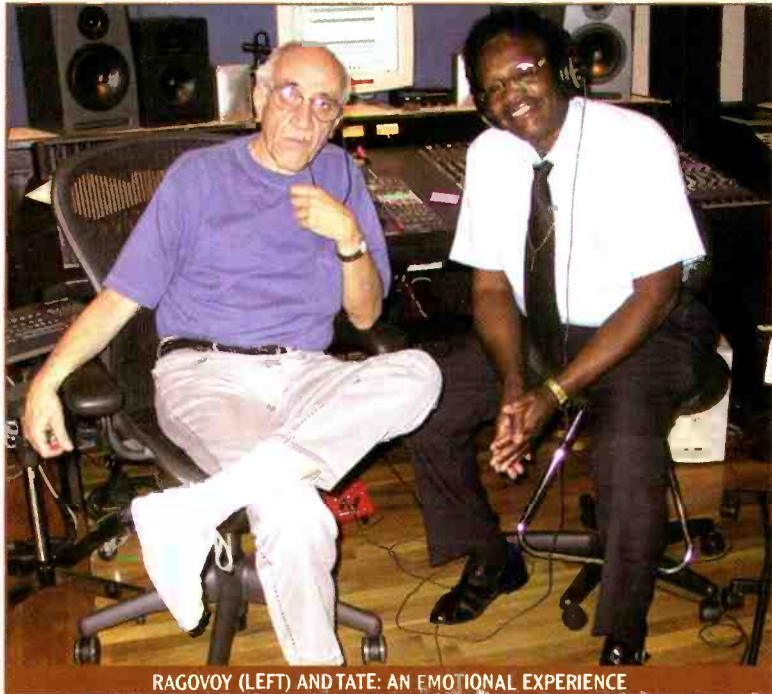


Blue Note Records allows Madlib to invade its entire catalog for a remix



Terry Hemmings responds to the slip in Christian music sales

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RAGOVYOY (LEFT) AND TATE: AN EMOTIONAL EXPERIENCE

## Back From 'Dead'

Howard Tate Returns After 30 Years

BY CHRIS MORRIS

LOS ANGELES—The story reads like the stuff of fiction: A soul singer cuts some legendary recordings then disappears. Many believe he's dead. But a series of chance encounters leads to his rediscovery, and he cuts a new album with his original producer and begins a renewed career.

That's Howard Tate's story, and it's true.

Tate's powerful new Private Music album, "Rediscovered," released July 1, is the Philadelphia-bred vocalist's first album in 30 years. It ends a long period of obscurity and hardship for the gifted soul performer.

Tate won fleeting fame and a devoted cult of fans with his late-'60s work. His 1967 debut, "Get It While You Can," spawned a renowned cover of the title song by Janis Joplin. But, after releasing a self-titled Atlantic album in 1972—recorded, like his debut, by Philly producer/songwriter Jerry Ragovoy—and a 1974 Epic single, Tate disappeared.

Today, the singer says he exited the music business because he wasn't getting paid for his work. "I got really dis-

gusted with the business, and that's what made me walk away."

Tate began a long and often agonizing personal odyssey.

"I went back to college and majored in business administration," he recalls. "We had a house fire, and I lost a daughter in the fire. I started drinking and smoking marijuana, and that led to cocaine. That's a downhill journey, let me tell you. In fact, I ended up homeless for eight, nine years.

"In '93, I had an experience with God, and he brought me out of that terrible subculture that I had fallen into . . . He called me to the ministry in 1994."

By 2001, Tate was heading the Gift of the Cross Outreach Ministry & Church in Willingboro, N.J. He had lost all contact with the music business.

But a chance encounter in a church with Ron Kennedy, a former member of Harold Melvin & the Blue Notes, led to an interview with Phil Casden, an R&B DJ at oldies WJNC Sewell, N.J.

An English journalist subsequently contacted Tate and then called Jerry Ragovoy to interview him about his work with the singer.

Ragovoy recalls. "I said to [the writer], 'You know, I've been looking for Howard for about 10 years. I can't find him.' [He said], 'Really? I spoke to him yesterday!' I said, 'What? You've got to be kidding!'"

Ragovoy, who now lives in the Atlanta suburb of Alpharetta, invited  
(Continued on page 15)

## McDonald's 'Motown'

### A Tribute To Classic R&B

BY MELINDA NEWMAN

It's nice to be wanted. Just ask Michael McDonald.

After departing the major-label arena several years ago, he has found his way back home again: to a major label, to the music that marked his childhood and early adult years and, most impressively, to the pop charts.

With his remake of "I Heard It Through the Grapevine," McDonald returns to the *Billboard* Adult Contemporary chart after 10 years.

The track, which holds the No. 20 slot this week, is the lead single from "Motown," McDonald's tribute to the classic R&B songs from the famed Detroit label. The album came out June 24, appropriately enough, on Motown.

"Motown," which debuted at No. 78 on *The Billboard* 200 in the July 12 issue, marks McDonald's first appearance on that chart since 1990's "Take It to Heart."

"This is a little more excitement than we're used to," the low-key McDonald says. First and foremost, he gives credit to the material: "The songs are undeniable. And

Simon Climie's production really brought something special to the remakes."

Others credit all of the above but laud McDonald's inspired vocal performance as well.

"He does a better job of singing on these songs than I've heard him do on anything," says Gary Havens, PD of AC WTPI Indianapolis, where the song has reached top 10 status.

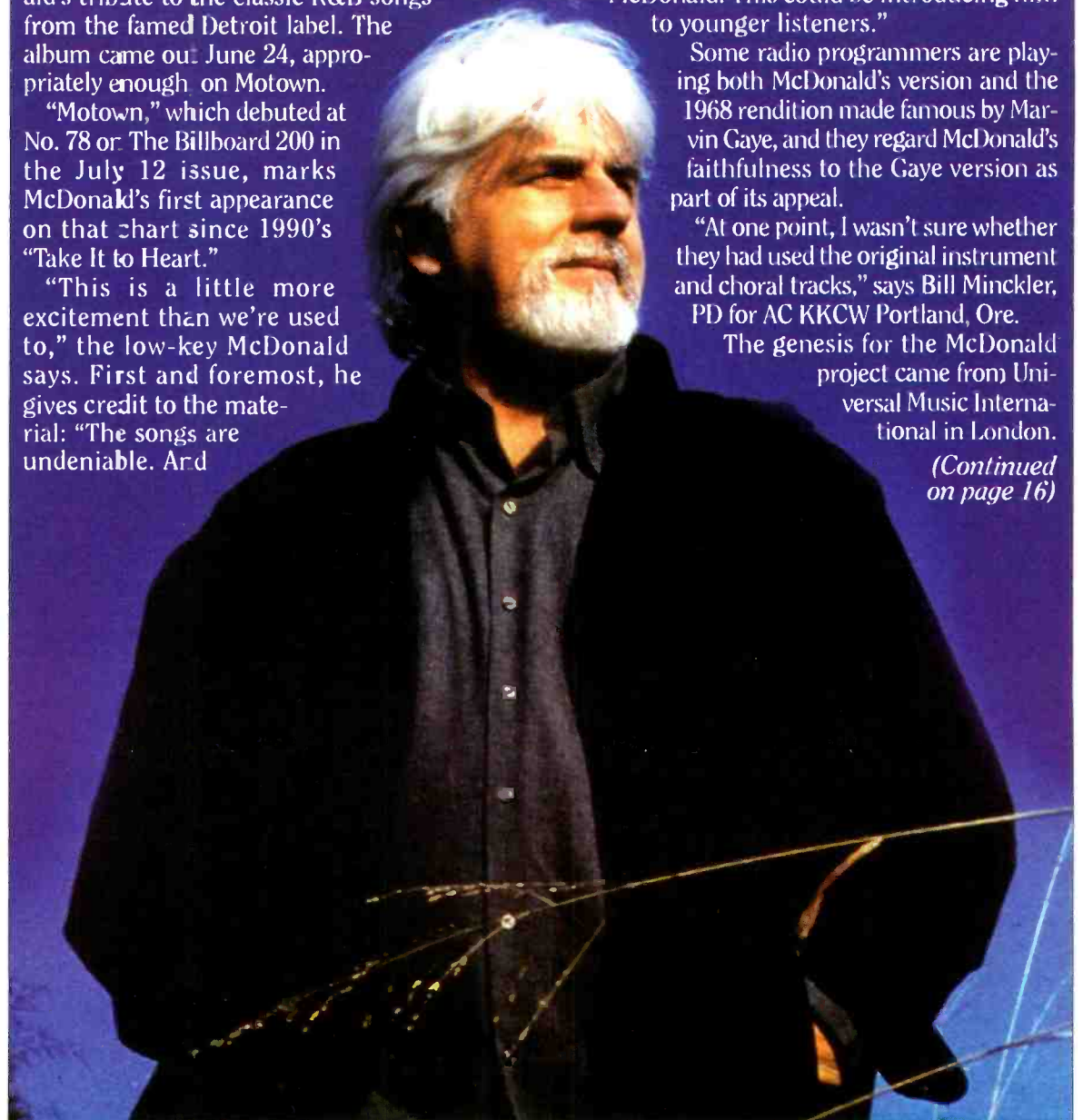
For the 30-plus set, McDonald's throaty, rangy vocals are instantly recognizable from his previous solo work and his years fronting the Doobie Brothers. However, Havens says, "we have younger people in our music meetings and they are not familiar with Michael McDonald. This could be introducing him to younger listeners."

Some radio programmers are playing both McDonald's version and the 1968 rendition made famous by Marvin Gaye, and they regard McDonald's faithfulness to the Gaye version as part of its appeal.

"At one point, I wasn't sure whether they had used the original instrument and choral tracks," says Bill Minckler, PD for AC KKCW Portland, Ore.

The genesis for the McDonald project came from Universal Music International in London.

(Continued on page 16)



### TO OUR READERS

The Beat is on vacation and will return next week.







# Christian Music Sales Dip 10% In First Half

Tough times are catching up with the Christian music industry. Through the late '90s and early in the millennium, sales of contemporary Christian/gospel music product



HEMMINGS: MALAISE IS HITTING INDUSTRY

were exploding. But in the first half of 2003, sales have slipped 10%.

According to Nielsen SoundScan, sales of Christian and gospel music came in at slightly more than 21 million units, compared with almost 23.5 million units dur-

ing the same period in 2002. There were 12 million-plus units sold at mainstream retailers, representing 58% of all Christian music sales.

Despite the downturn, the genre continues to maintain its market share in the overall music industry. Christian and gospel music sales represent 7.14% of all music sales, which puts the genre ahead of Latin, jazz, classical and soundtracks.

Provident Music Group president/CEO Terry Hemmings attributes the sales dip to "a lack of major new artist product in the stores." Hemmings says Third Day's "Offerings II" has done well, but "in terms of a studio record that has been explosive or a new artist that has been explosive, we really haven't seen that this year. So store traffic is down."

Hemmings also observes that the "general malaise in record sales is hitting us now. It's the same pattern that the mainstream experienced, but the first two years that mainstream sales were down, we weren't impacted."

Gospel Music Assn. president John Styll says the slowdown isn't a surprise, because "gospel music sales are being affected by the same issues as the rest of the

music industry—an uncertain economy and music piracy."

Hemmings sees better music as the solution to improving sales and combating piracy.

"I think we're producing records that consumers are having difficulty

assigning value to," Hemmings says. "If they can't assign value to it, then 'free' looks like a pretty good deal. The fact that we're allowing them to buy singles—which are the songs they wanted from the albums in the first

place—and they're buying them tells us [that] maybe we're not making records with enough content to drive acquisition of the full album."

Hemmings is optimistic that sales will pick up during the second half.

"We've got a big fall, not just our release schedule but EMI's and Word's. There are some big records coming, but it's going to be pretty dry until September in terms of new releases. Then I think next year is going to be a fantastic year."

Amy Grant, CeCe Winans, Michael W. Smith, Nicole C. Mullen, Jump5 and Shirley Caesar are among the acts with new product in the pipeline.

Styll also sees a continued interest in worship music and observes

**Higher Ground**  
By Deborah Evans Price  
dprice@billboard.com



marketing and music at Vida Publishers, was named chairman. Tammy Gallegos Bennett, president of UpLink Entertainment, is vice chairman... Gaither Vocal Band member David Phelps will perform 11 solo dates this summer in addition to continuing with the Vocal Band. Phelps is currently in the studio recording a new solo album due in December on Word... Jump5 is touring this summer with teen pop artist Aaron Carter on the Jukebox tour. Jump5 joins Carter July 27 in Las Vegas and will perform in 17 U.S. cities. The group's fourth studio album, "Accelerate," is due Oct. 7 on Sparrow. First single "Why Do I Do" bows Aug. 1.

**SIGNINGS:** Mars ILL has signed with Gotee Records and will have a new album, "Backbreakanomics," out Aug. 19... Jars of Clay has signed with Nettwerk Management, the Vancouver-based company that also represents Avril Lavigne, Coldplay and Barenaked Ladies... Erin O'Donnell has signed with Inpop Records. Her label debut streets Oct. 21. It is being produced by Alain Mallet (Jonatha Brooke) and Mark Hammond (Nichole Nordeman, Cindy Morgan, Jump5).

that "nearly half of the top albums are worship records, telling us that our consumers desire a real connection to God with their music and are actively seeking music that extends their church experience into daily life."

**NEWS NOTES:** The Elms will tour with legendary rocker Peter Frampton this fall... The Gospel Music Assn. has formed a new Latin music task force. Arturo Allen, director of

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# Gospel Producer Bady Makes Vocal Debut

For nearly two decades, **Percy Bady** has built a solid foundation in the gospel music arena penning hit songs—for everyone from **BeBe & CeCe Winans** and **Yolanda Adams** to the **Thompson Community Choir**—while becoming one of the industry's most sought-after producers in the process. But with the July 22 release of his debut project, "Percy Bady Experience" (Gospo Centric), Bady is finally doing for himself what he has so ably done for others.

Gospo Centric CEO **Vicki Mack Lataillade**—who had signed Bady to a writer's deal—overheard him vocalizing tunes as he was laying tracks for an upcoming project when she decided to sign him to a recording-artist deal as well.

"No matter how anyone else sings his songs," Lataillade

points out, "no one can interpret them like Percy."

Bady says, "I come from a more traditional background, but my exposure over the years has been so broad that I wanted to make sure this album encompassed everything I liked, as well as things I knew would move people."

As to whether the success of this project determines the direction of the veteran Chicago-based producer, he explains, "This is not so much me trying to start a

career as an artist as it is simply having something to say and my own way of saying it."

**JOE'S SEASON:** Coming this month from Integrity Records is "Speak Life," the latest project from **Joe Pace** and his Stellar Award-winning **Colorado Mass Choir**. The project—featuring

guest vocals from **Rance Allen** (on "Hold On") and **Take 6's Joey Kibble**—has been generating buzz throughout the gospel radio community because of the interactive component of its title track.

As Pace "speaks life" in a closing segment of the track—speaking about positivity—gospel announcers are encouraged to do the same, as are listeners, who can call in to share their own experiences.

Response to the song and campaign has been exceptional, according to Integrity Gospel GM **Jackie Patillo**, who adds that the biggest part of the national marketing campaign is to brand the song as gospel's next national anthem.

"This is Joe's season," Patillo says. "You can hear it in the power of the song, and you can see it in his growth. There's real maturity in the songwriting, and the production is near-perfect.

There is so much more to him than choir director—and that's what more and more people are getting a chance to see."

**BLAZING NEW TRADITIONS:** **Donnie McClurkin's** *Back to Holiness*



BADY: A NEW 'EXPERIENCE'

In The Spirit™

By Lisa Collins  
eye4gospel@aol.com

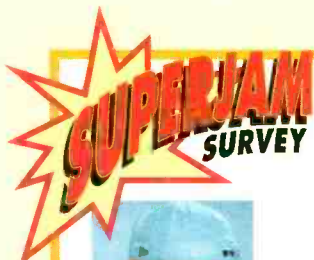


**Kirk Franklin, Yolanda Adams** and **Tramaine Hawkins**.

Also gaining steam is Dr. **Bobby Cartwright's** *Gospel Superfest*, a series of four one-hour-long TV specials scheduled to air later this year on ABC, CBS, NBC, Fox and UPN affiliates in 174 markets, including Los Angeles; New York; Washington, D.C.; Atlanta and Chicago.

Now in its fourth season, *Gospel Superfest* is gearing up for its fifth TV taping, slated for Sept. 26-27 in Atlanta. Headliners include **Take 6, Karen Clark-Sheard, Hezekiah Walker, Dottie Peoples** and **Byron Cage**.

**BARNES' TIME:** Building on the sentimentality of a tribute to his father—Bishop **F.C. Barnes**—**Luther Barnes & the Sunset Jubilaires'** June 24 release of "It's Your Time" is catching on at traditional gospel radio. The track "Tribute to Dad" is a medley of some of Bishop Barnes' greatest recordings, including "God Will Heal the Land," "Teach Me to Wait" and "He Was There Just in Time."



Skip Cheatham



John Monds

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AWARDS SHOW CO-HOST





# Phair Leans Toward The Mainstream On New Set

BY TODD MARTENS

More than 10 years after the release of her first album, 30-something Liz Phair is positioned to be the next Avril Lavigne—and she doesn't mind a bit.

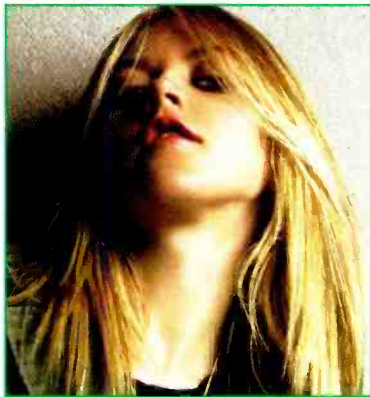
Her new, self-titled set on Capitol—which takes the alt-rocker in a decidedly mainstream direction—“represents me trying to get the voice of an authentic woman where young girls will hear it,” Phair says.

“I feel very frustrated with music and women and their role. I hope to God I can take my name at the end of this and make my own little recordings, but nobody made me do anything. If you hate this, point at me.”

In fact, whether the new album, released June 24 (to opening-week sales of 63,000, according to Nielsen SoundScan), fails or succeeds, Phair insists she'll win either way.

“A few years ago, I waged a campaign to get off the label,” Phair says. “If I only sold 100,000 records, I'd still make more money than if I sold 1 million on a major. Major labels give you a lot of flattery and perks, but you're not an entrepreneur, and once you get in your 30s, that bothers you. It bothers me.”

Capitol, however, wasn't ready to cut Phair loose. Her 1994 debut for the label, “Exile in Guyville,” sold 401,000



PHAIR: 'IF YOU HATE THIS, POINT AT ME'

copies, according to Nielsen SoundScan; follow-up “Whip-Smart” moved 393,000; and 1998's “Whitechocolate-spaceegg” sold 269,000 copies. Convinced that she could yet be made a pop star, for the new album the label introduced her to songwriting trio the Matrix, which co-wrote and co-produced much of Lavigne's Arista debut “Let Go.”

The pairing resulted in four songs on Phair's fourth effort. The album sees the singer/songwriter shying away from the oddball melodies and conversational lyrics that marked her earlier work. Instead, the new album shimmers with major-label gloss.

“At one point [then Capitol president] Roy Lott was like, ‘We want a

verse-chorus-verse-chorus-bridge-double chorus.’ So I was like, ‘If that's what you want, fine.’ I'm still writing all those quirky, weird songs. They just don't reach people.”

Yet how can an artist who is frustrated with the major-label system be comfortable as part of it?

“I'm in a win-win situation,” Phair says. “If this record goes, I can do things on my own. But if this record doesn't go, then Capitol will drop me because of the amount of money they've spent on it.”

While Phair is proud of her work with the Matrix, she knew that there would be compromises.

“The Matrix were told by Capitol

that they would only get paid if they wrote hit-type songs,” Phair says. “Don't kid yourself—that's what I'm getting told, too. I knew if I wanted promotional dollars, I would have to turn in something to get on radio.”

It took some time for Phair to get used to her new restrictions, the Matrix's Lauren Christy says. “For the first single [“Why Can't I"], she was like, ‘I love this, but this is such a big chorus. Can I do that?’ We're like, ‘Of course you can.’ The song might sound a little bit like Avril Lavigne, but what she's saying is really edgy.”

Still, Phair anticipates a backlash from faithful fans. To placate those fans, Capitol will release a six-song, online-

only EP, collecting some of the less mainstream fare that Phair recorded. Purchasers of her new album can download the songs with a special code.

Additionally, Capitol placed Phair on tour with the Flaming Lips, where she performed a brief acoustic set to introduce the new songs.

“By touring with the Flaming Lips, she's really playing in front of her original audience,” says Sharon Lord, Capitol's senior director of marketing. “It gets her back in the minds of everyone before her full tour,” which launches July 21 in San Francisco.

“If I'm going to be on a major label,” Phair surmises, “then I'm going to be the queen bee and have fun with it.”

## Tate

Continued from page 11

Tate to lunch while he was in New York and asked him to visit his Funk Foundation Studio.

“I didn't even know if I could sing,” Tate confesses.

“I said, ‘Why don't you fly down and let me hear what you sound like?’” Ragovoy says. “I had no idea what to expect. There is a reality: The older you get, your voice goes. He opened his mouth—I couldn't believe what I was hearing. I said, ‘My God, Howard, nothing has changed!’”

Using his own money and studio, Ragovoy embarked on a new album with Tate. Ragovoy, whose songs are published by Tune Room In/ASCAP, wrote or co-wrote 11 of the album's 12 songs. (A cover of Prince's “Kiss” fills out the set.)

As the album was in progress, Tate began performing live. He was introduced onstage at the San Francisco Blues Festival by one avowed fan, Elvis Costello.

Tate says, “I said, ‘Elvis, would you write me a song?’ Just like that. ‘Cause I knew he was a great writer. He said, ‘Soon as I get home, Howard, I'm gonna write it.’”

The Costello/Ragovoy composition “Either Side of the Same Town” was the last song cut for “Rediscovered.”

Following a show at House of Blues in Boston attended by several BMG executives, Tate's album was picked up by Private Music.

Stacie Negas, director of marketing at Arista Associated Labels, says the amazing tale of Tate's re-emergence is the label's chief hook.

“Our main thrust on this is definitely going to be publicity,” Negas says. “It's a dream to have a story like that.”

CNN ran a profile of Tate this spring, and “CBS Sunday Morning” filmed a performance at the Village Underground in New York for an upcoming segment. Rolling Stone is among the publications that have committed to a feature.

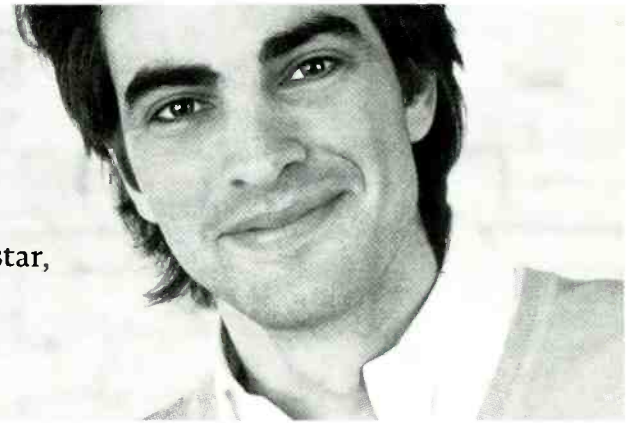
Tate—who is managed by Simon Horrocks at TBA Entertainment in Atlanta and booked by Barron Ruth at Skyline Entertainment in Atlanta—has been hitting the blues festival circuit since the summer of 2001. His upcoming dates include an appearance at the Bumbershoot Festival Aug. 30 in Seattle.

“We're hoping to get him out on the road as much as we can,” Negas says.

Tate acknowledges that he has been overwhelmed by his homecoming shows.

“I'll tell you, it is an emotional experience,” he says. “I just enjoy doing it so much. I can relate it spiritually, with God and the public, the fans, myself, the band, and bring it all together. It's just a spiritual high to work today.”

I want to be treated like a star, even if I'm not one...yet.



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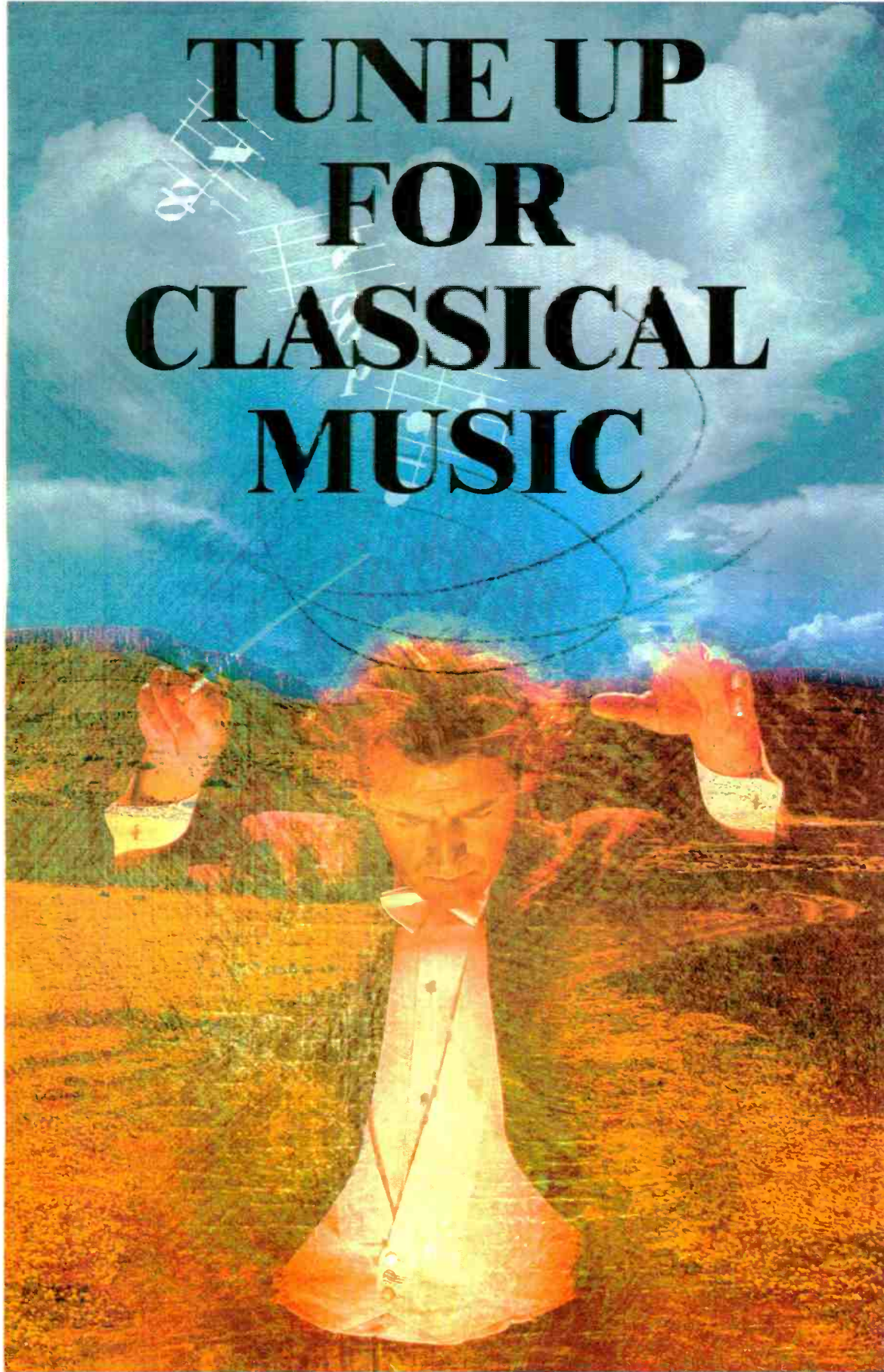


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## Music

### McDonald

Continued from page 11

After playing a gig in England in fall 2001, McDonald was approached by UMI senior VP of marketing and A&R Max Hole, international A&R manager Tony Swain and international product manager Iain Snodgrass.

"Even though similar things have been suggested to me in the past, there was just something about the fact that it was the Motown catalog," McDonald says. "It was a little different than my bringing an idea to the record company. It was liberating that it wasn't my idea."

Hole says the concept was born during an international A&R meeting. "We came up with the idea of trying to get a great singer to do songs from the golden Motown era. Michael McDonald's name came up, as he is an instantly recognizable and wonderful singer. We are constantly on the lookout for A&R concepts that we can place with someone who is a household name but perhaps has lost their audience. Michael and these songs seemed a perfect fit."

The album, released May 6 in the U.K., debuted at No. 29 on the album chart and has sold more than 50,000 units.

#### LABOR OF LOVE

Coupled with the "emotional angst" that McDonald says he goes through whenever he enters the studio, tackling some of the world's best-loved and best-known songs was enough to give him pause.

"I don't know that I really thought that I could bring anything new to the songs—but someone's going to do this record, and damn it, I wanted to give it a shot," he says. "I figured if I wasn't the right guy, everyone would know it and we'd be out a plane ticket and they'd send me home."

Climie and McDonald deliberately stayed true to the originals while recording outside of Nice, France. "There were moments at first when we were trying to keep them all in the original keys, but we [ultimately] lowered 'I'm Gonna Make You Love Me.' It was just stratospheric," McDonald says.

While he was in the studio, UMI began looking for the right U.S. home among the Universal Music Group's labels. Initially, it seemed to be headed for Verve.

"Our first impression is we love the idea, but we're very scared sometimes of messing with the Motown legacy," says Andrew Kronfeld, executive VP at Universal Motown Records Group. "But after the recording was finished, we felt it was up to snuff for Motown. He honored the tradition."

In addition to airplay, the U.S. campaign will be largely TV- and touring-driven. McDonald will be the focus of a "Soundstage" episode that will begin airing on PBS stations July 24. Additionally, Motown has coordinated a direct-response TV campaign

that began in mid-June.

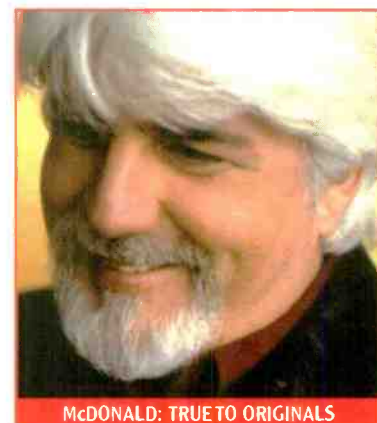
While the music is different, Motown is hoping McDonald's project can connect with audiences in the way that Rod Stewart's album of standards has struck a chord with millions of fans.

"This is analogous to Rod in that when you put the right record together, there's a sleeper audience out there that will come to stores and support the artist if you market it properly," Kronfeld says. "J Records did a top-flight campaign for Rod, and we can learn a lot from that."

For McDonald, any exposure creates more opportunities for him on the road. "The [airplay] makes a definite difference. It brings with it all kinds of things that are positive, not the least of which are the type of gigs we'll do. We could get the chance to play before more people."

He began a U.S. tour, booked by the William Morris Agency, June 28 in Virginia.

"Motown" is the first in a three-album deal with UMI. McDonald is already looking forward to his next project. "It could be an album of new



McDONALD: TRUE TO ORIGINALS

material or it could be another album of covers, if this is really successful," he says.

McDonald's last studio album, "Blue Obsession," came out in 2000 on Ramp Records, the label he started with actor Jeff Bridges after departing his longtime home, Warner Bros. (McDonald released a Christmas album as a one-off through MCA Nashville in 2001.)

"When we started Ramp, I don't think I meant that I wouldn't ever be on another major label," McDonald says. "Ramp was an experiment for us that was a good one. I think I learned more about the record biz through that process than I ever had before."

For the past several years, McDonald has found a new outlet through smooth jazz stations, a format that has been embraced by many adult R&B fans. He's appreciative of any audience and says that he long ago quit being concerned about which musical hole he fit into.

"I used to worry about things like that—about being perceived in a certain way," he says. "I've come to learn that music speaks for itself. No matter what anyone else thinks, if someone appreciates what you do, whether it's 10 people or a million people, it's all good—because the only reason you make music is to have someone appreciate it."



# Blossom Renovations Raise Facility's Capacity, Profile

BY SUSANNE AULT

The 35-year-old Blossom Music Center, one of the country's oldest amphitheaters, continues to bloom following a \$17 million renovation.

The restoration added 3,624 lawn seats and 1,106 reserved seats, increasing the Cuyahoga Falls, Ohio-venue's total capacity to 23,500.

These changes instantly made Blossom even more competitive in the greater Cleveland marketplace, where the only other music-centric facility with more than 20,000 seats is the 21,000-capacity Gund Arena in nearby Richfield, Ohio.

Tom Consolo, manager for Journey and REO Speedwagon, notes that his acts' summer tour with Styx would have headed to Gund if it had not been for Blossom's update.

"It's cool what they did. They made it possible to bring more shows in," Consolo says. "Before, there was no room to move things around for set changes. So taking what already existed and making it better was a damn good idea and money well-spent."

"Blossom could have gotten along the way it was for a long time. They don't have competition [because of] the size of building that they are," says Styx manager Charlie Brusco. (The band recently played a sold-out show at the venue.) "But it seems more comfortable backstage. There's a nice big catering area. Those little things in the bump and grind of being on the road make you remember which amphitheater is which."

## LARGER CAPACITY

The hiked capacity led Chip Hooper, booking agent for Dave Matthews Band at Monterey Peninsula Artists, to put up an additional 3,625 lawn tickets for sale about 10 days before the June 21 show.

That night, DMB corralled the largest rock concert attendance in Blossom's history.

This potential for bigger sellouts may mean juicier merchandise and concession revenue for Blossom.

"We're certainly hoping that," says Bob Shea, VP of House of Blues Concerts, which manages and exclusively books the building. "We took great care [in] increasing the capacity to make sure venue access wasn't a problem. But Dave [Matthews' show] went off without a hitch—it was flawless."

"I think when you talk about the music business, the economy is always a concern," Shea adds. "But if you enrich the consumers' experience, they will have that much more of an enjoyable time seeing a concert. And they will come back again."

He is the first to admit the changes weren't urgent. "[Blossom] was still incredibly functional. All we can say is that what was one of the most beautiful sheds is now more so."

But HOB decided the renovation was necessary for the continued robust commercial and physical health of the building.

"Because of the age of the facility, we couldn't continue to operate it as it was. In the long run, it costs you more money if you put Band-Aids on everything," says David Carlucci, GM of Blossom and HOB Concerts Midwest.

Because no repairs were urgently needed, the time between the first conversation about renovation and its completion was more than a decade.

Carlucci says he first began reconstruction talks with the Cleveland Orchestra, the venue's owner and main tenant, 11 years ago, when he became Blossom's GM. However, it wasn't until 1995 that blueprints were developed.

Two years ago, 60-foot-wide stage

extensions were built. Then between September 2002 and last May, 80% of the other improvements were completed. Together, these two phases cost \$17 million, which is close to what an entirely new small to mid-sized venue would cost, according to HOB executives.

Since Blossom has been the permanent home to the world-renowned Cleveland Orchestra for 35 years, constructing something new in its place was out of the question.

"There is such a rich history," Shea says. "It was one of the original outdoor sheds in the U.S."

## RAISING MONEY

The nonprofit Musical Arts Assn., parent company for the orchestra, raised the lion's share of the money for the project. Grants it received between 2000 and 2002 included \$6 million from the state of Ohio and \$3.1 million from the Blossom Family Foundation.

Donations covered much of Blossom's main infrastructure improvements.

Major lawn landscaping paved the way for the new lawn spots. The backstage area was overhauled by installing an elevator and new dressing rooms and bathrooms. Giant video screens with two robotic cameras were placed onstage, and the lawn's sound system was upgraded as well.

HOB paid for enhancements that it considered to be revenue-generating, Carlucci says. That included the addition of the stage extensions. Plus, HOB's contribution brought in the new reserved seats.



**In Bloom.** Renovations, including 1,106 additional reserved seats and 3,624 lawn spots, are complete at the Blossom Music Center. There are plans for further development of the grounds surrounding the venue.

"Raising money is a huge challenge, especially in this economic environment," says Gary Hanson, associate executive director of the Musical Arts Assn. "But we tapped into an extraordinary love for Blossom in the community. The Cleveland Orchestra is one of the most important local landmarks in northeast Ohio."

Hanson adds that the \$17 million is just half of an overall master scheme to continue to renovate the complex. Another building on the amphitheater's 800-acre grounds, Severence Hall, was renovated in 2000.

"We're making sure that these important local landmarks are in the best possible shape," Hanson explains,

although he declined to talk about what specifically is being targeted for further construction.

Beyond keeping the orchestra sound, HOB wants to keep Cleveland residents and touring acts happily rocking and rolling at Blossom. As a top 10 live-event market and home of the Rock and Roll Hall of Fame, the city is known for its love of music.

In addition to Blossom, HOB is steadily making more moves in the Cleveland market. Last year, HOB spent \$5 million to renovate Cleveland's 4,000-seat Nautica Scene Pavilion. Plus, the company will open a new 1,000-seat HOB club in the city's downtown region in 2004.

## Tour Merch

Continued from page 5

the 20,000-capacity Philips Arena in Atlanta.

Williams says a flexible deal posture reflects a competitive environment.

"We used to have the luxury of saying, 'The deal is 60%/40%. Take it or don't play the building.' With the proliferation of venues in our market and outside of our market, we have to be consensus-builders now."

With merch percentages having been a sore point with artists for so long, a looser approach from building managers seems to have resulted. "The percentage [to buildings] used to start at a much higher number," says Alan Fey, director of merchandise for Anshutz Entertainment Group, which owns the Staples Center in Los Angeles. "Now it starts at

60/40 or 65/35, where it used to start at 70/30 or more."

Key dynamics playing into the percentage are the band's history in the building, the type of per-capita spending on merchandise it is likely to generate and the price of the merchandise.

"If a band like Pearl Jam comes in with a \$15 shirt instead of the traditionally more expensive product, we will take that into consideration," Williams says. "Obviously, the price of the product and the negotiation of percentage splits are intertwined."

Attendance is another factor. "We'll do deals based on the volume that the show will bring," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum, which runs the First Union Center and First Union Spectrum in Philadelphia.

"If an act is going to do six shows with per caps of \$7-\$9 per head, the

act can get a larger percentage, because we'll make more money, too," Luukko says.

## PIECE OF THE PUZZLE

What were once separate revenue streams are now viewed within the context of the bigger picture. "With the dynamics of today's music deals, you have to look at every revenue stream and the total picture," Williams says. "You can't segment one stream out."

Luukko agrees. "You have to look at each deal in terms of total dollars you're going to make, including ticket sales, rent, merchandise, etc. You can't separate it by segment. Bands understand that you have to be able to make a living."

McDonnell adds, "You have to consider all ancillary streams of income and determine where it's coming from, including concessions, parking, rent and merchandise percentage.

You look at the big picture, and you make a valued judgment on how important each particular piece of the puzzle is to you."

Aside from paying smaller percentages to the buildings than they once did, tours are getting more for their money. At the First Union Center and Spectrum, acts can expect to pay from 20% to 40% of gross merchandise revenue to the building, but for that percentage they get more than just booths from which to sell their wares.

"In most cases, bands use our sellers," Luukko says. "In fact, most deals are inclusive today."

A competent sales staff can be the added leverage a building offers to help wrangle a date on a tour. "On most deals now, the band wants us to provide competent, quality, trained, experienced sellers," McDonnell says. At his Mississippi Coast Coliseum, merchandising is outsourced to San Antonio-based River City Merchandise.

"It's important that your building can offer that work force," he says. "For a show the size of the Eagles or Fleetwood Mac, or any big tour, every date is important—not just for the building but for the show. It's about maximizing potential."

As for who represents the act in negotiating the merchandise deal with the building, parties have included the promoter, the tour manager, another management representative or, increasingly, the band's agent.

"Promoters generally have a disdain for negotiating merch deals, because they don't get a piece of the pie," Williams says. "Now we're seeing more and more agents negotiating merch deals, and rent deals as well."

Regardless of who is on the front lines negotiating, merch percentage is rarely a deal-breaker today. As McDonnell puts it, "A wise promoter, Tony Ruffino, told me many years ago, '100% of nothing is still nothing.'"



ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
SUMMER SANITARIUM TOUR: METALLICA, LINKIN PARK, LIMP BIZKIT, DEFTONES, MUDVAYNE	Pontiac Silverdome, Pontiac, Mich. July 4	\$2,521,275 \$75	35,021 59,545	Clear Channel Entertainment
DAVE MATTHEWS BAND, IGUANAS	Verizon Wireless Music Center, Noblesville, Ind. June 29-30	\$1,951,775 \$52.50/\$35	50,472 two sellouts	Clear Channel Entertainment
PEARL JAM, BUZZCOCKS	Tweeter Center for the Performing Arts, Mansfield, Mass. July 2-3	\$1,680,872 \$44.50/\$40.50	39,719 39,800 two shows	Clear Channel Entertainment
JAMES TAYLOR	Tweeter Center for the Performing Arts, Mansfield, Mass. June 28-29	\$1,502,761 \$52.50/\$26.50	39,809 two sellouts	Clear Channel Entertainment
JIMMY BUFFETT	Alpine Valley Music Theatre, East Troy, Wis. June 28	\$1,402,533 \$65/\$35	35,135 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, IGUANAS	Tweeter Center, Tinley Park, Ill. July 3	\$1,179,273 \$52.50/\$35	28,486 28,589	Clear Channel Entertainment
JIMMY BUFFETT	Tweeter Center at the Waterfront, Camden, N.J. July 1	\$1,088,756 \$66/\$36	24,935 sellout	Clear Channel Entertainment
THE DEAD, WILLIE NELSON	Tweeter Center at the Waterfront, Camden, N.J. June 28	\$969,399 \$50/\$10	24,970 sellout	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Verizon Wireless Amphitheater, Selma, Texas June 28	\$936,343 \$97/\$16	18,333 20,000	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Crickit Pavilion, Phoenix July 2	\$786,405 \$100/\$40	19,714 sellout	Clear Channel Entertainment
50 CENT, JAY-Z, MISSY ELLIOTT, BUSTA RHYMES, FABOLOUS	Tweeter Center at the Waterfront, Camden, N.J. July 3	\$756,339 \$47/\$35	20,958 24,970	Clear Channel Entertainment
50 CENT, JAY-Z, MISSY ELLIOTT, BUSTA RHYMES, FABOLOUS	Six Flags Darien Lake Performing Arts Center, Darien Center, N.Y. June 29	\$666,685 \$45/\$29.50	20,758 sellout	Clear Channel Entertainment
PEARL JAM, BUZZCOCKS	Nissan Pavilion at Stone Ridge, Bristow, Va. July 1	\$666,230 \$44.50/\$38.50	17,060 22,661	Clear Channel Entertainment
DAVE MATTHEWS BAND, THE RED WEST	Alltel Arena, North Little Rock, Ark. July 13	\$643,533 \$52.50	12,353 sellout	Jam Productions
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	HiFi Buys Amphitheatre, Atlanta July 3	\$617,848 \$49.50/\$25	19,449 sellout	House of Blues Concerts, The Messina Group
CHER, DOM IRRERA	Idaho Center, Nampa, Idaho June 20	\$593,907 \$73/\$59.50	9,019 9,233	Clear Channel Entertainment
PEARL JAM, BUZZCOCKS	Bell Centre, Montreal June 29	\$589,453 (\$793,695 Canadian) \$38.99	15,118 15,504	Paul Mercs Concerts
VAN MORRISON, SOLOMON BURKE	FleetBoston Pavilion, Boston June 14-15	\$588,388 \$80/\$40	10,242 two sellouts	Clear Channel Entertainment
COLDPLAY	Madison Square Garden, New York June 13	\$582,760 \$42.50/\$32.50	15,774 sellout	Clear Channel Entertainment
LIVE 105 BFD: FOO FIGHTERS, THE WHITE STRIPES, AFI, DEFTONES, EVANESCENCE, TRANSPLANTS & OTHERS	Shoreline Amphitheatre, Mountain View, Calif. June 13	\$581,555 \$55/\$13.75	19,539 21,895	Clear Channel Entertainment
CHER, DOM IRRERA	The Mark of the Quad Cities, Moline, Ill. June 15	\$580,005 \$66.50/\$46.50	10,199 sellout	Clear Channel Entertainment
PETER GABRIEL, SEVARA NAZARKHAN	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. June 24	\$576,657 \$76.50/\$34	9,439 13,944	Clear Channel Entertainment
NEIL YOUNG, LUCINDA WILLIAMS	United Center, Chicago June 17	\$576,310 \$85/\$35	9,195 14,138	Clear Channel Entertainment
THE DEAD, WILLIE NELSON	UMB Bank Pavilion, Maryland Heights, Mo. July 2	\$566,815 \$51.50/\$34.50	14,311 21,000	Clear Channel Entertainment
CHER, DOM IRRERA	MetraPark Arena, Billings, Mont. June 18	\$560,013 \$79.50/\$59.50	7,945 8,853	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	ARCO Arena, Sacramento, Calif. June 13	\$552,815 \$62.50/\$52.50/\$39.50	10,653 12,200	Concerts West
PEARL JAM, BUZZCOCKS	Verizon Wireless Music Center, Noblesville, Ind. June 22	\$547,571 \$44.50/\$38.50	13,923 24,131	Clear Channel Entertainment
POWERHOUSE 2003: WESTSIDE CONNECTION FEATURING ICE CUBE, MACK 10 & DUB-C, NAS, BUSTA RHYMES & OTHERS	Arrowhead Pond, Anaheim, Calif. June 21	\$546,331 \$78/\$39.50	8,976 9,731	Nederlander Organization, KPWR
OZZY OSBOURNE, FINGER ELEVEN, VOIVOD	Air Canada Centre, Toronto June 11	\$540,250 (\$735,764 Canadian) \$43.18	13,003 14,376	Clear Channel Entertainment, in-house
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	DTE Energy Music Center, Clarkston, Mich. July 6	\$535,710 \$49.50/\$29.50	15,212 sellout	Clear Channel Entertainment, The Messina Group
PETER GABRIEL, SEVARA NAZARKHAN	Chastain Park Amphitheatre, Atlanta June 16	\$532,992 \$92/\$30	6,700 sellout	Clear Channel Entertainment
JOURNEY, REO SPEEDWAGON & STYX	Blossom Music Center, Cuyahoga Falls, Ohio June 27	\$520,125 \$69.50/\$59.50/\$25/\$10	16,778 19,373	Concerts West, House of Blues Concerts
ALABAMA	Oak Mountain Amphitheater, Pelham, Ala. June 21	\$513,706 \$97/\$31	10,518 sellout	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Pepsi Center, Denver June 23	\$513,210 \$66.50/\$56.50/\$43.50	10,838 12,428	Concerts West
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	SBC Center, San Antonio June 28	\$507,977 \$63.85/\$53.85/\$40.85	11,002 12,800	Concerts West

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# Ross To Be Named IAAM Second VP

When the International Assn. of Assembly Managers 78th annual conference and trade show wraps July 29 at the Ernest Morial Convention Center in New Orleans, David Ross, director of the Show Me Center in Cape Girardeau, Mo., will be officially installed as the association's new second VP.

Ross will rise through the IAAM chairs, following new IAAM president Mike Kelly of NCC Ltd., Christchurch, New Zealand, and first VP Jimmy Earl of the Frank Erwin Center in Austin.

"This is a tremendous honor," says Ross, an IAAM member since 1985. "Once the reality sinks in that I'm going to be in charge of leading this association, the first thing I want to do is protect it. I want to protect what's come before and continue going down the course set previously."

Ross has plenty of time to develop a strategy for leading the IAAM, but says that "every past president I've talked to has told

Worldwide Entertainment and is based in Los Angeles. Eli Lande is president of TouringPro Events.

Poco has signed with the Agency Group for exclusive agency representation, with Paul Lohr in Nashville as responsible agent.

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



**PARTY LIKE IT'S 1979:** The Styx/Journey/REO Speedwagon tour is putting up some serious numbers, both indoors and out. Some highlights include \$531,165 in Las Vegas; \$662,064 in Los Angeles; \$724,932 in Detroit; \$654,714 in St. Paul, Minn.; \$498,125 in St. Louis; \$495,215 in Kansas City, Mo.; and \$520,124 in Cuyahoga Falls, Ohio. Concerts West owns the national promotion rights to the tour and has grossed more than \$12.2 million to date. The dates Concerts West sold off to other promoters have taken in another \$4 million.

**ARTISTS AND TOURS:** Tori Amos and Epic labelmate Ben Folds will begin their Lottapianos tour July 26 at Marymoor Amphitheatre in Redmond, Wash., and stay out until Sept. 4. The final date is at Sound Advice Amphitheatre in West Palm Beach, Fla.

Toby Keith has added dates to his Shock'n Y'all tour, which begins July 25 in Toronto at the Molson Centre and will play more than 60 cities in North America. Blake Shelton will support the tour, now set to end Oct. 5 at Sound Advice.

John "Johnny Rotten" Lydon and the Sex Pistols begin a summer tour Aug. 20 at the FleetBoston Pavilion in Boston. They have dates on the books up to Sept. 7 at the San Diego Street Scene.

Vonda Shepard begins her first-ever acoustic tour July 25 at the Arts Center in Glenn Ellyn, Ill. The trek includes two nights, Aug. 1-2, at the Avalon Theatre in Easton, Ill.

Wayne Newton will receive the Humanitarian Award during the annual conference of the International Entertainment Buyers Assn. taking place Oct. 5-8 in Nashville.

Artemis recording artist Jesse Malin will join the New Amsterdams on a nationwide tour beginning Aug. 9 at Northstar in Philadelphia.



ROSS: 'THIS IS A TREMENDOUS HONOR'

me the year is a time frame you'll never forget."

Ross will assume the IAAM presidency ("my year in the fish barrel") at the 80th IAAM convention in San Antonio, home of the Alamo.

A University of Tennessee Volunteers alumni, Ross draws a connection to being named president in a town historically linked to David Crockett and other famous Tennessee Volunteers.

**DEALS:** Radio concert producer TouringPro Events and Jack Utsick's Worldwide Entertainment have signed an exclusive agreement after working together for two years on a non-exclusive basis. TouringPro Events will now be known as TouringPro Events/



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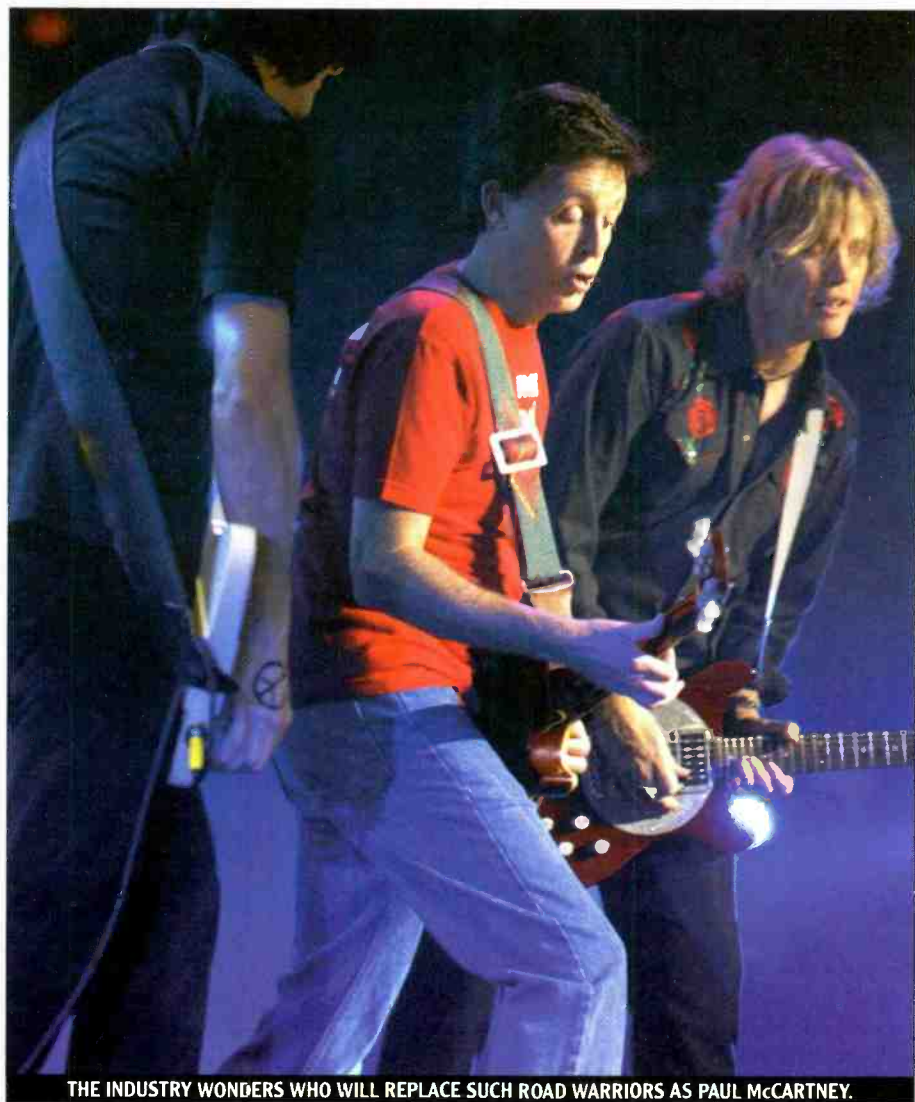




# Touring



A BILLBOARD SPECIAL REPORT



THE INDUSTRY WONDERS WHO WILL REPLACE SUCH ROAD WARRIORS AS PAUL McCARTNEY.

## Hit & Miss Market

*Despite Smash Tours, Biz Has Its Struggles*

BY RAY WADDELL

As 2003 enters its busiest concert window, it has already been a year of dizzying highs and disappointing lows.

Superstars remain superstars and major markets still outperform smaller ones, but this year's trends reflect price sensitivity, a disdain for hype and a slow-buying pattern.

One trend that hasn't changed? The most consistent box-office draws often remain acts that broke 20 to 30 years ago, as Paul McCartney and the Rolling Stones can attest.

Halfway through this year, some records have already been set. Dixie Chicks reached an unprecedented mark in March, when the trio sold 790,000 tickets in one weekend for its spring/summer tour and racked up a gross of \$45 million in advance sales. Addi-

tionally, Bruce Springsteen's sold-out 10-night stand at Giants Stadium in East Rutherford, N.J., in July and August will blow away all previous engagements with a \$38 million gross.

Other high notes include country music concert grosses. As many as nine country acts may rank among the top 25 tours of the year.

In the hard rock genre, Metallica's Summer Sanitarium, the Kiss/Aerosmith tour and Ozzfest will be among the big winners this season.

Rap is making some noise, highlighted by the 50 Cent/Jay-Z co-headlining tour that is turning in strong numbers, according to promoters.

One weak spot is the pop world. The Justin Timberlake/Christina Aguilera Stripped & Justified tour is the sole arena-level

*(Continued on page TQ-10)*

## An Uneasy Union: Labels, Live Music

BY JULIANA KORANTENG

LONDON—Can't these two just get along?

Imagine parents bewildered by their constantly bickering identical twins with contrasting personalities. It gives you an idea of the tensions between the record business and the live-music sector.

The two entities have the same needs: talented, hard-working acts with commercial appeal and an ever-growing number of fans willing to pay for their music—recorded or live. But cooperation between these two areas of the music business often seems the exception, not the rule.

This issue knows no boundaries and is a concern in any country. But it surfaced at this year's annual International Live Music Conference (ILMC) staged in London in March.

"Nobody can fill the chasm of [misunderstanding] between the recorded and live businesses built in the last 20 years," says Martin Hopewell, managing director of Primary Talent International in London and organizer of the ILMC. "This isn't an indictment; it's the way the industry is."

In the U.K., the cause is more historical than personal, he explains. Prior to the mid-1980s, successful independent labels also

operated booking agencies, so they were directly involved in the live business. As those labels prospered, they spun off the booking agencies as independent factions that developed separate cultures.



"You reached a point where some labels didn't even know what the agencies did," Hopewell adds. "Human failure was facilitated by expansion."

Paul Conroy, former president of Virgin  
*(Continued on page TQ-12)*

## IAAM Has Seen A Year Of Issues, Achievement

BY RAY WADDELL

Overcrowding at a Chicago nightclub and pyrotechnics at a Rhode Island rock club brought tragedy to both venues. Lawmakers took aim at drug use during concerts. Heightened security marked all public gatherings in a year of war and international tension.

As the International Assn. of Assembly Managers convenes its annual conference July 25-29 in New Orleans, the trade group can reflect on its involvement in these events and issues during a challenging year.

In the wake of the death of 21 patrons Feb. 17 at the overcrowded E2 club in Chicago and the Feb. 20 fire at the Station rock club in West Warwick, R.I., that killed 100, the IAAM stepped forward. In response to those fatalities, members of the IAAM and

the National Fire Protection Assn. held a special meeting, and the IAAM issued a "best practices advisory" addressing fire- and crowd-control practices at venues.

In response to proposed federal legislation that would hold venue managers liable for any drug use at their facilities, the IAAM successfully lobbied for modified language in the bill. IAAM president Joseph Floreano, executive director of the Rochester Riverside Convention Center, reported that the revised bill would not "subject our members to unwarranted prosecution, yet put us firmly on the side of not condoning illegal activities in venues operated by our members."

Meanwhile, the war in Iraq and concern with terrorism at home continued to shape

*(Continued on page TQ-14)*





## Arenas Are Still Strong In 2003

BY RAY WADDELL

Despite fewer blockbuster shows than last year, arenas are still faring well halfway through 2003.

Based on information that Billboard Boxscore collected between December 2002 and May 2003, the Thomas & Mack Center in Las Vegas leads the field with almost \$19.8 million. It has performed well in an extremely competitive environment, managing to boost activity by booking a diverse slate of concerts and events.

"There are four major venues within two miles of us, along with a lot of crazy money to bring in the 'wow' acts," says Thomas & Mack Center director Darren Libonati. "Including me, that's 80,000 seats of opportunity for anybody. And that's not counting the smaller rooms like the Hard Rock or the Palms that are not afraid to spend \$300,000 on a \$100,000 act."

Libonati credits a proactive posture, along with membership in the Arena-Network, for keeping the venue's datebook filled. "It's a credit to my team for knowing how to find little things here and there to keep us busy," he says. "We always say, 'As long as we're turning the turnstiles, it doesn't matter what's printed on the ticket header.'"

New York's 20,697-seat Madison Square Garden (MSG) is second, with slightly less than \$19.4 million in grosses so far. Two other New York properties operated by MSG—the 5,901-seat Radio City Music Hall (RCMH) and the 5,610-seat Theatre at Madison Square Garden—are also doing well.

"We were very busy in the first few months of the year, with a lot of shows booked and done," says Joel Peresman. MSG senior VP of entertainment. "Then things slowed down a bit. But we've [had] a lot of shows in June, and fall seems like it has the potential to be very big."

MSG started the year with a bang by hosting the Rolling Stones' live HBO special in January. Other highlights include two Dixie Chicks shows and

single outings by Neil Young & Crazy Horse, Pearl Jam, Kings and Queens of Comedy and a number of metal shows. Peresman also cites two June sellouts from Cher, which will make six for the building on her farewell tour.

Latin acts have also done well at the Garden, which already boasts four sellouts with top Hispanic artists this year. Several more are coming, Peresman says.

"We've also done very well with our family show business, including Barney at Radio City Music Hall, and we did extraordinary business with Dora the Explorer and two Spiderman shows," he says.

At the midway point of 2002, First Union Center in Philadelphia ranked No. 1 among the nation's largest arenas. The venue had grossed more than \$30 million, but the numbers were an anomaly, says Peter Luukko, president of Comcast/Spectacor Ventures, owner/operator of the First Union Center. The arena had one big winner last year that tilted the tables: six Billy Joel/Elton John dates, which grossed \$13 million.

This year, First Union has grossed around \$15 million. "As we went from February [2003] right into the summer, things have picked right up again," Luukko says. "The difference [from last year] is we don't have a lot of multiples."

Instead, Luukko says, it has been "one night of Def Leppard, one night of Yanni, one night of Pearl Jam, Tim McGraw, Bill Gaither, Good Charlotte and Matchbox Twenty. The good news is there are plenty of dates out there; they're just not all huge shows."

"I think ticket sales in general are a little better than they were through last fall and winter," Luukko adds. "But I don't think we're completely out of the hole. Buildings and promoters are working hard to sell tickets."

Among buildings in the 10,000- to 15,000-capacity range, the Atlantic City (N.J.) Boardwalk Hall is making some noise in the Northeast. Built in

(Continued on page TQ-11)



THE ROLLING STONES: STARTED MADISON SQUARE GARDEN'S YEAR WITH A BANG

### Top 10 Venues

CAPACITIES 15,001 OR MORE

Ranked by Gross. Compiled From Billboard Boxscore December 2002-May 2003.

No.	Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Thomas & Mack Center, Las Vegas	19,354	\$19,722,169	352,651	490,195	35	13
2.	Madison Square Garden, New York	20,697	\$19,394,535	568,656	945,533	54	7
3.	Palace of Auburn Hills, Auburn Hills, Mich.	20,654	\$15,153,635	528,710	796,635	59	10
4.	First Union Center, Philadelphia, Pa.	21,000	\$14,739,855	424,770	620,414	43	19
5.	Bell Centre, Montreal, Quebec	21,242	\$14,012,887	421,184	486,824	51	13
6.	Philips Arena, Atlanta	20,919	\$13,879,160	354,299	464,195	37	7
7.	St. Pete Times Forum, Tampa, Fla.	21,500	\$13,543,097	267,885	428,305	31	2
8.	Nassau Veterans Memorial Coliseum, Uniondale, N.Y.	17,000	\$13,314,862	476,064	678,483	61	14
9.	Pepsi Arena, Albany, N.Y.	18,500	\$12,843,822	240,546	308,286	33	10
10.	Continental Airlines Arena, East Rutherford, N.J.	21,000	\$12,433,960	382,111	609,692	39	4

### Top 10 Venues

CAPACITIES 10,001-15,000

Ranked by Gross. Compiled From Billboard Boxscore December 2002-May 2003.

No.	Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Atlantic City Boardwalk Hall, Atlantic City, N.J.	13,800	\$9,469,177	98,378	122,505	14	5
2.	Van Andel Arena, Grand Rapids, Mich.	12,500	\$6,597,569	211,018	361,774	48	3
3.	Spokane Arena, Spokane, Wash.	12,500	\$6,508,272	231,527	381,553	44	3
4.	Worcester's Centrum Centre, Worcester, Mass.	15,000	\$6,189,801	174,260	260,933	25	6
5.	Bi-Lo Center, Greenville, S.C.	15,000	\$5,636,801	226,643	272,302	27	3
6.	Carolina Center, Columbia, S.C.	12,083	\$4,804,001	71,409	73,163	5	3
7.	San Diego Sports Arena, San Diego	15,000	\$4,242,832	163,384	258,674	31	0
8.	Giant Center, Hershey, Pa.	10,500	\$3,919,410	173,194	294,119	42	3
9.	Sovereign Bank Arena, Trenton, N.J.	10,500	\$3,752,422	216,815	386,352	62	4
10.	Bryce Jordan Center, University Park, Pa.	15,000	\$3,596,676	85,840	117,452	13	3



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# Top 25 Boxscores

Ranked by Gross. Compiled From Billboard Boxscore December 2002-MAY 2003

No.	Gross Ticket Sales	Headliner, Support Act(s)	Total Attendance	Total Capacity, No. of Shows/Sellouts	Ticket Scale	Promoter(s)	Venue, City, Date(s)
1.	\$4,669,250	Elton John & Billy Joel	41,836	two sellouts	\$197.50, \$87.50, \$47.50	Clear Channel Entertainment/Palace Sports & Entertainment	Palace of Auburn Hills, Auburn Hills, Mich., May 2-3
2.	\$4,462,200	Elton John & Billy Joel	27,418	two sellouts	\$300, \$150, \$75	House of Blues Concerts	MGM Grand Garden, Las Vegas, March 28-29
3.	\$4,050,889 (44,154,694 pesos)	Shakira, Cabas	88,163	two sellouts	\$137.61, \$13.76	OCESA Presents/CIE Events	Foro Sol, Mexico City, Feb. 14-15
4.	\$3,547,735	Billy Joel & Elton John	31,015	two sellouts	\$175, \$45	AEG Live - NY	Pepsi Arena, Albany, N.Y., April 24-26
5.	\$2,772,270	Music Midtown Festival: Bob Dylan, Tony Bennett, Godsmack, Sheryl Crow, LL Cool J, Def Leppard, India.Arie., & others	189,000	300,000 three days	\$45	Clear Channel Entertainment	Central & Renaissance Parks, Atlanta, May 2-4
6.	\$2,771,336 (2,780,400 euros)	Clouseau	112,500	nine sellouts	\$29.90, \$24.92, \$19.93, \$14.95	P.S.E. Belgium/King	Sportpaleis, Antwerp, Belgium, Dec. 3-22
7.	\$2,613,323	Eagles	22,789	25,586 two shows	\$177, \$87, \$47	Concerts West	Philips Arena, Atlanta, May 19-20
8.	\$2,542,667	Eagles	24,315	26,319 two shows one sellout	\$175, \$85, \$45	Concerts West/Jack Utsick Presents	Office Depot Center, Sunrise, Fla., May 16-17
9.	\$2,213,900	Dixie Chicks, Joan Osborne	36,500	two sellouts	\$65, \$45, \$35	Jam Productions	United Center, Chicago, May 29-30
10.	\$2,194,690	Elton John & Billy Joel	18,162	sellout	\$195, \$85, \$45	Jam Productions	Xcel Energy Center, St. Paul, Minn., April 17
11.	\$2,187,660	Billy Joel & Elton John	19,777	sellout	\$195, \$45	Clear Channel Entertainment	Gund Arena, Cleveland, April 15
12.	\$2,082,268	the Allman Brothers Band	35,809	38,880 13 shows, six sellouts	\$65.99, \$45.99	Clear Channel Entertainment	Beacon Theatre, New York, March 13-30
13.	\$2,078,350 (\$3,674,593 Australian)	John Farnham	42,300	54,023 six shows	\$57.30, \$46.10	Glenn Wheatley/Talent Works	Brisbane Entertainment Centre, Brisbane, Australia, Dec. 16-22
14.	\$2,073,705	Billy Joel & Elton John	17,647	sellout	\$197, \$47	Clear Channel Entertainment	Bradley Center, Milwaukee, April 8
15.	\$2,043,984	Elton John & Billy Joel	16,160	sellout	\$196.35, \$46.35	Clear Channel Entertainment	Compaq Center, Houston, Feb. 24
16.	\$2,015,811 (£1,283,956)	Elton John	34,526	three sellouts	\$78.50, \$51.03, \$25.51	Marshall Arts Ltd.	Wembley Arena, London, Dec. 11-13
17.	\$2,012,376	Fleetwood Mac	22,875	two sellouts	\$125, \$75, \$49.50	Concerts West	Worcester's Centrum Centre, Worcester, Mass., May 27-28
18.	\$1,996,750	Billy Joel & Elton John	18,727	sellout	\$175, \$45	Clear Channel Entertainment	HSBC Arena, Buffalo, N.Y., March 9
19.	\$1,964,765	Elton John & Billy Joel	18,247	sellout	\$195, \$45	Clear Channel Entertainment	Savvis Center, St. Louis, Mo., May 5
20.	\$1,941,910	Elton John & Billy Joel	17,871	sellout	\$175, \$45	Clear Channel Entertainment	Ford Center, Oklahoma City, March 2
21.	\$1,937,460	Billy Joel & Elton John	17,881	sellout	\$175, \$85, \$45	House of Blues Concerts	American Airlines Center, Dallas, Feb. 28
22.	\$1,930,860	Elton John & Billy Joel	17,398	sellout	\$175, \$45	Clear Channel Entertainment	Birmingham Jefferson Convention Complex, Birmingham, Ala., Feb. 21
23.	\$1,893,685	Bon Jovi, Goo Goo Dolls	34,105	34,448 two shows, one sellout	\$75, \$40	Clear Channel Entertainment	Continental Airlines Arena, East Rutherford, N.J., Feb. 10-11
24.	\$1,877,400	Billy Joel & Elton John	23,782	sellout	\$175, \$45	Clear Channel Entertainment	Nationwide Arena, Columbus, Ohio, April 22
25.	\$1,861,195	Billy Joel & Elton John	18,505	sellout	\$185, \$45	Clear Channel Entertainment	RBC Center, Raleigh, N.C., March 16



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### Top 25 Promoters

Ranked by Gross. Compiled From Billboard Boxscore December 2002–May 2003.

No. Promoter(s)	Total Gross—All Promotions	Total Gross—Sole Promotions	Total Attendance	No. of Shows	No. of Sellouts
1. Clear Channel Entertainment	\$330,147,809	\$260,957,868	8,562,855	2,656	749
2. AEG/Concerts West	\$75,870,795	\$31,554,729	1,155,484	145	45
3. House of Blues Concerts	\$60,972,681	\$43,792,891	1,294,495	419	183
4. The Messina Group	\$42,548,633	\$6,242,460	966,287	79	32
5. Jam Productions	\$28,782,999	\$25,364,489	676,830	232	117
6. Jack Utsick Presents	\$28,091,835	\$7,315,088	568,126	151	41
7. TalentWorks	\$19,721,091	0	393,731	80	0
8. CIE Events	\$12,299,307	0	298,443	30	12
9. Beaver Productions	\$11,329,714	\$11,021,274	281,449	44	20
10. Michael Chugg Entertainment	\$11,047,638	0	246,553	71	24
11. OCESA Presents	\$10,123,532	0	270,436	22	13
12. Nederlander Organization	\$10,112,361	\$4,618,371	208,440	40	18
13. Hauser-CIE	\$9,868,476	0	135,832	25	2
14. Varnell Enterprises	\$8,914,231	\$7,317,584	174,540	15	12
15. Fantasma Productions	\$7,249,767	\$5,192,363	142,867	38	12
16. Apregan Entertainment Group	\$6,596,377	0	137,117	12	12
17. Frank Productions	\$5,873,657	\$805,051	110,258	9	6
18. TBA Entertainment	\$5,620,956	\$794,036	109,803	9	5
19. Marshall Arts Ltd.	\$5,583,895	\$5,583,895	96,280	10	10
20. C&C Concerts	\$5,319,144	\$4,788,986	74,707	5	3
21. Outback Concerts	\$4,437,407	\$768,757	95,683	29	7
22. Goldenvoice	\$3,504,698	\$696,571	94,342	18	10
23. P.S.E. Belgium	\$2,771,336	0	112,500	9	9
24. Police Productions	\$2,307,285	\$1,395,872	62,572	14	2
25. Mischell Productions	\$1,862,169	0	50,104	6	3

### Top 25 Tours

Ranked by Gross. Compiled From Billboard Boxscore December 2002–May 2003.

No. Act	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1. Billy Joel & Elton John	\$44,061,967	405,683	405,683	23	23
2. Tim McGraw	\$31,151,632	601,973	701,822	50	14
3. Cher	\$29,400,365	437,897	489,081	46	21
4. Yanni	\$24,171,519	422,033	517,541	59	8
5. Bruce Springsteen	\$22,066,551	294,118	299,373	20	14
6. Kenny Chesney	\$20,367,159	569,182	646,974	51	29
7. John Farnham	\$19,721,091	393,731	465,301	80	0
8. Bon Jovi	\$17,794,196	303,121	306,979	21	16
9. Shakira	\$14,598,819	304,252	309,173	18	15
10. Dixie Chicks	\$14,510,238	247,194	252,009	17	13
11. Fleetwood Mac	\$14,207,398	161,729	164,184	13	11
12. George Strait	\$13,825,379	250,949	267,072	19	7
13. Eagles	\$13,634,563	131,571	156,608	12	2
14. Red Hot Chili Peppers	\$13,089,137	315,906	359,082	25	10
15. Toby Keith	\$11,443,139	279,424	279,424	32	32
16. Jimmy Buffett	\$10,973,100	190,270	196,644	11	9
17. Phish	\$10,456,555	277,611	277,889	16	14
18. Neil Diamond	\$9,268,167	171,438	171,438	15	15
19. Gaither Homecoming	\$9,264,076	429,952	580,022	40	3
20. Pearl Jam	\$8,656,467	238,727	297,782	20	4
21. Elton John	\$8,085,640	120,425	120,425	15	15
22. Avril Lavigne	\$7,962,797	303,283	311,704	27	23
23. Dave Matthews Band	\$7,394,860	155,691	157,199	9	7
24. Def Leppard	\$7,313,251	192,985	306,891	39	8
25. Trans-Siberian Orchestra	\$7,264,818	198,027	232,519	56	10

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## Six Questions With Frank Poe

Frank Poe, executive director of the Birmingham-Jefferson Civic Center in Birmingham, Ala., focuses on the "international" aspect of



POE: 'IAAM WILL CONTINUE TO BE A LEADER'

the International Assn. of Assembly Managers. He is chair of the IAAM's international task force.

On the eve of the IAAM's annual conference July 25-29 in New Orleans, Poe talked to *Billboard* sen-

ior touring writer Ray Waddell.

**How many international members does the IAAM currently have?**

IAAM currently has 87 international members, up from 81 last year.

**Because the IAAM comprises some 3,400 venue managers, it is predominately a North American organization. How, then, does the IAAM reach out to similar trade associations worldwide?**

IAAM has, for a number of years, been an active and founding partner in the World Council for Venue Management [WCVM]. For more than eight years, IAAM has assumed the duty of secretariat for WCVM.

The WCVM provides a forum for its members—the European Association of Event Centers, the Association Internationale des Palais de Congrès, the European Arenas Association, the Venue Managers Association in Australia and the Asia Pacific Exhibition & Convention Council.

(Continued on page TQ-16)

## Top 10 Venues

CAPACITIES 5,001-10,000

Ranked by Gross. Compiled From Billboard Boxscore December 2002-May 2003.

No. Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1. Radio City Music Hall, New York	5,901	\$74,777,146	1,338,186	1,585,718	268	32
2. Universal Amphitheatre, Universal City, Calif.	6,251	\$15,262,885	280,207	315,789	61	10
3. NextStage, Grand Prairie, Texas	6,350	\$5,829,304	129,499	177,960	45	1
4. The Theatre at Madison Square Garden, New York	5,610	\$2,766,768	82,597	139,160	25	2
5. Allen County War Memorial Coliseum, Fort Wayne, Ind.	10,000	\$2,634,173	82,838	117,800	16	1
6. Paul E. Tsongas Arena, Lowell, Mass.	7,800	\$2,343,545	69,217	75,062	12	6
7. World Arena, Colorado Springs, Colo.	9,700	\$2,001,486	80,689	134,508	24	2
8. Pensacola Civic Center, Pensacola, Fla.	9,536	\$1,929,951	78,705	120,128	18	2
9. Mid-America Center, Council Bluffs, Iowa	6,600	\$1,856,870	34,709	42,431	6	0
10. Kiefer UNO Lakefront Arena, New Orleans	10,000	\$1,840,680	87,168	147,736	33	3

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## Hit & Miss

Continued from page TQ-1

offering. In short, this year is like most others.

"It's the same trend: The top 30 markets are where most of the volume and grosses are," says Randy Phillips, CEO of AEG Live, producer of tours by the Eagles, Fleetwood Mac, Timberlake/Aguilera and Mariah Carey. "Established acts are selling, and newer acts are often struggling."

Arny Granat, co-president of Chicago-based Jam Productions, agrees. "It is still hard for new acts to break. I wish more acts were out and more new acts could break through. Maybe 'American Idol' is the only way to break acts now."

### BOX OFFICE DOWN

Gross dollars and attendance are down from a similar period last year. In 2002 from January to May, \$702.3 million had been reported to Billboard Boxscore, along with more than 17 million in attendance. For the same period this year, Billboard Boxscore has taken in concert reports totaling \$645.9 million and attendance of

slightly more than 15 million.

But even with an 8% decrease in dollars and a 12.6% decrease in attendance, many feel the business is holding up well in difficult economic and political times. Much of the downturn reflects a decrease in show volume, as 2002 was a particularly heavy year for concert traffic. Last year by this time, Billboard Boxscore had reports from 4,762 shows, compared with 4,398 this year.

Bon Jovi, the Rolling Stones and McCartney have each dominated the international tour scene this year, the last two after ringing up millions in the U.S. in 2002.

In the States, many acts—including Dixie Chicks, the Eagles, Tim McGraw, Cher, Fleetwood Mac, Yanni, Billy Joel/Elton John, Springsteen, Kenny Chesney, Bon Jovi, George Strait, Red Hot Chili Peppers, Pearl Jam and Toby Keith—came out of the gate extremely strong.

"Initial on-sales were very good. Then came the war in Iraq," Phillips says. "It took about six weeks for things to gain momentum again."

Some tours are still struggling. "We're seeing a bit of resistance to the higher-priced tickets one can

(Continued on page TQ-14)



## Top 10 Venues

CAPACITIES 5,000 OR LESS

Ranked by Gross. Compiled From Billboard Boxscore December 2002–May 2003.

No.	Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of
1.	The Colosseum at Caesars Palace, Las Vegas, Nev.	4,000	\$22,099,478	162,963	162,963	40	40
2.	Temple Hoyne Buell Theatre, Denver, Colo.	2,830	\$15,262,918	294,975	393,692	139	9
3.	Tampa Bay Performing Arts Center, Morsani Hall, Tampa, Fla.	2,600	\$14,597,457	251,680	297,972	125	44
4.	Fox Theatre, Detroit, Mich.	4,800	\$12,059,617	344,280	549,845	120	7
5.	Fox Theatre, Atlanta, Ga.	4,600	\$11,886,300	315,285	668,522	149	1
6.	Murat Theatre, Indianapolis, Ind.	2,476	\$9,467,269	233,802	355,219	148	0
7.	Rosemont Theatre, Rosemont, Ill.	4,300	\$7,667,736	206,975	346,820	97	0
8.	Dodge Theatre, Phoenix, Ariz.	5,000	\$7,057,431	162,516	237,152	63	1
9.	Orpheum Theatre, Minneapolis, Minn.	2,745	\$6,409,200	130,917	192,780	78	3
10.	Grand Ole Opry House, Nashville	4,400	\$6,182,493	142,547	211,310	55	0

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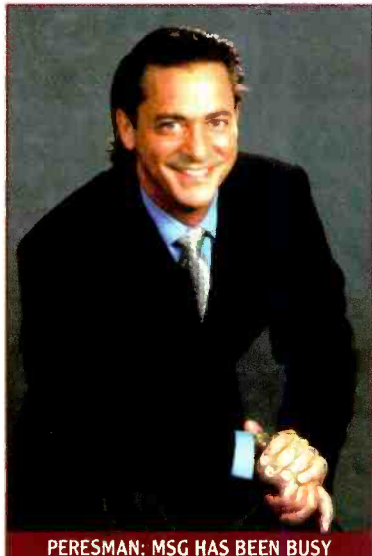


## Arenas

Continued from page TQ-2

1929, the 13,800-seat room underwent a three-year, \$90 million renovation at the turn of the century and since then has increasingly been on the touring radar.

"When we reopened, we wanted to do three things," says Bob McClintock, SMG's GM of the complex, which also includes a 3,600-seat ballroom. "We wanted to provide entertainment for the local community and, in effect, build a



PERESMAN: MSG HAS BEEN BUSY

new market. We wanted to do events for people in this region. And, finally, we wanted the support of the gaming industry."

Box-office success has validated the promise seen by New Jersey state Senator Phil Gormley, R-District 2, who spearheaded the project. Last year, the arena finished fifth among buildings its size at \$5.6 million in concert grosses. Midway through this year, it's at the top of the list, at more than \$9.4 million.

Gaming-industry players, primarily Park Place Entertainment, and national promoters like Concerts West, Jack Utsick Presents and Clear Channel Entertainment, have produced events in the arena since its reopening, including sellouts by Paul McCartney, Britney Spears, Andrea Bocelli and Neil Diamond.

"We're pleased with the depth in this market and their willingness to come to the venue," McClintock says. "Atlantic City for a long time didn't have a real viable venue and as a result was not on the radar screen for a lot of these tours. Now the agents and artists see the business we do here, and we're getting a lot of focus."

So far this year, the Atlantic City Boardwalk Hall has hosted hometown faves Bruce Springsteen and Bon Jovi, as well as Alan Jackson, Fleetwood Mac, the Ultimate Fighting Championships, boxing events and family shows.

"We're [capable of] doing everything the rest of the arenas are doing," says Greg Tesone, assistant GM. "We're looking at this as [marketing] a brand-new building."

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## Uneasy Union

*Continued from page TQ-1*

Records U.K., has expressed frustration with the failure of the major labels and the concert industry to work together. "The relationship with live music has broken down," Conroy told ILMC delegates. "Contact with people like yourselves has fallen."

Conroy believes smaller, independent music companies can work better with their counterparts in the live sector. Since leaving Virgin, he has launched Adventures in Music as an independent recording, publishing and artist management company. "We're going back to little cottage industries that can build up artists," he says.

Bands can often sustain a career through touring after record sales fall. One example is long-established British folk-punk band the Levellers. The group first made headlines with its surprising popularity at the 1992 Glastonbury Festival, traditionally the preserve of mainstream rock acts. The band remains a consistently strong draw on the European concert and festival circuit.

If the Levellers had relied on continuing record-company support, manager Phil Nelson says, "I doubt they would still be here today. They have a larger live fan base than [recorded-music] fans."

One concert promoter longing for a stronger, more productive relationship with labels is Michael Bisping, managing director of ASS Concert and Promotion in Hamburg. He offers the example of how cooperation between his company and Virgin Records Germany helped make a small act called Vivid into a chart-topper.

"We had our first meeting nine months before the release of Vivid's first album, with every discussion involving the label, the publisher, the manager and the promoter," Bisping recalls. "Within 14 months, the band had 110 performances in Germany. By the time the first album came out, it sold 80,000 units straight away."

But when Vivid's second album arrived, Bisping's contact at Virgin was no longer working with the band, and his successor wasn't interested in collaborating with the promoter. "The labels think, 'We're paying the money; it's our album, our act.' They don't see how the right plan with the right live festivals can make an act."

Amid declining music sales worldwide, he argues, label executives cannot afford to forget that live gigs, especially the music festivals in Europe, can help boost CD sales.

But executives at some record companies clearly appreciate the value of live performances. Matthias

*(Continued on next page)*



## Uneasy Union

*Continued from preceding page*

Lumm, director of alternative and urban international at Sony Music Germany in Berlin, keeps a close eye on the festival scene to see how it can help U.S. acts with new releases to promote in Europe.

"I've been with Sony for six years," he says, "and I've learned that you have to have strong relationships with promoters because they also do regular tours as well as the festivals."

Festival performances constitute an important part of the tightly scheduled world tour for Bon Jovi in support of the band's Universal Music album "Bounce," particularly in markets requiring extra promotion. For example, in mid-June, Bon Jovi played the Heineken Jammin' festival in Italy, promoted by Clear Channel Entertainment.

"The timing of that festival happens to be in the middle of the tour," says Eric Leddel, VP of marketing for Motown and Island Def Jam at Universal Music International. But the record company saw that as an advantage.

"There are a lot of media people at the festivals, so you can do a lot of the [promotional] interviews in one day," says Dante Bonutto, UMI international marketing and A&R consultant.

Geoff Ellis—CEO of promotion company DF Concerts and founder of the T in the Park festival, which took place July 12-13 this year in Scotland—wants record companies to capitalize on the presence of the media at festivals even more.

Several major media organizations, such as the BBC, cover T in the Park, which features such hit-makers as Coldplay, Eminem, Bon Jovi, Oasis and Travis. "With a few exceptions, I don't think the labels are on the case enough to maximize on artists' appearance at the festivals," Ellis says.

He attributes the indifference to the U.K. labels not taking the Scottish market seriously enough, compared with France, where record-company publicity executives are more proactive at the festivals.

Another live-music venture that could benefit labels is the recently launched European Talent Exchange Program (ETEP) in the Netherlands. The initiative originated from that country's Eurosonic Festival for emerging European acts.

ETEP makes it possible for promoters of more than 30 festivals to guarantee a slot for up-and-coming artists outside their home markets. The goal is to boost the cross-border reach and international profile of those acts. Promoters, agents, managers and 21 public radio broadcasters in Europe support the initiative.

Promoters select which acts to feature. But record companies should present their recommenda-

*(Continued on page TQ-16)*

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### IAAM

Continued from page TQ-1

the agenda of venue managers. The IAAM held threat-assessment workshops during its regional district meetings (*Billboard*, April 12), with input from the FBI/New York Police Department Joint Terrorism Task Force. Law enforcement officials urged security directors at venues to liaise more closely with local FBI offices and adopt practices recommended by security trade association ASIS International.

Floreano says the IAAM's efforts to work more closely with related associations—or “partners for the future,” as he says—was a goal of his year leading the group. He praised



FLOREANO: IAAM MEANS A GREAT DEAL

the work of IAAM executive director Dexter King, saying, “In his first full year, he has done a great job.”

Of his partnership goals, Floreano continues: “I wanted to help develop

relationships by bringing many different factions together, and it is working out really well.”

He cites new partnerships with Homeland Security Administration and all of the major sports leagues as major developments for IAAM. “We have also renewed our partnership with the European Arenas Assn., which is very important for the long haul.”

The IAAM's annual conference will feature more than 650 booths by exhibitors serving the venue business, along with numerous seminars to discuss strategies and facility managers' concerns.

Among the other challenges facing the industry are a dearth of new products for entertainment venues, according to Floreano. “If you look at all the acts that came out when I

started in this business, a lot of them are on their final tours—maybe that's a hint,” he says. “A lot of facilities are suffering from a lack of events. That's not new this year, but it needs to get better.”

SARS has affected the international convention business, “particularly in Hong Kong, Singapore and Toronto,” Floreano notes. “Eventually, that will impact business worldwide. The safety and security of our patrons is a global issue.”

Several IAAM committees will offer input to the association's Safety and Security Council, which Flo-

reano will chair following the end of his term as IAAM president. He says the development of “best practices” for every facility, such as those publicized after the Chicago and Rhode Island tragedies, have been a “tremendous help” to the industry.

Floreano says his tenure as IAAM president has been fulfilling, both professionally and personally.

“This association has meant a great deal to my career, and I've always looked for any way possible to give as much back as I can,” he says. “To serve as president has been an outstanding experience.”

### Hit & Miss

Continued from page TQ-10

charge in arenas,” Phillips continues. “When we make an offer now, we're very, very scale-conscious.”

That coincides with the ticket price strategy followed by Clear Channel Entertainment. During the past several years, CCE's average concert ticket price has risen by between \$1 and \$1.50 a year, according to Don Law, co-CEO of CCE's music division. “This year, we're down at least \$1.50 on the average ticket price,” he says, adding that an increased number of \$10 tickets at amphitheater shows has been very enthusiastically received.



HODGES: FANS ARE HOLDING ONTO THEIR MONEY

Obviously, such a response is a result of economic conditions: “People can't afford to go to five big shows any more,” Jam's Granat says.

Alex Hodges, executive VP of House of Blues Concerts, says, “Fans are holding on to their money a bit longer than normal and responding to some discounts for lawn tickets, or early-bird discounts, indicating some price sensitivity. But overall, the fans are coming to concerts in better numbers.”

Law adds, “We're all aware that this is a very difficult economic climate. It's tough to sell things through these days.”

#### LOOKING AHEAD

Industry members say the year is heating up as the thermometers rise.

“This is really a pretty decent

summer,” says Dennis Arfa, president of Artists Group International, the agency for such acts as Metallica and Billy Joel. “There are some losers out there, but in general the live business is a lot better off than the record business.”

Hodges agrees. “This summer is stronger than last summer for us. It's an uncanny thing that last winter to spring was strong, but the summer was light. And this year, the summer is very strong.”

Hodges cites Dave Matthews Band, Jimmy Buffett, John Mayer/Counting Crows and Phish as “especially hot” this summer. “We also see the Dead, Toby Keith, James Taylor, Foo Fighters, 50 Cent, Coldplay, Red Hot Chili Peppers and Warped as very hot. And the on-sales for Steely Dan are strong.”



DIXIE CHICKS: ONE OF HOB'S WINNERS

HOB is doing well with shows of all genres, including R&B and Latin. “We have Vicente Fernández again on sale at [Los Angeles'] Universal Amphitheatre, and it's hot,” he says. “And we have plans for another six headliners, who will do multiple nights.”

HOB also did very well at Universal with Frankie Beverly and Maze. “Patti LaBelle did two days and grossed in excess of \$730,000,” Hodges adds.

CCE's Law cites Dixie Chicks, Kenny Chesney, Bon Jovi, Dave Matthews Band, Joel/John, Pearl Jam, Mayer/Crows, Cher, 50 Cent/Jay-Z, Ben Folds/Jack Johnson and Radiohead as winners for his company.

“Also, James Taylor's tour this year will be stronger than [his last tour in] 2001,” Law says. “Cher is

(Continued on page TQ-15)

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## Hit & Miss

Continued from page TQ-14

still doing unbelievable business. It just goes to show you the extensive sustainability of certain key artists."

Other returns are hit or miss. Lollapalooza got off to a slow start in several markets but is showing signs of catching fire, according to



a source close to the tour. AEG tours like the Eagles and Fleetwood Mac are generally solid, but the company's Aguilera/Timberlake outing is more uneven, sources say.

Sources also indicate that Beck's tour is very slow, and the Mariah Carey arena tour was scaled back from arenas to theaters, organizers said, offer fans a more intimate setting (*Billboard*, May 31).

Business conditions may get tougher for the industry as it heads into August and September. "We're concerned about how much has been taken out of the market," AEG's Phillips admits. "I wouldn't advise anyone to go into August or September with a 'business-as-usual' approach."

### TOO OLD TO ROCK?

A concern for most in the concert business is the heavy reliance on classic rock and pop talent. Of the top 25 tours generating dollars so far this year, at least half are by bona fide classic acts.

"This business is still dominated by baby boomers," Arfa says. "It will be very interesting to see what the concert business looks like in 15 years."

Most feel the industry will sorely miss perennial box-office winners like the Rolling Stones, Aerosmith, the Allman Brothers, Lynryd Skynyrd, Hall & Oates, the Dead, Kiss, the Eagles, Fleetwood Mac, Jimmy Buffett, Springsteen, Boston, Heart, Yes, Jethro Tull and Taylor.

"Who's going to replace them?" Arfa asks. "You get beyond [a handful of acts and] who do you have that's going to be touring in 15 years?"

But Arfa is optimistic about the youthful trends he sees in rap, metal and country—genres that he notes are not currently dominated by fans older than 30.

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### Six Questions

Continued from page TQ-8

#### What has the WCVM accomplished in the past year?

The most significant task completed recently has been a global evaluation of the economic impact of the convention/exhibition industry. Further, WCVM has catalogued a number of venues as part of its mission to share data with its member organizations.

#### What is the status of the proposed international training program for venue managers (Billboard, July 27, 2002)?

Over the years, the Venue Managers Association in Australia and

IAAM have created an instructor exchange program. Instructors from the two organizations have taught in each other's professional-development venue management schools. During the past three or four years, IAAM and the European Arenas Association have [formalized] training opportunities for the members of each organization.

Also, during the past two years, [members of the WCVM] have been exploring the opportunity to develop a European Venue Management Institute. It would follow the template of IAAM's Public Assembly Facility Management School.

A step of this magnitude, with the diversity of interests [that is involved], has been approached methodically. European venue managers [are]

developing a variety of programs to address training needs. IAAM's role has been one of facilitating discussion, developing a possible template with our principal European association partners and responding to curriculum development.

The IAAM's international task force will be making a number of recommendations to the IAAM board during its 2003 annual conference [to move the European Venue Management Institute forward].

#### Are international concerns addressed during the IAAM's annual conference?

Last year, in a concerted effort to provide a forum for information exchange and discussion on specific topics of interest to our international membership, the IAAM's

international task force [launched] the Global Issues Summit during its annual conference. This program will continue to expand.

The IAAM will host the next meeting of the WCVM during its annual conference.

Additionally, the IAAM will host a reception for its international members and discussions regarding safety and security cooperative training opportunities between IAAM and VMA. It also will conduct meetings in support of facility standardization concerns for venue managers in Central and South America. Organizations in [these regions] are looking for help from the IAAM on facility design issues.

#### Any parting thoughts on the international aspects of IAAM?

IAAM, as an international association with the majority of its membership based in North America, has been seeking and will continue to seek its proper role among like-minded venue management organizations.

Although [the association is] more than 75 years old, IAAM's forays into the international arena have been a more recent venture in its history. Recognizing the responsibility IAAM has as the largest and oldest venue-management organization, IAAM has become and will continue to be a leader in venue management worldwide. Organizationally, IAAM must project its international role with sensitivity to the wonderful venue management associations in Asia, Europe and South America.

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### Uneasy Union

Continued from page TQ-13

tions, says Ruud Berends, ETEP's project manager.

"There's no doubt that the record and live sides are two different worlds with their own agendas," Berends says. "But if I were at a label, it would be appropriate for me to follow up opportunities created at Eurosonic and ETEP. We'd like to see more label people at Eurosonic. It is a good opportunity for them to meet the different parties involved in live music, such as the managers and agents."

Danish dance act Junior Senior offers an example of a new act benefiting from the combination of record company and live-sector promotion. Signed to Universal, the act is participating in ETEP.

Junior Senior's first hit single, "Move Your Feet," scaled the charts in several European markets late this spring; it peaked at No. 8 on the Hot 100 Singles Eurochart published by *Billboard* sister publication "Music & Media."

Thanks to ETEP, Junior Senior's bookings this summer have included the U.K.'s Glastonbury Festival, Pinkpop in the Netherlands and Finland's Provinssirock.

Increasingly, new music business ventures require the involvement of both record companies and concert promoters. The Download Festival, inaugurated by Clear Channel Entertainment Europe May 31-June 1 in the U.K., offered ticket holders the opportunity to download artist-approved tracks from the Internet (*Billboard*, June 7).

Another venture that aims to bring the record labels and live sector closer together is stageaccess.com. The online live-music directory features information on artists, managers, venues, agencies and equipment rentals, among others.

The site is partly funded by IE Music, the management company that represents Robbie Williams. It enables different participants on a tour to communicate in real time using e-mail or cell-phone text messaging in a secure environment. Such speed is vital for informing a touring crew about changes during a gig, for example.

Faster communication is essential in a tough business climate, says Lee Charteris, managing director of stageaccess.com. "If you can communicate more quickly, cheaply and easily, that's a plus for labels at a time when they're tightening the purse strings," he says.

IE Music's involvement in a venture linking the record business and concert business is appropriate. Perhaps the most high-profile evidence of the need for synergy between the two business sectors is Williams' recent deal with EMI Recorded Music for a reported \$80 million. The agreement sees EMI gaining a share of revenue generated by Williams' live performances and his record sales.

Outside the realm of mainstream pop and rock, labels may work more closely with the live business, particularly to promote their artists across borders.

Paulina Ahokas, director of label- and publisher-funded Music Export Finland, says collaborating can help push Finnish acts overseas, especially in the neighboring Nordic countries. Ahokas points out that acts specializing in electronic and club music need to go on the road to reach their audiences.

"For fans to learn about an artist in different countries, you need live performances," he says. "For some acts, you need heavy rotation on music radio or TV. But others need to go out and play to get records into the stores."

Hopewell believes that mainstream record executives can take a tip from their counterparts at specialty labels. "Look at the recording and live sides of niche genres like jazz," he says. "They have always worked together and always will."



## Insurance

Continued from page 1

and head of the Los Angeles office for International Creative Management (ICM), agency for such hip-hop artists as DMX and Nas. "It's forcing some in the hip-hop business to possibly do shows with no insurance."

In other cases, Casey says that promoters use unreliable insurance sources that would make it "virtually impossible to collect" in the case of a claim.

The insurance business in general is under siege. "The insurance market has been tough since [Sept. 11, 2001]—there's no question about that," says Jeff Insler, North American CEO of international entertainment insurance brokerage Robertson Taylor.

Beyond terrorist concerns, high-profile club tragedies in Chicago, where 21 people were trampled at a hip-hop club, and Rhode Island, where 100 concert-goers died in a fast-moving fire at a Great White show, have added to insurers' caution.

"The insurers have pulled their horns in," Insler says. "They are much more selective, and there are fewer insurers providing tour insurance."

James Chippendale, president/CEO of CSI Entertainment Insurance, agrees the market is dicey. "We've seen more programs stop writing [concert insurance] than we've seen enter the market," he says. "That creates a supply-and-demand issue, so pricing is going up, and insurers are cutting some coverage."

Such companies as Robertson Taylor and CSI act as brokers, finding insurance coverage from among a limited number of carriers willing to deal with musical events.

Chippendale says that in 10 years of writing insurance for such acts as Master P, DMX, LL Cool J and Ludacris, "I've not seen it as tough as it is right now. I know of only one [carrier] that will look at hip-hop or rap tours. Hip-hop/rap and, to be fair, heavy metal, are the toughest coverages I have to get right now—and the most expensive by far."

Casey says the situation is stifling business. "We had a situation where a national tour promoter wanted to make a deal on a big rap tour, and their insurance provider refused to insure it," he says. "So it didn't go out." (Like others interviewed for this story, Casey would not name acts that were unable to get insurance.)

Still, the biggest rap tour of the year—and possibly ever—is out now, doing big business and insured to the teeth. The Rock the Mic tour, featuring Jay-Z, 50 Cent, Snoop Dogg, Busta Rhymes, Missy Elliott, Lil' Mo and Fabolous, was

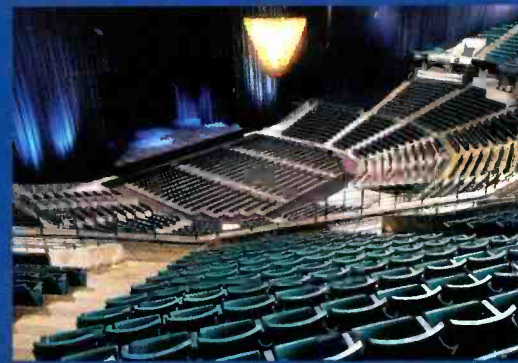
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## Insurance

Continued from preceding page

booked by veteran urban agent Cara Lewis, senior VP at the William Morris Agency.

Lewis recognizes that others have had a problem with insuring rap tours. "I'm told that many insurance carriers have rap exclusions, but with the promoters I'm working with, we haven't run into that," she says. "We ran into one situation, and it worked itself out."

Lewis says the promoters she is working with on Rock the Mic, including Clear Channel Entertainment, House of Blues and regional independents, have rap coverage "grandfathered" into their policies.

She admits that "if it's a new policy, a new promoter, it might be tough [to get liability insurance on a rap tour]. In that situation, you just partner two promoters together."

Casey confirms that when it comes to rap shows, "if you're trying to buy a new policy, it's damn-near impossible."

### PICKING ON RAP?

But why should hip-hop promoters have to jump through such hoops in the first place? Casey thinks rap is, well, getting a bad rap.

"If someone chose to go out and sing instead of speak their lyrics, they could get around this exclusion," he says. "Take Usher and Jay-Z or Nelly. They're about the same age, they have the same audience, etc., but Usher sings, so he is insurable."

If rap concerts are tougher to insure, some feel the genre has only itself to blame for cultivating an image of thuggery.

So, are rap concerts actually a greater liability risk, or is it just a perception problem? According to Chippendale, it is likely "a little of both."

Insler takes a similar view. "Reputation is what it is," he says. "There is a perception, not necessarily supported by facts, that there could be a problem, and that scares off insurers."

Casey isn't buying it. "Couldn't we ask the same questions of Johnny Cash or Merle Haggard when they first came out?" he asks rhetorically. "They were singing about fighting, shootings, prison."

There is more to the issue than perception and image. Chippendale explains, "When writing policies, insurers check history, and occurrences at rap shows are higher. Even if it occurs in the parking lot or after the show, the promoter or event producer can still get pulled in. There have been some claims and lawsuits filed."

(Continued on page TQ-20)



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## Insurance

Continued from page TQ-18

Again, Casey takes exception. "Where are the claims? Where are the problems? I would bet any one of these insurance companies that if you go city by city, building by building, the number of fights and injuries at NHL and [World Wrestling Federation] events is significantly greater in terms of numbers of incidents," he says. "Where is the NHL or WWF exclusion?"

Chippendale says caution is not limited to rap tours, and there is no discrimination against hip-hop artists. "These companies deal in facts. They look at the history of an event, the history of the artist, and the history of the concert, tour or festival. If an artist is going on tour, they look at what happened last time they toured. And if there were 16 occurrences at 15 venues, they'll probably pass. It doesn't matter if it's rap or heavy metal. They look at Korn just as hard as DMX."

Sometimes there is no history. "The flip side of this is, for many, many years, rap and hip-hop artists never really purchased insurance. So if there is no history, [insurers] don't have any means of judging it. I imagine they may weigh \$100,000 in premiums against the chance of paying \$500,000 in a claim."

Still, insurers have other ways of weighing risk. "They search the Internet and databases for occurrences or even police response at a concert," Chippendale notes. "They absolutely do their homework on all the youth-oriented, harder stuff, including heavy metal and harder alternative music."

Casey wants to see the figures. "We've put together 70%-80% of all the hip-hop/rap tours at the arena level for the last 10 or so years," he says. "If I sat here and thought about where we had a problem, incident or claim, I bet I couldn't come up with 10 of them."

### WHO NEEDS INSURANCE?

Generally, the promoter is responsible for securing liability insurance for a concert or tour, but the venue is wise to make sure it is covered as well. When and if a lawsuit does erupt, trial lawyers tend to name any and all parties. In cases of multiple injuries, claims can quickly add up to millions of dollars.

"What's happening now for all special events and concerts is everybody has insurance, including the booking agency, venue, promoter and artist," Chippendale says. "What you're seeing with the Rhode Island [club fire] incident is that everybody's being named in those lawsuits. They're looking for the deepest pockets."

According to Casey, "If you want  
(Continued on page TQ-22)



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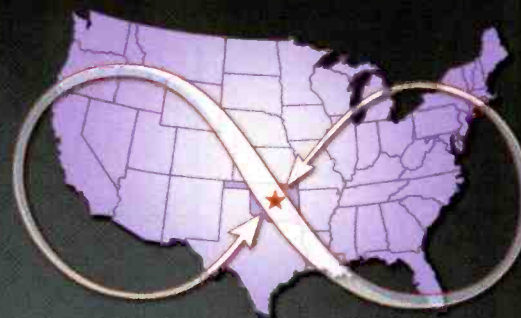
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## Insurance

*Continued from page TQ-20*

to put a tour out properly, you want to make sure everything is in place. You want the building deal to be right, the advertising, the marketing and, most importantly, liability insurance."

And while he says insurance is not the agency's responsibility, Casey says, "we would not book a date knowing it was not insured. That would be too great a liability, not only for the client but for the agency, as well."

From a venue perspective, building managers have to be covered, above and beyond their own pricey general liability. "With us, [concert liability] is a promoter issue; they have to provide proof of insurance," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum, which runs the First Union Center and First Union Spectrum in Philadelphia. "Frankly, we haven't had any issues with rap in years."

Philips Arena president Bob Williams, based in Atlanta, says, "If they can't produce a good certificate of insurance, we don't open the doors."

But what appears to be a legitimate certificate may not be. "Sometimes artists are either going under the venue's policy or going without insurance, or somebody's selling them an insurance policy that doesn't exist," Chippendale says. "I've heard of fraudulent certificates being sold out there. It's just a piece of paper with an insurance company's name on it."

Which could be disastrous in the event of a major claim. According to Chippendale, "The rudest awakening of all could be for the venue who thinks the promoter has coverage, and then there's an incident and claim and he finds out the promoter has no coverage."

Large corporate promoters are obviously better-equipped to handle insurance costs than local or independent promoters.

"A company like Clear Channel has a huge amount of buying power, and they can afford an overall blanket policy or master program," Insler says. "If there is an instance where they feel the premium is too high, they can self-insure—just say, 'If something happens, we'll pay for it ourselves.' The smaller guys don't have these kinds of resources."

ICM's Casey adds, "I know when we do a show with Clear Channel, insurance is rarely an issue. But other promoters, including other national promoters, are unable to obtain insurance that covers rap."

Rates are usually figured on a per-admission basis, and a rap admission gets charged at a higher rate. One source tells *Billboard* that a rap tour could cost as much as \$1.10 per admission, while the typical main-

*(Continued on page TQ-24)*



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## Add Sizzle to Your Sales! They did!

## Insurance

Continued from page TQ-22

stream tour costs about 20 to 40 cents a head.

A large national promoter would likely get a bulk rate, insurance pros say. For example, a national promoter may pay as little as half per admission of what a local promoter might pay.

Those national promoters with affiliates in the trenches on a local level are less affected by the insurance market. "I've never lost a show over insurance," says Jason Miller, Denver-based House of Blues promoter specializing in rap. "Insurance is definitely a show cost, but as far as I'm concerned, it's the same for Bon Jovi as 50 Cent. If it's more, it's handled on a corporate level."

Often, insurance complaints fall back to the agent.

Peter Schwartz, New York-based urban agent with the Agency Group, says, "I've had insurance companies say they won't insure, so we find someone who will."

Schwartz says he has never lost a date to insurance issues but adds, "A lot of what I do is on the club level, and not every club insists on insurance. I imagine a lot of groups are out there without it."

If a venue or promoter insists on insurance, "sometimes booking the date is worth the cost of insurance," Schwartz says. "It's better to be safe than sorry."

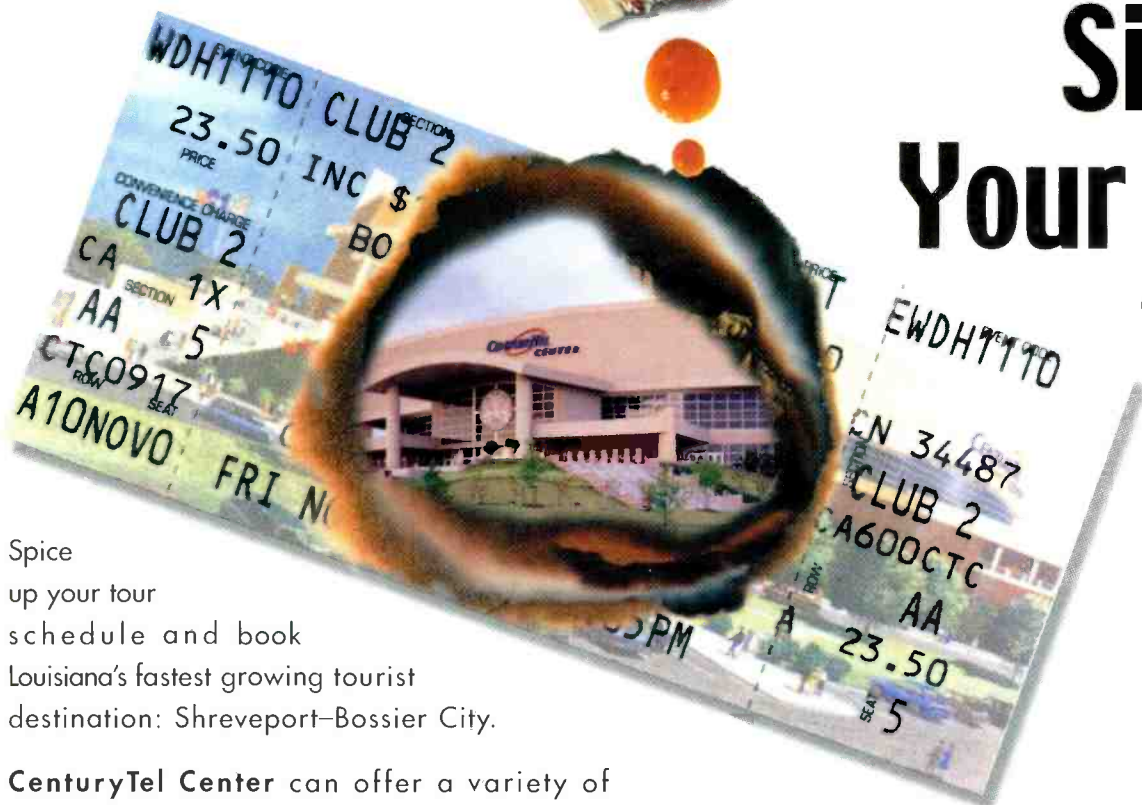
Despite the difficulties, it appears that those desiring of liability insurance can get it—if they're willing to pay the price. "We've been able to write a few [policies] over the last six months," Chippendale says. "We've been able to find coverage, but with strict underwriting and on a case-by-case basis."

Chippendale does not expect the general market to become more favorable in the coming months. "I don't see it easing up in the short term. It has gotten worse before getting better over the last year. Insurers pick and choose their markets these days."

Insler finds a similar situation for the market at large. "The availability of insurance companies you can approach is limited. Most of the insurance companies that provide for the entertainment industry don't want to provide promoter coverage. There are four or five at the most who will actually give you a quote for the promoter."

Still, Chippendale says, "the carriers still in this segment are the ones that know the business and have been doing it for years. They know how to underwrite it and rate it with a fair premium and coverage. We're able to place 90%-95% of all concerts that come into our office, it's just a little more difficult."

The brokers declined to divulge the names of the carriers with whom they deal.



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# Tamia 'Still' Looks For Longevity

BY JEFF LOREZ

Competition is always a factor in the music business. But the competition is especially fierce this summer in the female R&B/hip-hop ranks.

With the Aug. 19 release of her third album, "Still," Elektra Entertainment's Tamia finds herself up against Ashanti, Beyoncé, Mary J. Blige, Monica, Blu Cantrell and Mya.

Although it has been three years since her last album, "A Nu Day," the singer aims to secure her niche by focusing on song substance and vocal delivery vs. jumping on the bandwagon du jour.

"I don't want to be on the trend of 'What's the hottest thing now?'" Tamia says. "I want to have a career like Luther Vandross, where 10 years from now people can hear one of my songs and remember exactly what they were doing and who they were seeing when they first heard it."

Assisting Tamia in that endeavor are a few heavyweights: R. Kelly, Jermaine Dupri, Aurelius 7 and Babyface.

The first single, "Officially Missing You," was written and produced by Aurelius 7 (Ashanti). It's a departure

for the hip-hop producer, because the song is a melancholy lament built around an acoustic guitar.

"It was different than what I thought he was going to bring," Tamia says. "Initially, I was a little nervous about working with him... But when we met in the studio, we instantly clicked. The song was very bare—just a guitar and a click track. That's the best way to record, because you can really put emotion in there."

Tamia's career has been built on her success with emotional ballads. "You Put a Move on My Heart," "Spend My Life With You" (with Eric Benét) and "Stranger in My House" have set the course for her new album.

"I love songs that allow me to work," says Tamia, who is published through Plus 1 (ASCAP). "Nowadays, with Pro Tools, songs are so thin you really don't need a good [voice] to sing them. A good singer might ruin them because it's too much."

Tamia's reputation is something retail owner Dedry Jones of Chicago's Right Track Entertainment believes will give her a competitive edge.

"She has been blessed with the one thing that many singers lack—talent,"



Jones says. "Hopefully, that will serve her well, because the competition will be very tough. If she connects with a great song following her duet with labelmate Fabolous ["Into You"], she will definitely be back in the mix."

Elektra's marketing campaign is

also designed to "confirm Tamia's credentials as one of the most powerful R&B/pop voices," says Michelle Murray Gee, VP of marketing and artist development. "Her music has a very broad appeal, cutting across age, gender and geography."

The marketing push kicked off April 6, when Tamia's voice and new image were introduced in a massive TV campaign for Verizon Wireless.

The label's radio campaign began with a series of e-mail blasts to programmers, music directors and radio listeners of adult R&B, R&B/hip-hop and rhythmic stations. Limited-edition posters were designed and personalized by Tamia.

Elektra is introducing Tamia to a younger audience through a cameo on Fabolous' latest single and video, "Into You," which originally appeared on Tamia's 1996 self-titled Warner Bros.

debut. The two have made several high-profile appearances together, including the July 4 premiere of their video on BET's "106 & Park." They also plan to perform on MTV2's "Hard Rock Live" Aug. 20 in Orlando, Fla.

A remix by Midi Mafia is available for play at clubs and on mix shows and mainstream radio. In addition, Elektra's street team launched a national lifestyle contest in 16 of Tamia's key sales markets at barbershops, beauty parlors and nail salons. The campaign will emphasize custom merchandising visibility and in-store airplay.

Dance remixes of "Officially Missing You" by Mike Rizzo and Felix Da Housecat were serviced to radio June 20.

To support national radio and club airplay, an alternative lifestyle marketing campaign has also been launched. It covers the multi-ethnic, mainstream and gay and lesbian audience.

## Getting It On . . . The Radio

**AURN Panel At Billboard Confab Tackles How To Maximize Airplay**

"Let's Get It On" is the intriguing title of an Aug. 6 panel presented by AURN at the upcoming *Billboard* R&B/Hip-Hop Conference. Sharing views on how to maximize airplay avenues on local, syndicated and satellite radio will be AURN director of entertainment programming **Ron Atkins**; adult R&B WHUR Washington, D.C., PD **Dave Dickinson**; J Records senior director/national promotion **Stephanie Lopez**; Soundcheck CEO **Ken Spellman** and adult R&B WHQT Miami music director **Karen Vaughn**.

For the latest conference updates, visit [billboardevents.com](http://billboardevents.com).

weeks atop the Hot R&B/Hip-Hop Singles & Tracks chart.

Together since the mid-'90s, the pair strives for music that's "soulful but doesn't follow a trend," Jamal says.

Spike adds, "We don't stick to one sound. The Monica record is real emotional, while our work with Cam'ron and the Diplomats ("Ground Zero") is charged and energetic."

**PRODUCERS WATCH:** Chicago-based production duo **Spike & Jamal** say their aim is to make "timeless music." The team is well on its way to doing that, having co-produced **Monica's** "So Gone" with **Missy Elliott**. The song spent five

ti, **Mary J. Blige** and **Jill Scott**.

Amid reported plans for an August public memorial for **Barry White** comes word that a greatest-hits compilation will bow that

THIS WEEK		LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL		Artist
1	2	<b>RIGHT THURR</b> DISTURBING THA PEACE/CAPITOL	<b>NUMBER 1</b>	1 Week At Number 1	<b>Chingy</b>
2	1	<b>MAGIC STICK</b> QUEEN BEE/ATLANTIC			<b>Lil' Kim Featuring 50 Cent</b>
3	3	<b>P.I.M.P.</b> SHADY/AFTERMATH/INTERSCOPE			<b>50 Cent</b>
4	5	<b>INTO YOU</b> DESERT STORM/ELEKTRA/VEEG			<b>Fabolous Featuring Tamia Or Ashanti</b>
5	6	<b>GET LOW</b> BME/TVT			<b>Lil Jon &amp; The East Side Boyz Featuring Ying Yang Twins</b>
6	9	<b>LIKE GLUE</b> VP/ATLANTIC			<b>Sean Paul</b>
7	4	<b>21 QUESTIONS</b> SHADY/AFTERMATH/INTERSCOPE			<b>50 Cent Featuring Nate Dogg</b>
8	7	<b>GET BUSY</b> VP/ATLANTIC			<b>Sean Paul</b>
9	8	<b>CAN'T LET YOU GO</b> DESERT STORM/ELEKTRA/VEEG			<b>Fabolous Featuring Mike Shorey &amp; Lil' Mo</b>
10	10	<b>ACT A FOOL</b> DISTURBING THA PEACE/DEF JAM SOUTH/DJMG			<b>Ludacris</b>
11	13	<b>LIKE A PIMP</b> SRC/UNIVERSAL/UMRG			<b>David Banner Featuring Lil' Flip</b>
12	12	<b>NEVER SCARED</b> BREAK 'EM OFF/SO SO DEF/ARISTA			<b>Bone Crusher Featuring Killer Mike &amp; T.I.</b>
13	15	<b>SHAKE YA TAILFEATHER</b> BAO BOY/UMRG			<b>Nelly, P. Diddy &amp; Murphy Lee</b>
14	11	<b>I KNOW WHAT YOU WANT</b> JMONARC/RMG/DJMG			<b>Busta Rhymes &amp; Mariah Carey Featuring The Flipmode Squad</b>
15	22	<b>LET'S GET DOWN</b> COLUMBIA			<b>Bow Wow Featuring Baby</b>
16	16	<b>IN DA CLUB</b> SHADY/AFTERMATH/INTERSCOPE			<b>50 Cent</b>
17	14	<b>PUMP IT UP</b> DEF JAM/DJMG			<b>Joe Budden</b>
18	18	<b>BEAUTIFUL</b> DOGGYSTYLE/PRIORITY/CAPITOL			<b>Snoop Dogg Featuring Pharrell &amp; Uncle Charlie Wilson</b>
19	19	<b>IF I CAN'T</b> SHADY/AFTERMATH/INTERSCOPE			<b>50 Cent</b>
20	21	<b>CAN'T STOP, WON'T STOP</b> ROC-A-FELLA/DEF JAM/DJMG			<b>Young Gunz</b>
21	25	<b>WHAT UP GANGSTA</b> SHADY/AFTERMATH/INTERSCOPE			<b>50 Cent</b>
22	23	<b>STILL BALLIN'</b> AMARU/DEATH ROW/INTERSCOPE			<b>2Pac Featuring Trick Daddy</b>
23	NEW	<b>LIGHT YOUR ASS ON FIRE</b> STAR TRAK/ARISTA			<b>Busta Rhymes</b>
24	20	<b>LA-LA-LA (EXCUSE ME AGAIN)</b> BAD BOY/UMRG			<b>Jay-Z</b>
25	24	<b>WHERE IS THE LOVE?</b> A&M/INTERSCOPE			<b>Black Eyed Peas</b>

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 R&B/Hip-Hop and 53 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.

**Rhythm & Blues**  
By Gail Mitchell  
[gmitchell@billboard.com](mailto:gmitchell@billboard.com)



Managed by **John Monopoly** of Hustle Period and Violator Management, Spike and Jamal are busy producing songs for **Mario, Blaque, Memphis Bleek** and J Records newcomer **Smitty**.

Two years ago, the duo created Bobby Drake Entertainment with the intent to develop future production talent.

"There's so much talent here in Chicago," Spike says. "We want to be able to open doors and bring as many opportunities here as possible."

**ON THE RECORD:** RCA singer/songwriter **Heather Headley** signs with Universal Music Publishing Group for worldwide publishing. Headley's debut, "This Is Who I Am," has sold 494,000 units, according to Nielsen SoundScan, and she is already working on a new album. It's slated for release in June 2004. Headley joins a UMPG urban roster that includes **50 Cent, Common, Ashan-**

month. The collection is part of Universal Music Enterprises' ongoing series, "20th Century Masters/The Millennium Collection" . . . **Floetry's** second DreamWorks album, "Floetry—Live in New Orleans," is due Nov. 28. Prior to that (Nov. 11), **Ron Isley** steps out solo with an as-yet-untitled album of standards. Isley is preceded Nov. 4 by prodigal artist **Dave Hollister**, who exits Motown for a return DreamWorks engagement.

**Ann Nesby**—whose duet with **Al Green**, "Put It on Paper," should have won a Grammy Award—is back July 22 with her third solo album, "Make Me Better." The inspirational-themed project serves up R&B, house and hip-hop. On Nesby's own It's Time Child Records through RT Entertainment/Navarre Records, the set is just one of several projects on the singer's plate. She also appears in the film "The Fighting Temptations" this fall.



JULY 26  
2003

# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	95	<b>NUMBER 1</b>			1	50	37	38	<b>PACESETTER</b>			4
			ASHANTI	MURDER INC./DEF JAM 000143/7/IDJMG (12.98/18.98)	Chapter II	1	51	49	56	B.G.	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	4	
2	2	1	BEYONCE	COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	52	56	48	SYLEENA JOHNSON	JIVE 41815/ZOMBA (11.98/17.98) [M]	19	
3	3	3	LUTHER VANDROSS	J 51855/RMG (12.98/18.98)	Dance With My Father	1	53	42	39	SOUNDTRACK	SHADY 48358/INTERSCOPE (12.98/18.98)	1	
4	4	4	MONICA	J 20031/RMG (12.98/18.98)	After The Storm	2	54	62	50	LIL' WYTE	HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	44	
5	5	2	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 89030/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	2	55	45	46	SANDMAN	LO-ENO 0615 (17.98 CD)	69	
6	6	6	50 CENT	SHADY/AFTERMATH 493544/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	56	55	54	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43195/ZOMBA (12.98/18.98) [M]	37	
7	7	13	LIL JON & THE EAST SIDE BOYZ	BME 2370/TVT (13.98/17.98)	Kings Of Crunk	2	57	54	31	NAS	ILL WILL/COLUMBIA 86930/SONY MUSIC (12.98 EQ/18.98)	1	
8	8	12	R. KELLY	JIVE 41912/ZOMBA (18.98 CD)	Chocolate Factory	1	58	50	44	LIL' FLIP	SUCKA FREE/LOUD 86521/SONY MUSIC (7.98 EQ/12.98)	4	
9	12	7	JOE BUDDEN	DEF JAM 000505/IDJMG (10.98/18.98)	Joe Budden	2	59	58	66	YOUNG HUSTLAZ	POWER HOUSE 4639 (13.98 CD)	75	
10	10	9	SOUNDTRACK	DISTURBING THE PEACE/DEF JAM SOUTH 000426/IDJMG (12.98/18.98)	2 Fast 2 Furious	1	60	61	55	VARIOUS ARTISTS	EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	10	
11	11	10	DAVID BANNER	SRC/UNIVERSAL 000312/UMRG (12.98/18.98)	Mississippi: The Album	1	61	63	30	SOUNDTRACK	BLOODLINE/DEF JAM 063615/IDJMG (12.98/18.98)	3	
12	15	15	SEAN PAUL	VP/ATLANTIC 83620/AG (12.98/18.98)	Dutty Rock	4	62	68	79	THE ROOTS	MCA 112996* (18.98 CD)	11	
13	14	16	GINUWINE	EPIC 86960/SONY MUSIC (12.98 EQ/18.98)	The Senior	1	63	71	65	OMAR CUNNINGHAM	DM TOP 4904 (10.98/15.98)	95	
14	13	14	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1	64	53	51	KILLER MIKE	AQUEMINI/COLUMBIA 86862/SONY MUSIC (12.98 EQ/18.98)	4	
15	16	11	LUMIDEE	UNIVERSAL 000681/UMRG (18.98 CD)	Almost Famous	11	65	74	36	LOU MOSLEY	JENSTAR 1378 (11.98 CD)	72	
16	19	17	BONE CRUSHER	BREAK 'EM OFF/SD SD DEF 50995/ARISTA (18.98 CD)	AttenCHUN!	1	66	72	53	KENNY LATTIMORE & CHANTE MOORE	ARISTA 14751 (12.98/18.98)	3	
17	17	8	BLU CANTRELL	REDZONE 51132/ARISTA (18.98 CD)	Bittersweet	8	67	77	83	DONNIE	GIANT STEP/MOTOWN 000324/UMRG (12.98 CD) [M]	31	
18	9	5	GANG STARR	VIRGIN 80247* (12.98/18.98)	The Ownerz	5	68	57	58	SCARFACE	RAP-A-LOT/NOO TRYBE 12646/VIRGIN (12.98/18.98)	10	
19	20	18	LIL' KIM	QUEEN BEE/ATLANTIC 83572/AG (12.98/18.98)	La Bella Mafia	4	69	83	77	VARIOUS ARTISTS	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	36	
20	21	19	VARIOUS ARTISTS	VP/ATLANTIC 83654/AG (17.98 CD)	Reggae Gold 2003	14	70	75	75	FRANKIE J	COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	33	
21	18	20	KEM	MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	15	71	66	62	LIL' MO	ELEKTRA 62835/EEG (18.98 CD)	4	
22	22	20	FABOLOUS	DESERT STORM/ELEKTRA 62791/EEG (12.98/18.98)	Street Dreams	3	72	81	76	DJ KAYSLAY	COLUMBIA 87048/SONY MUSIC (12.98 EQ/18.98)	4	
23	23	24	JAHEIM	DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	73	76	74	BROTHA LYNCH HUNG	SICCMADE 07013 (17.98 CD)	21	
24	25	23	BLACK EYED PEAS	A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	23	74			VIVIAN GREEN	COLUMBIA 86357/SONY MUSIC (12.98 EQ/18.98)	14	
25	26	27	KELLY PRICE	DEF SOUL 58577/IDJMG (12.98/18.98)	Priceless	2	75	64	60				
26	24	21	HEATHER HEADLEY	RCA 69376/RMG (12.98/18.98)	This Is Who I Am	14	76	92	64				
27	32	29	EMINEM	WEB/AFTERMATH 493290/INTERSCOPE (12.98/19.98)	The Eminem Show	1	77	86	69				
28	29	26	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211/IDJMG (12.98 CD)	Diplomatic Immunity	1	78	60	61				
29	27	28	TYRESE	J 20041/RMG (12.98/18.98)	I Wanna Go There	2	79	73	57				
30	31	—	VARIOUS ARTISTS	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	Totally Hip Hop	30	80	82	86				
31	28	25	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	81	84	78				
32	34	33	BUSTA RHYMES	J 20043/RMG (12.98/18.98)	It Ain't Safe No More...	10	82	70	71				
33	33	42	SCARFACE	J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3	83	100	73				
34	40	43	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [M]	Surrender To Love	33	84	78	68				
35	30	—	JOHNNIE TAYLOR	MALACO 7515 (17.98 CD)	There's No Good In Goodbye	30	85	96	88				
36	48	52	FREEWAY	ROC-A-FELLA/DEF JAM 588920/IDJMG (12.98/18.98)	Philadelphia Freeway	3	86	97	98				
37	—	—	<b>HOT SHOT DEBUT</b>			37	87	97	98				
			LIL' KEKE / SLIM THUG	NDD FACTOR 42025/RAP-A-LOT (18.98 CD)	The Big Unit	37	88	79	90				
38	43	—	B2K	T.U.G./EPIC 86885/SONY MUSIC (9.98 EQ CD)	The Remixes Vol. 2 (EP)	38	89	65	63				
39	35	—	DAZ	GANGSTA ADVISORY 164 (17.98 CD)	DPGC-U Know What I'm Throwin' Up	35	90	85	87				
40	69	59	54TH PLATOON	FUBU 9001 (15.98 CD) [M]	All Or N.O.thin	21	91	88	85				
41	44	45	JUSTIN TIMBERLAKE	JIVE 41823/ZOMBA (12.98/18.98)	Justified	2	92	87	67				
42	51	41	MO THUGS	D3/MO THUGS 9918/RIVIERA (18.98 CD)	The Movement	25	93						
43	47	34	ROSCOE	PRIORITY 28291/CAPITOL (10.98/18.98) [M]	Young Roscoe Philaphornia	22	94	80	72				
44	36	—	VARIOUS ARTISTS	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	Totally R&B	36	95	99	—				
45	52	47	FRANKIE J	COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	What's A Man To Do?	33	96						
46	39	40	LIL' MO	ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	4	97						
47	41	35	DJ KAYSLAY	COLUMBIA 87048/SONY MUSIC (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	4	98	94	70				
48	46	32	BROTHA LYNCH HUNG	SICCMADE 07013 (17.98 CD)	Lynch By Inch: Suicide Note	21	99	59	49				
49	38	37	VIVIAN GREEN	COLUMBIA 86357/SONY MUSIC (12.98 EQ/18.98)	Love Story	14	100						

JULY 26  
2003

# Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			TOTAL CHART WKS	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		
1	3	<b>NUMBER 1</b>			113	13	8	<b>BONE THUGS-N-HARMONY</b>			279	
		BARRY WHITE	CASABLANCA/MERCURY 922182/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	113	14	11	JAY-Z	FREEZE/ROC-A-FELLA 50592/CAPITOL (10.98/18.98)	Reasonable Doubt	286	
2	1	BARRY WHITE	MERCURY 522459/IDJMG (11.98/18.98)	All Time Greatest Hits	246	15	22	LUTHER VANDROSS	LEGACY/EPIC 86088/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits	34	
3	5	EMINEM	WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	125	16	13	10	MAKAVELI	DEATH ROW 63012/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	265
4	4	2PAC	DEATH ROW 63008*/KOCH (1.98/25.98)	All Eyez On Me	379	17	17	17	MICHAEL JACKSON	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	257
5	2	2PAC	AMARU/DEATH ROW 490301/INTERSCOPE (19.98/24.98)	Greatest Hits	238	18	12	12	DR. DRE	AFTERMATH 490486/INTERSCOPE (12.98/18.98)	Dr. Dre--2001	173
6	13	BARRY WHITE	UITY 542291/UMG (24.98 CD)	The Ultimate Collection	3	19	16	2PAC	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	357	
7	9	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	349	20	15	15	DR. DRE	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	320
8	6	THE NOTORIOUS B.I.G.	BAD BOY 73001/ARISTA (19.98/24.98)	Life After Death	287	21	20	R. KELLY	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	108	
9	14	JAHEIM	DIVINE MILL 47452/WARNER BROS. (11.98/17.98)	[Ghetto Love]	121	22	—	—	—	—	—	
10	7	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	400	23	21	21	MARY J. BLIGE	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	172
11	19	EMINEM	WEB/AFTERMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP	172	24	—	—	—	—	—	
12	—	BARRY WHITE / THE LOVE UNLIMITED ORCHESTRA	20TH CENTURY 520358/RCA (15.98/19.98)	Back To Back: Their Greatest Hits	1	25	—	—	—	—	—	

\* 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 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: C Certification for net shipment of 100,000 units (Oro). A Certification for net shipment of 200,000 units (Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



JULY 26  
2003

# Billboard HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Crazy In Love</b>	BEYONCÉ FEAT. JAY-Z (COLUMBIA)	26	32	<b>Shake Ya Tailfeather</b>	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	51	49	<b>Officially Missing You</b>	TAMIA (ELEKTRA/EEG)
2	2	<b>So Gone</b>	MONICA (J/RMG)	27	24	<b>I Know What You Want</b>	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/UMRG)	52	48	<b>I Love You</b>	DRU HILL (DEF SOUL/UMRG)
3	3	<b>In Those Jeans</b>	GINJWINE (EPIC)	28	31	<b>I'll Never Leave</b>	R. KELLY (J/IVE)	53	51	<b>Baby Boy</b>	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)
4	6	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	29	28	<b>What Would You Do?</b>	THE ISLEY BROTHERS (DREAMWORKS)	54	57	<b>24's</b>	T.I. (GRAND HUSTLE/ATLANTIC)
5	7	<b>P.I.M.P.</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	30	27	<b>Say Yes</b>	FLOETRY (SOLJAZ/DREAMWORKS)	55	53	<b>How You Want That</b>	LOON FEAT. KELIS (BAD BOY/UMRG)
6	5	<b>Magic Stick</b>	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	31	26	<b>4 Ever</b>	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	56	47	<b>Fire (Yes, Yes Y'all)</b>	JOE BUODEN FEAT. BUSTA RHYMES (DEF JAM/UMRG)
7	4	<b>Rock Wit U (Awww Baby)</b>	ASHANTI (MURDER INC./DEF JAM/UMRG)	32	34	<b>My Love Is Like... Wo</b>	M'YA (A&M/INTERSCOPE)	57	60	<b>Crazy</b>	JAVIER (CAPITOL)
8	8	<b>Get Low</b>	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	33	38	<b>What Up Gangsta</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	58	56	<b>Far Away</b>	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
9	9	<b>Never Leave You - Uh Ooh, Uh Oooh!</b>	LUMIDE (UNIVERSAL/UMRG)	34	25	<b>Snake</b>	R. KELLY FEAT. BIG TIGGER (J/IVE)	59	64	<b>Feelin' Freaky</b>	NICK CANNON FEAT. B2K (NICK/J/IVE)
10	13	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	35	55	<b>Light Your Ass On Fire</b>	BUSTA RHYMES (STAR TRAK/ARISTA)	60	61	<b>Lights Out</b>	WESTSIDE CONNECTION (HOOD-BANGIN'/BABY BEE/BUNGALO)
11	10	<b>Love At 1st Sight</b>	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	36	35	<b>Step In The Name Of Love</b>	R. KELLY (J/IVE)	61	—	<b>Rain On Me</b>	ASHANTI (MURDER INC./DEF JAM/UMRG)
12	11	<b>Like Glue</b>	SEAN PAUL (VP/ATLANTIC)	37	23	<b>Pump It Up</b>	JOE BUODEN (DEF JAM/UMRG)	62	58	<b>Fanatic</b>	VIVIAN GREEN (COLUMBIA)
13	14	<b>Come Over</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	38	40	<b>How You Gonna Act Like That</b>	TYRESE (J/RMG)	63	62	<b>Ice Cream</b>	J.S. (DREAMWORKS)
14	18	<b>Into You</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	39	45	<b>Dance With My Father</b>	LUTHER VANDROSS (J/RMG)	64	63	<b>Cop That Sh#!</b>	TIMBALAND & MAGGO (BLACKGROUND/UNIVERSAL/UMRG)
15	17	<b>Like A Pimp</b>	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	40	39	<b>Superstar</b>	RUBEN STUDDARD (J/RMG)	65	59	<b>Flipside</b>	FREEWAY FEAT. PEEDEE CRACK (ROC-A-FELLA/DEF JAM/UMRG)
16	12	<b>21 Questions</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	41	33	<b>If I Can't</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	66	—	<b>Summertime</b>	BEYONCÉ FEAT. GHOSTFACE KILLAH (NO LABEL)
17	15	<b>I Wish I Wasn't</b>	HEATHER HEADLEY (RCA/RMG)	42	37	<b>La-La-La (Excuse Me Again)</b>	JAY-Z (BAD BOY/UMRG)	67	73	<b>The Only Thing Missin'</b>	ARETHA FRANKLIN (ARISTA)
18	19	<b>Put That Woman First</b>	JAEHEIM (DIVINE MILL/WARNER BROS.)	43	42	<b>Can't Stop, Won't Stop</b>	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/UMRG)	68	65	<b>Ridin' Spinners</b>	THREE 6 MAFIA (HYPNOTIZE MINDS/LOUD/COLUMBIA)
19	16	<b>Can't Let You Go</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	44	46	<b>Still Ballin'</b>	ZPAC FEAT. TRICK DADDY (AMARU/DEATH ROW/INTERSCOPE)	69	—	<b>Na Na Na</b>	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/UMRG)
20	20	<b>Never Scared</b>	BONE CRUSHER (BREAK 'EM OFF/50 DEF/ARISTA)	45	52	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	70	68	<b>Shoulda, Woulda, Coulda</b>	BRIAN MCKNIGHT (MOTOWN/UMRG)
21	22	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	46	50	<b>Damn!</b>	YOUNGBLOODZ FEAT. LIL' JON (ARISTA)	71	66	<b>Where The Hood At</b>	DMX (BLOODLINE/DEF JAM/UMRG)
22	21	<b>Act A Fool</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)	47	44	<b>Love Calls</b>	KEM (KEMISTRY/MOTOWN/UMRG)	72	67	<b>I Want You</b>	THALIA FEAT. FAT JOE (EMI LATIN/VIRGIN)
23	29	<b>Thoin' Thoin'</b>	R. KELLY (J/IVE)	48	43	<b>In Da Club</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	73	—	<b>Find A Way</b>	DWELE (VIRGIN)
24	30	<b>Signs Of Love Makin'</b>	TYRESE (J/RMG)	49	54	<b>Pon De River, Pon De Bank</b>	ELEPHANT MAN (VP)	74	—	<b>Faithful To You</b>	SYLEENA JOHNSON (J/IVE)
25	36	<b>Let's Get Down</b>	BOW WOW FEAT. BABY (COLUMBIA)	50	41	<b>Beautiful</b>	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	75	70	<b>Nas' Angels... The Flyest</b>	NAS FEAT. PHARRELL (COLUMBIA)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 140 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

# Music R&B/Hip-Hop

## LL Cool J Returns To Def Jam Records

Multimedia superstar LL Cool J has re-signed with Def Jam Records, the label where he got his start.

LL released his debut album, "Radio," with the label in 1985 and followed that with a long list of

to carve his own niche while staying true to his roots. Platinum Records artist Big Boss is no exception.

The 24-year-old German-born rapper grew up in Chicago and California before settling in College Park, Ga.,

near Atlanta. Big Boss is making big noise in and around the Dirty South, likening himself to another Southern hip-hop icon, Scarface.

"I'm the new-age Scarface," he boasts. "I feel as though I speak with a Southern voice

but with a universal heart. That makes my appeal more attractive to a diverse audience."

Big Boss' album, "The Big Bang Theory," will be released Aug. 19.

**Beats & Rhymes™**  
By Rhonda Baraka  
rbaraka@comcast.net



albums, including "Bigger and Deffer," "Walking With a Panther," "Mama Said Knock You Out," "14 Shots to the Dome" and "Mr. Smith." His latest releases on Def Jam are 2000's chart-topping "G.O.A.T. Featuring James T. Smith: The Greatest of All Time" and 2002's "10," which featured the hit "Luv U Better." According to Nielsen SoundScan, "G.O.A.T." and "10" have sold 815,000 and 922,000 copies, respectively.

LL's next big-screen appearance will be in "S.W.A.T.," which opens Aug. 8 in the U.S. He will also perform on the "Today" show that day.

**WHOLISTIC HIP-HOP:** Erykah Badu, Common and Stic from Dead Prez are among the artists featured in "Wholistic Wellness for the Hip Hop Generation," a documentary focusing on health and well-being.

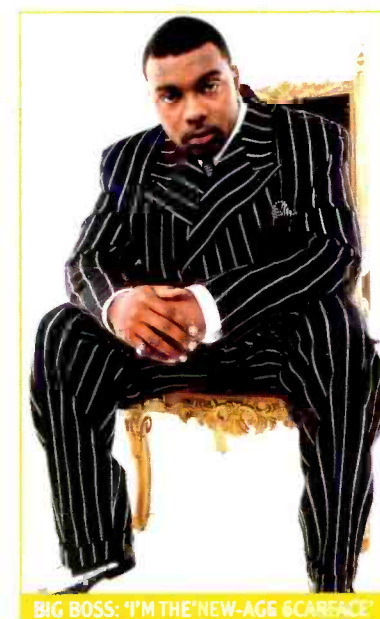
The 110-minute documentary is produced by Heal Thyself Productions. The film is meant to teach the hip-hop generation how wholistic methods and principles can aid them in warding off mental, emotional and physical stress.

**Supa Nova Slom (aka the Hiphop Medicine Man)** produced the documentary with renowned author Queen Afua ("Heal Thyself for Longevity and Health," "Sacred Woman"), who executive-produced the project. "Wholistic Wellness for the Hip Hop Generation" is presented in three phases: mind, body and spirit/soul. It includes testimonials by Badu, Common, Stic and actor Ben Vereen.

"Discipline is important. We need to be more focused on what we put into our bodies," Badu says in the film.

Common adds, "I think and speak clearer since I cut the dairy out. I can breathe better and perform at a better rate, and my voice is clearer."

**WHO'S THE BOSS:** The South keeps churning out rappers, each one trying



BIG BOSS: "I'M THE NEW-AGE SCARFACE"

He will hit the road this summer doing shows from Birmingham, Ala., to Memphis and Miami.

**THE NAME LIVES ON:** The rap community mourned Savannah, Ga., rapper Camouflage when he was shot and killed May 19. But in Philadelphia, a rapper by the same name was grinding in the studio on his debut release. Kamaflaj's CD, which will be released by New York-based Sowa Records, features beats from Team PB (producer for Freeway and State Property) and Leon Huff Jr. (aka Pop Tracks), son of one-half of the legendary Philly International production duo Gamble & Huff.

Kamaflaj says of the unfortunate death of his colleague, "My deepest sympathy goes out to Camouflage's family. I've always had this name, although it's spelled differently. Now every day I find myself telling people that it wasn't me."

JULY 26  
2003

# Billboard HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Superstar/Flying Without Wings</b>	RUBEN STUDDARD (J/RMG)	19	19	<b>Step Daddy</b>	HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/TVT)	5	—	<b>Fire (Yes, Yes Y'all)</b>	JOE BUODEN FEAT. BUSTA RHYMES (DEF JAM/UMRG)
2	3	<b>Let's Get Down</b>	BOW WOW FEAT. BABY (COLUMBIA)	21	13	<b>Never Leave You - Uh Ooh, Uh Oooh!</b>	LUMIDE (UNIVERSAL/UMRG)	52	46	<b>Uh-Oh</b>	THE PROJECT 2B (NYCE/DRPHEUS)
3	2	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	23	33	<b>Like A Pimp</b>	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	53	—	<b>Thoin' Thoin'</b>	R. KELLY (J/IVE)
4	45	<b>Crazy In Love</b>	BEYONCÉ FEAT. JAY-Z (COLUMBIA)	29	50	<b>Made You Look</b>	NAS (JLL WILL/COLUMBIA)	54	41	<b>Yeah Yeah U Know It</b>	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)
5	4	<b>My Love Is Like... Wo</b>	M'YA (A&M/INTERSCOPE)	30	35	<b>Be About Yours</b>	JAY-EL (POWERSOURCE/DRPHEUS)	55	—	<b>Bump, Bump, Bump</b>	B2K & P. DIDDY (T.U.G./EPIC)
6	6	<b>All Night Long</b>	SEDUCTION WITH SADDLER (JENSTAR)	31	49	<b>Get Low</b>	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	56	56	<b>Dream Eyes</b>	AX FEAT. KILLER MIKE (1972 ENTERTAINMENT)
7	5	<b>Don't Wanna Try</b>	FRANKIE J (COLUMBIA)	32	36	<b>Through The Rain</b>	MARIAH CAREY (J/MONARC/ISLAND/UMRG)	57	67	<b>Naggin</b>	YING YANG TWINS (COLLIPARK/TVT)
8	17	<b>Blowin' Me Up (Callin' Me)</b>	ZION (ZION/NATIVE/PAL)	33	10	<b>Snake/I'll Never Leave</b>	R. KELLY (J/IVE)	58	—	<b>Hell Is A Flame</b>	BIG C (SOUTHPAWK/E.S.)
9	11	<b>Never Scared</b>	BONE CRUSHER (BREAK 'EM OFF/50 DEF/ARISTA)	34	32	<b>Act A Fool</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)	59	43	<b>Flipside</b>	FREEWAY FEAT. PEEDEE CRACK (ROC-A-FELLA/DEF JAM/UMRG)
10	26	<b>Starting With Me</b>	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	35	31	<b>Like Glue</b>	SEAN PAUL (VP/ATLANTIC)	60	—	<b>P.I.M.P.</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
11	8	<b>In Love Wit Chu</b>	DA BRAT FEAT. CHERISH (50 DEF/ARISTA)	36	53	<b>In Da Club</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	61	62	<b>Dipset Anthem</b>	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/UMRG)
12	37	<b>If You Let Me</b>	LOU BROTHER (JENSTAR)	37	29	<b>Stop/Excuse Me Miss Again</b>	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	62	—	<b>Way You Do It</b>	LITTLE BROTHER (ABB)
13	21	<b>Beware Of The Boys (Mundian To Bach Ke)</b>	PANJABI MC FEAT. JAY-Z (SEQUENCE)	38	14	<b>Rock Wit U (Awww Baby)</b>	ASHANTI (MURDER INC./DEF JAM/UMRG)	63	57	<b>Come Close (Closer)</b>	COMMON (MCA)
14	9	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	39	47	<b>I Can</b>	NAS (JLL WILL/COLUMBIA)	64	40	<b>Emotional Rollercoaster</b>	VIVIAN GREEN (COLUMBIA)
15	42	<b>Respect My Pimpin'</b>	GRAFIX INTERNATIONAL (GRAFX)	40	30	<b>I Love You</b>	DRU HILL (DEF SOUL/UMRG)	65	68	<b>The Jump Off</b>	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
16	28	<b>Chow, Chow, Chow</b>	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)	41	27	<b>Beautiful</b>	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	66	63	<b>Nice Girl, Wrong Place</b>	GANG STARR FEAT. BOY BIV (VIRGIN)
17	48	<b>63/64</b>	ROEY BOYZ (GREEN TEETH/BAYSIDE)	42	20	<b>21 Questions</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	67	51	<b>Hot Damn</b>	CLIPSE (STAR TRAK/ARISTA)
18	12	<b>Pump It Up</b>	JOE BUODEN (DEF JAM/UMRG)	43	25	<b>So Gone</b>	MONICA (J/RMG)	68	52	<b>Call The Ambulance</b>	BUSTA RHYMES (J/RMG)
19	—	<b>I'm Glad</b>	JENNIFER LOPEZ (EPIC)	44	—	<b>Into You</b>	FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/EEG)	69	55	<b>Guess What (Guess Again)/Faithful To You</b>	SYLEENA JOHNSON FEAT. R. KELLY (J/IVE)
20	15	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	45	—	<b>Get Down</b>	NAS (JLL WILL/COLUMBIA)	70	69	<b>The Essence</b>	C-RAYZ WALZ (DEFINITE JUKI)
21	7	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	46	54	<b>Can't Let You Go/Damn</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	71	24	<b>Candi Bar</b>	KEITH MURRAY (DEF JAM/UMRG)
22	16	<b>Breathe</b>	BLU CANTRELL FEAT. SEAN PAUL (REDZ/DEF/ARISTA)	47	65	<b>24's</b>	T.I. (GRAND HUSTLE/ATLANTIC)	72	66	<b>Star</b>	702 FEAT. CLIPSE (MOTOWN/UMRG)
23	18	<b>Angel</b>	AMANDA PEREZ (POWERHOUSE/VIRGIN)	48	38	<b>Roll Wit M.V.P. (We Be Like! The La La Song)</b>	STAGGA LEE (IM V/P/ARTIST/DIRECT)	73	—	<b>Stingy</b>	GINJWINE (EPIC)
24	34	<b>Jimmy Mathis</b>	BUBBA SPARKOOK (BEAT CLUB/INTERSCOPE)	49	44	<b>OK</b>	SHEEK LOUCH (BLACKGROUND/UNIVERSAL/UMRG)	74	—	<b>Belly Dancer</b>	KARDINAL OFFISHAL (MCA)
25	22	<b>How You Want That</b>	LOON FEAT. KELIS (BAD BOY/UMRG)	50	—	<b>Girlfriend</b>	B2K (T.U.G./EPIC)	75	61	<b>I Know What You Want</b>	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/UMRG)

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# Spotlight

A BILLBOARD SPECIAL REPORT



ALARCÓN SR.: BOUGHT FIRST STATION WITH 'A MILLION SACRIFICES AND \$3 MILLION'

## How One Chain Grew Entrepreneur Proves American Dreams Come True

BY LEILA COBO

MIAMI—Pablo Raúl Alarcón likes to say the success of Spanish Broadcasting System Inc. is a classic American dream story. And it is.

In 1960, the Cuban broadcasting entrepreneur fled his homeland in the wake of Fidel Castro's revolution. He left behind 14 radio stations. But he held fast to the notion of someday returning.

Alarcón arrived in New York in 1960 with his wife and son. He did not speak a word of English. So he got a job that required only Spanish, in the business he knew well: radio.

"There were two or three stations in Spanish at the time, and I started as an announcer at one of them," Alarcón recalls. "I remained there [at WBNX 1380 AM] until 1983, when I bought my first station with a

million sacrifices and \$3 million."

Once Alarcón realized he would not be returning to Cuba anytime soon, he sought to re-create his radio business in the U.S. Today, from the acquisition of a single AM station in New York, tropical WSKQ (97.9 FM), SBS has expanded to include 27 owned or operated

stations in seven of the country's top 10 markets: New York, Los Angeles, Miami, Chicago, Puerto Rico, San Antonio and San Francisco.

A single loan launched Alarcón's company in 1983. By then, he had risen through the ranks for his employers at WBNX, from announcer to programming director to sales director.

"When I went to the Royal Bank of Manhattan, I told them I managed the station and that I had tripled sales and utilities," Alarcón says. "So the bank manager said, 'What do you need?' (Continued on page 38)



## SBS: 20 Years Of Success

For Raúl Alarcón Jr., president/CEO/chairman of Spanish Broadcasting System, news from two different sources arrived this past month like an anniversary gift.

The U.S. Census Bureau announced June 18 that Hispanics now comprise the nation's largest minority community, estimated at 38.8 million as of July 1, 2002.

And last month, Arbitron issued "Hispanic Radio Today 2003," its latest analysis of trends in that market. Based on audience data from Arbitron and consumer data from Scarborough Research (a sister company of the Billboard Information Group), the report advised advertisers that "radio is the ideal medium for reaching Hispanic Americans anytime or anywhere." The report also documented the rapid growth of Hispanic radio stations in the U.S. (see chart, page 26).

As one of the nation's dominant broadcasting companies serving the Hispanic market, that's we come news for SBS, which marks its 20th anniversary this year. SBS is a publicly traded company (NASDAQ: SBSA) that owns or operates 27 stations in seven of the nation's top 10 markets, as ranked by Hispanic population. SBS also has a controlling

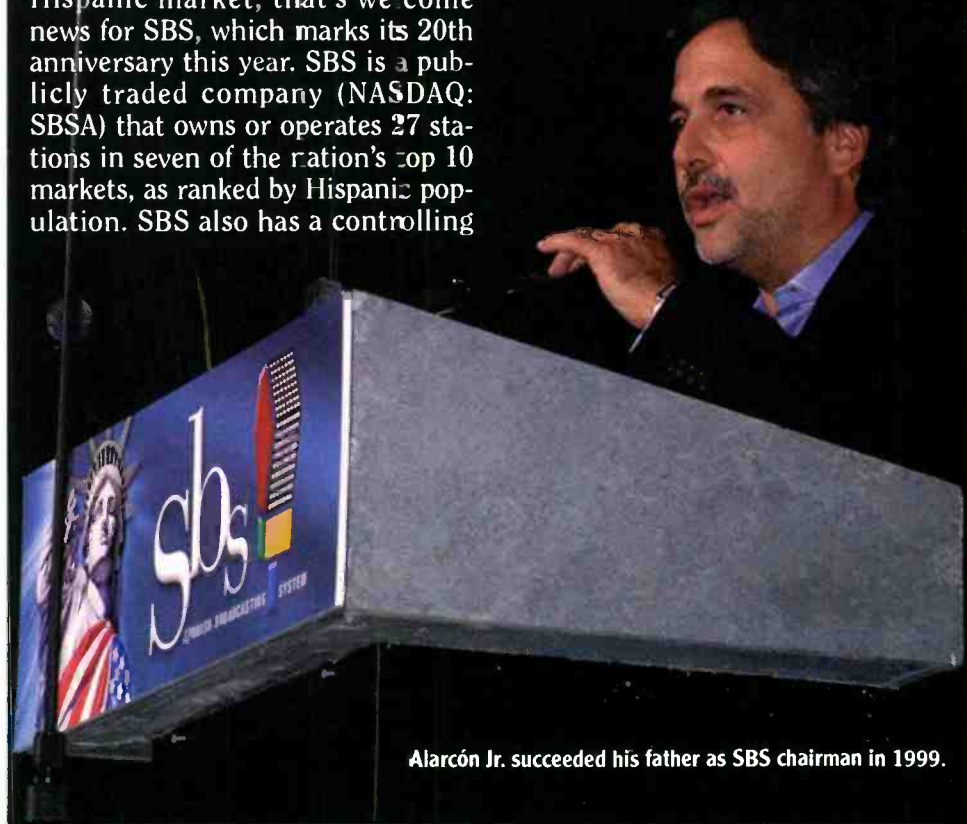
interest in the owner of lamusica.com, a bilingual Web site focused on the Hispanic market.

Yet in many ways, SBS remains a family business. Founded in 1983 by Cuban exile Pablo Raúl Alarcó with the purchase of a single AM station in New York, SBS is now run by his son.

Alarcón Jr. had not planned to follow in his father's steps. He was a pre-med student at New York's Fordham University and expected to pursue a career in medicine.

But blood, and radio waves, can be thicker than water. As he learned more about the business, the young Alarcón began his career in broadcasting. After starting in sales, in 1985 he became president/director of SBS. Since 1994, he has been the company's CEO.

(Continued on page 28)



Alarcón Jr. succeeded his father as SBS chairman in 1999.





Chicago's WLEY-FM (LaLey 107.9) presents concerts by popular regional Mexican artists.

## SBS Stations Draw Fans In Key Cities

What sets SBS stations apart from their competition? William B. Tanner, SBS executive VP of programming, provided an encapsulated look at the outlets that SBS owns or operates in seven of the nation's top 10 markets, as ranked by Hispanic population. Tanner spoke with Billboard contributor Karl Ross.

### NEW YORK

WSKQ-FM (La Mega 97.9) and Latin pop WPAT-FM (Amor 93.1) provide a one-two punch that makes SBS a major player in this premier media market. At the peak of the Latin crossover movement of the late '90s, WSKQ, with its tropical format, was the first Spanish-language station to become the city's top-rated outlet.

Although it eventually slipped from that slot, La Mega remains one of the market's outstanding performers, with weekly cumulative listenership of nearly 1.3 million people. Tanner credits part of that success to the station's morning show, "El Vacilon," which he describes as "edgy" and "earthy." Hosts Luis Jimenez and Moonshadow made headlines when a caller identified himself as a Puerto Rican hitman and proceeded to confess his alleged crimes on-air.

Sister station WPAT is not far behind in terms of market

share, with a weekly listenership of slightly more than 1 million. Its AC format mixes Spanish-language ballads with occasional English-language pop tunes. Both stations are broadcast from the Empire State Building.

"There are really only three Spanish FMs in New York, and we have two of them," Tanner says. SBS's primary competitor, the Hispanic Broadcasting Corp., owns the city's third Spanish FM station, pop/tropical WCAA-FM (Latino Mix 105.9).

"New York is a big market for us," Tanner adds. "It's where a lot of our cash flow comes from. Various stations have come in over the years to compete with [us], but we always come out on top."

### LOS ANGELES

SBS clearly has its eye on the prize in this, the largest and most lucrative Hispanic market in the U.S. Three years ago, Tanner and Pio Ferro, SBS's national PD, were hired from rival HBC to recapture the city's listeners.

"It's a very competitive market out here," says Tanner, who is based in Los Angeles. The success of SBS in the market is clear, as KLAX-FM (La Raza 97.9), with its playlist of regional Mexican favorites, has clawed its way to the top of the Hispanic radio market. By appealing to younger Mexican audiences, La Raza can claim a significant share of the city's coveted 18-34 demographic.

In 2001, SBS entered a deal to acquire Latin pop/regional Mexican KXOL-FM (El Sol 96.3) for a reported \$250 million. With an AC format, the station has become a favorite among Hispanic female listeners. Until the purchase is finalized, the station has been operating under a lease agreement with its former owners, the International Church of the Foursquare Gospel.

While covering the city's traditional Mexican audience, SBS is also seeking new markets with start-up station KZAB-FM (La Sabrosa 95.3). The station targets immigrant audiences

from Mexico's southern region and Central America, where genres like *punta* and *soca* hold sway. La Sabrosa is ranked the 13th-highest-rated station in the market among 18- to 34-year-olds, with a 3.2 share. La Sabrosa was conceived by SBS president/CEO Raúl Alarcón Jr.

"It's Raúl's special insight," Tanner says. "He said to me, 'You know, there's a huge Central American market out there that no one is aiming at.'"

### CHICAGO

Among Spanish-language competitors in Chicago, SBS is second to none. The city's mostly Mexican audiences get their quota of *banda*, *norteña ranchera* and other south-of-the-border sounds on WLEY-FM, better-known as La Ley 107.9.

"When we acquired it in the mid-'90s, it immediately went to No. 1 among Spanish-language stations, and it's stayed there ever since," Tanner says. He adds that La Ley has claimed the top ratings slot among all listeners, Spanish or English, in the 18-34 demographic.

La Ley's AC companion, WKIE-FM (Honda 92), debuted earlier this year. "Our stations are very visible," Tanner says. "They participate in a lot of shows and that sort of thing. All the DJs are local and live."

### MIAMI

SBS has the hometown advantage in this city, where it is based. The company's three stations recently drew a combined 10.4 market share, eclipsing the 8.2 share of rival HBC. "In Miami, our group has the top position. It's a critically important market for us. There's a lot of money in Miami," Tanner says.

Leading the way for SBS is WCMQ-FM (Clasica 92.3), a format-bending addition to the Spanish-language market. Where else can a listener find the Beatles and Julio Iglesias on the same playlist? Spanish-speaking DJs play pop music in Spanish and English from the '60s, '70s and '80s. "It's basically a period piece, designed to appeal to people who've lived in this country for a long time and like a mixture of Spanish and English music," Tanner says.

Next in the SBS lineup is WRMA-FM (Romance 106.7), with its softer AC format that dominates the 18-34 demo among Hispanics, according to Tanner.

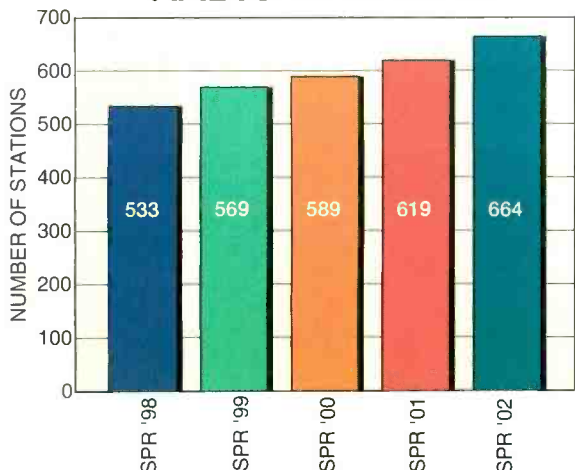
SBS's third Miami outlet is WKDJ-FM (El Zol 95.7), which features a tropical format and a morning crew led by DJs Enrique Santos and Joe Ferrer. The pair made international headlines last year with a prank call to Venezuelan president Hugo Chavez. Using a doctored audiotape of Fidel Castro's

(Continued on page 43)



FERRO: EYES ON THE PRIZE IN L.A.

### SURGE IN HISPANIC RADIO STATIONS





NEW YORK



NEW YORK



MIAMI



MIAMI



MIAMI



LOS ANGELES



LOS ANGELES



LOS ANGELES



SAN FRANCISCO



CHICAGO



CHICAGO



SAN ANTONIO



PUERTO RICO



PUERTO RICO



PUERTO RICO



PUERTO RICO



PUERTO RICO



WORLD WIDE WEB



YOUR CONNECTION TO THE  
HISPANIC MARKET

NEW YORK  
LOS ANGELES  
MIAMI  
CHICAGO  
SAN ANTONIO  
SAN FRANCISCO  
PUERTO RICO



20<sup>TH</sup> ANNIVERSARY  
1983 - 2003

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## SBS: 20 Years Of Success

Continued from page 25

Alarcón Jr. spoke with *Billboard* on the occasion of his company's 20th anniversary.

### How did your interest in a radio career develop?

I started when I was in high school, working after school in my father's recording studio and advertising agency in New York. My father started as a radio announcer, and he worked his way up to programming director and then station manager. Of course, I was a child, but I grew up in that environment: My dad coming home at night with a bunch of records under his arm. He would be listening to records until the early morning. As I became older in high school, I started helping him.

### Was it a thrill to turn on the radio and hear his voice?

Oh yes. For me it was a very exciting industry. I was always listening to the radio station. I remember in the '60s, his station had a promotion in Palisades Amusement Park in New Jersey, just across the George Washington Bridge, and they would do a radio broadcast from the amusement park. I met all his colleagues and the music people and the artists. All of that of course affected me. I grew to like it. I grew to love it.

### But you had not planned to work in radio?

I graduated from Fordham University with a Bachelor of

---

*'SBS stands for more than just business. It really is making a statement in this country about Hispanic ownership in the media.'*

---

Science. I was actually a pre-med student, and I was going to study medicine. But as I became more involved in the business aspect of helping my father, I started leaning that way more. And of course, in 1983, my father bought [his first U.S.] radio station, WSKQ. He [created] a very modern, aggressive format, and it blew the market wide open and did very, very well. That, of course, was the beginning of his entry into radio, and I entered along with him. I originally had a job in the sales department.

### How could a would-be doctor like sales?

I loved it! The first account I sold on radio was for an electrical repair shop on Broadway. And that was my first contract. It was very exciting. They would hear it on the air and it was like, wow! It was a very exciting time for me.

**SBS has proudly described itself as a Hispanic-owned company and an independent company. I would imagine you were not happy with the Federal Communications Commission's recent ownership-rules decision?**

The FCC attempted, as far as radio is concerned, to try to keep that consolidation in check. They really didn't, in my opinion, affect radio greatly. They did allow cross-ownership, which they didn't allow before.

I will tell you that I believe certainly in radio, and Hispanic radio. With the loss of Hispanic ownership, it's been a very dangerous few years. I was very encouraged that one of the things the FCC did do, as part of the new rules, is [decide] that companies owned by minorities and women will have the opportunity to buy some of these clusters [of stations] that have been incorporated in some cities across the U.S. if those owners decide to sell. And I encourage that.

I think it's very important to have diverse viewpoints. And if there's one thing I was very encouraged by, it was the com-

(Continued on page 40)



SBS MOVED ITS HEADQUARTERS TO CORA GABLES, FLA., IN 1997.





OBIE BERMUDEZ



CONTROL



THALIA



LOS PASAÑOS



SORAYA



LIMI T21



MYRIAM



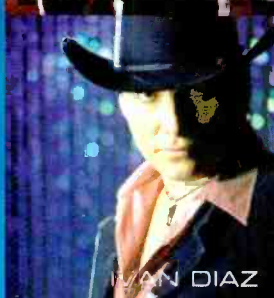
COYOTE



A. B. QUINTANILLA III  
Y KUMBIA KINGS



EL GRAN SILENCIO



IVAN DIAZ



BIG DADA



BUNBURY



INVASORES DE  
NUEVO LEON



CHUY JR. Y  
LOS JARDINEROS



LOS ORIGINALES DE SAN JUAN



PLASTILINA MOSH



CABAS



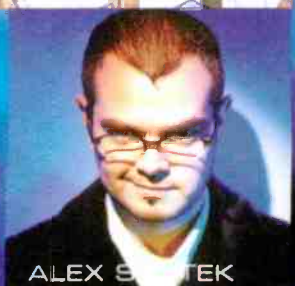
CARLOS VIVES



TZIANO FERRI



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LA MOSCA  
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EMI Latin Salutes



20<sup>TH</sup> ANNIVERSARY

1983 - 2003

Throughout its 20 years, SBS has always been true to the Latin music community.

We at EMI Latin are proud to be part of their success and their continual commitment to excellence in Latin music.



# Alarcón Sr. Still Shaping The Airwaves

After 16 years as chairman of Spanish Broadcasting System, in 1999 Pablo Raúl Alarcón stepped down. His son, Raúl Alarcón Jr., succeeded him.

But as chairman emeritus of SBS and a member of its board of directors, Alarcón Sr. remains active in the company he founded.

At the same time, the SBS patriarch keeps other irons in the fire, including his own Southern Broadcasting System, a separate business entity from SBS, and its new venture, La Gran Cadena.

Alarcón Sr. recently answered six questions for *Billboard*.

**You were a successful radio man in Cuba. But when Fidel Castro came into power, you left with your family, leaving your business behind. What happened to all those stations?**

That all stayed there. We're waiting for Castro's fall, which we hope will be this year, and when that happens, I'm going to reclaim my stations. I have 14 stations, and I'm going to rescue them from that system—once we have a free, democratic system in place that respects human rights.

**Tell me about La Gran Cadena. This is a project of yours separate from the SBS network, broadcasting from three different cities?**

We have a station in Miami we're diversifying toward politics, democracy, human rights and respect. It's WZMQ (La Gran Cadena 106.3 FM). In Key West [Fla.], it's WMFM at 107.9 and it's also heard at 96.3 FM in Managua, Nicaragua. La Gran Cadena plays lots of beautiful [top 40 Latin pop] music and also provides a lot of information. We think it



ALARCÓN SR.: CAREER BEGAN IN HAVANA

will be our contribution for those of us who have suffered for 44 years working like dogs. It will be the voice that tells the world that the only thing that works is democracy—everything else is transitory. The only [place] the people get rich is in a country like the U.S. That's why they call it the American dream.

**When you purchased the first radio station in 1983, did you ever imagine your company would grow this much?**

When you arrive here with so many difficulties—beginning with the fact that I wasn't a U.S. citizen and couldn't own a radio station—at that moment, you think you're going to go back. We thought [Castro] would be overthrown, and we could return and retake our stations in Cuba.

When we realized Castro was not an easy problem to solve, we began to build this network that we have today, and it's thanks to God and all the Latins that live here and to the U.S.

**What plans for growth do you have now?**

We're looking for stations in Spain so that the voice of Latins who live here reaches Spain. And we're negotiating an offer in Santo Domingo for La Gran Cadena. These are two networks, but the owners are the same.

**What else are you working on?**

There is another project I want to make successful that goes hand in hand with radio for the entire world. But instead of radio, it's television. It's a network that will be called "Teleamigos." It will also be a satellite network and will originate from Miami. So Miami will be the mecca of Spanish-language communications. We already have the satellites in place to reach Spain and every country in Europe and Latin America.

**How involved are you today in SBS?**

I'm involved with everything. I still think I'm 25 years old!

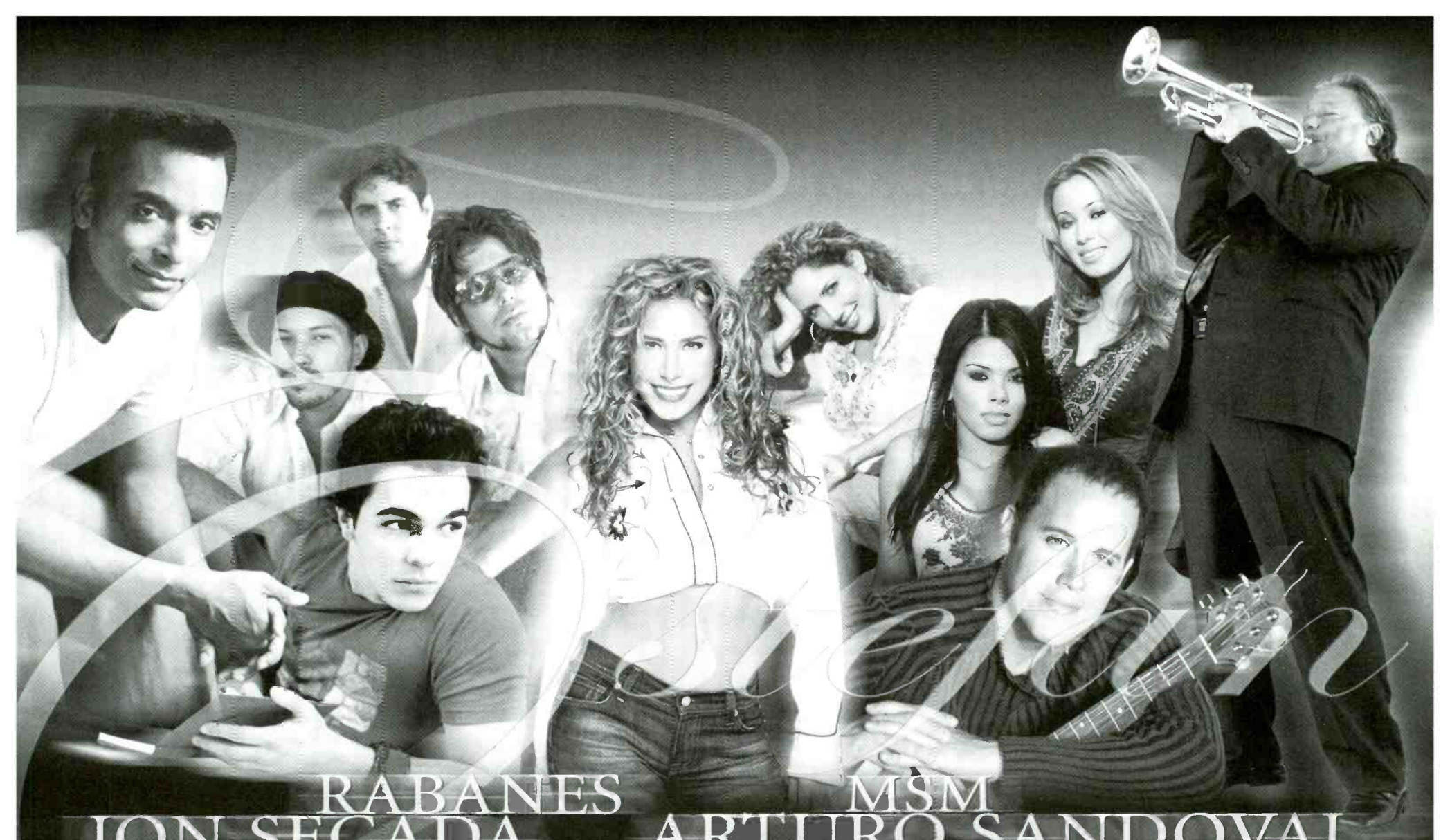
LEILA COBO

# BMG

## U.S. LATIN

*Congratulates SBS on  
their 20th Year Anniversary.  
Thank you for all the support*





RABANES MSM  
JON SECADA ARTURO SANDOVAL  
SHALIM JIMENA GIAN MARCO

Estefan Enterprises  
&  
Crescent Moon Records

*Congratulate*

Raul Alarcon & the entire SBS Family  
on *20* years of passionately promoting  
Latin Culture through music.



estefan enterprises inc.



## A Who's Who Of SBS Execs And Programmers



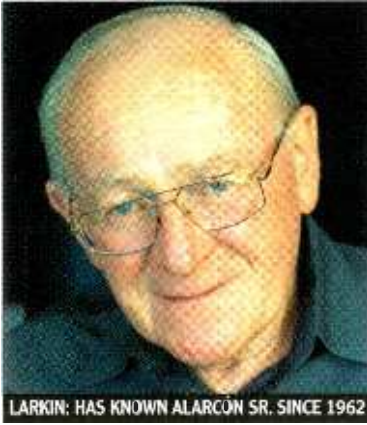
**Joseph García**  
SBS CFO

Joseph García has been CFO of SBS since 1984. When SBS went public in 1999, he also assumed the titles of executive VP/secretary. In his role, García has supervised the growth of SBS from a one-station company in 1984 to a 27-station network today. Because the company initially was small, García says,

part of the challenge was "finding the necessary funds to be able to acquire those [new] stations."

García also played an instrumental role in taking SBS public, an achievement of which he is particularly proud.

Today, he says, aside from ensuring the smooth financial operation of the company, "my main job is being the custodian and protector of the company's assets and the preservation of the investment our public shareholders have put in this company."



**Carroll Larkin**  
SBS senior VP

Carroll Larkin has known SBS founder Pablo Raúl Alarcón Sr. since September 1962, when both worked together at WBNX New York. As station manager/VP for that station, Larkin appointed Alarcón to the job of PD.

"It was a multi-language station, and we converted it to all-Spanish," recalls Larkin,

who parted professional ways with Alarcón when he bought his own station in 1971.

But in 1988, Alarcón sought Larkin out to join him at SBS. "I've been here ever since," he says. Larkin joined the company as VP of sales for New York and eventually became VP of sales for the entire company. He spent two years in Los Angeles managing regional Mexican KLAX and then moved back to corporate headquarters, where he has been based since. He was named senior VP in 1993.

**William B. Tanner**  
SBS executive VP of programming

William B. Tanner led the management team that turned the company's Los Angeles stations into market leaders. Then he repeated that success in other SBS markets.

"We did it by bringing in good people," Tanner says, specifically citing Pio Ferero, SBS's national PD. Ferero and Tanner left SBS's primary competitor, the Hispanic Broadcasting Corp., in late 2000 for high-profile positions with SBS.

A look at Tanner's background shows he was primed for radio at an early age. He entered the radio business at 13, taking a job in his hometown of Vicksburg, Miss. In 1992, he launched the first privately owned radio station in the Bahamas (100 JAMZ Nassau) and hosted "Tanner in the Morning."

Praising Tanner's experience as a programmer in both general and Hispanic markets, SBS president/CEO Raúl Alarcón Jr. said at the time of his hiring: "Bill Tanner enhances the strategic and operational aspects of SBS's programming and promotional efforts by bringing vast and varied experience and an unequalled success record to the company."

*(Continued on page 36)*



TANNER: MADE L.A. STATIONS MARKET LEADERS

**Warner Music Latina**  
*Congratulates SBS for 20 Years*  
*of Continuous Success.*



**WARNER MUSIC**  
**LATINA**





Dear Raul Sr. & Raul Jr.

With vision, creativity and the precision  
of an illustrious Matador,  
you have made a dream that began five decades ago in Cuba,  
an American reality over the past twenty years,  
building SBS into the #1 Hispanic  
owned and operated major media  
in the United States and Puerto Rico.

O



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&  
congratulations!

Wishing you continued success in the years ahead.  
With great admiration,  
Your friend,

*Oscar Lord*  
Oscar Lord Entertainment



# SBS Entertainment Takes Its Show On The Road

*Division Stages Concerts In The Seven Markets Where Company Has Stations*



MARTIN: HEADLINED SBS 20TH ANNIVERSARY CONCERT

MIAMI—The latest venture of Spanish Broadcasting System is an entertainment division, created to present concerts in the seven markets in which the company has stations. The concerts will help promote those stations in their markets and raise their profile within the wider music, broadcasting and advertising industries.

John Sepulveda, a veteran artist manager/concert promoter, is GM of SBS Entertainment, which launched last year with concerts featuring Juan Luis Guerra and Ricardo Montaner. Sepulveda does not have his own production staff; instead, he presents the shows in partnership with concert promoters Felix Cabrera and Ralph Mercado.

"That's what we're going after," Sepulveda says. "Big events that, with full promotional support from the radio stations, will be successful."

SBS stations still hold their own local radio festivals, featuring dozens of artists in the company's seven markets: New York, Los Angeles, Chicago, Miami, San Francisco, San Antonio and Puerto Rico. SBS Entertainment concentrates on select high-profile shows. "We want to put our stamp on these concerts," Sepulveda says. His division aims to present two major events per month.

SBS Entertainment staged the June 28 SBS 20th anniversary concert at New York's Madison Square Garden, headlined by Ricky Martin. Upcoming SBS concerts include Tega Calderon headlining the El Reggaeton Mega Summerfest at the Garden Aug. 9, the Fania All Stars headlining a Salsa Festival at the Garden Sept. 6, the Mega 10th Anniversary Concert at New York's Flushing Meadows Park Sept. 21, and the Viva El Merengue show at the Garden Sept. 27 and the Miami Arena Sept. 28.



SEPULVEDA: 'WE WANT TO PUT OUR STAMP ON THESE CONCERTS'

LEILA COBO

# *Felicidades*

## Al Sr. Raul Alarcon Jr.

y todo el personal de SBS por todos sus exitos en estos 20 Años y que su futuro siga como hasta ahora.



*Abel de Luna  
& Family*





# disa Y SUS ARTISTAS EXCLUSIVOS

**Palomo**

**GRUPO MONTÉZ**  
La voz de

**GRUPO BRANDIS**

**GRUPO MODELO**

**EL PODER**  
DEL NORTE

**German Lizarraga**  
y su Grupo Estrella de Sintonas

**Liberación**

**Beto**  
y sus canarios

**Cardenales**  
de Nuevo León

**LA ARROJADORA**  
DE SAN ANTONIO

**Angelitos**

**Joel Figueroa**  
CON SU NUEVO GRUPO

**LALO MORA**

**LOS ASKIS**

**Jorge Luis Cabrera**

FELICITAN Y AGRADECEN SU APOYO A



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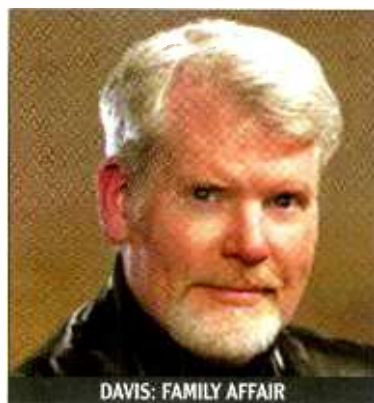
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ValerieDiazG@cs.com



### A Who's Who Of SBS Execs And Programmers

Continued from page 32



**Carey Davis**  
VP/GM, SBS New York

In many ways, Carey Davis, who oversees SBS's New York properties, went into the family business. As he says, he had a "dinner-table education" from his parents, both of whom were in the radio industry: his mother as a radio actress and his father as a station operator. His brother owns 35 radio stations in

Wisconsin, and two cousins and a nephew are also in the business. Davis joined SBS in 1997 after a stint as VP of sales at a CBS radio station and later at WINS-FM New York, the city's top-billing station. A phone call from SBS president/CEO Raúl Alarcón Jr. added a flavorful twist to his already flourishing career.

"This is not just a format of salsa and merengue or romantica," Davis says. "This represents the Hispanic community, and for me that was a tremendous opportunity and a great responsibility."

Within a year, the Hispanic crossover boom had begun. WSKQ-FM became the first Spanish-language station to reach No. 1 in

the New York market. That got the attention of advertisers, planners and media buyers, Davis says. Still strong, WSKQ's morning show ("El Vacilon") recently beat Howard Stern in the ratings.

"I'm proud to work for the Alarcóns," Davis says.

As in other markets, SBS's involvement in the New York community extends far beyond its broadcasting duties. AM DJ Luis Jimenez was "padrino" at this year's Puerto Rican Day parade. The company holds an annual toy drive for Three Kings Day that delivers 5,000 toys to needy children. SBS stations are especially active in times of emergency, whether it be hurricanes in Honduras and Puerto Rico or an earthquake in Colombia.



**Marko Radlovic**  
VP/GM  
SBS Los Angeles

"Moving the sales needle" is what Marko Radlovic says he does best.

"What I do is create value and demand for the radio inventory," says this executive, who runs SBS's Los Angeles properties. "It's all about knowledge of your radio properties

and the L.A. marketplace. There's more to radio buying than just going down the Arbitron book."

Radlovic joined the company in 2001 after managing a cluster of six stations in the Santa Barbara area for Cumulus Media. Before that, he was VP/GM at Los Angeles KCMG (Mega 92.3), a jammin' oldies station.

Radlovic says accepting his SBS post was a challenge because of the highly personal nature of the Hispanic marketplace. He says the company's dramatic growth in L.A. was a testament, in part, to his ability to cultivate new relationships. He also

credits SBS executive VP of programming William B. Tanner.

"Bill and I have a great working relationship," he says. "We have a great cross-platform between programming and sales."

Radlovic also oversees operations at SBS's San Francisco dance station, KPFI-FM.



**Mario Paez**  
GM, regional Mexican  
WLEY-FM/  
Latin pop WKIE-FM  
SBS Chicago

Chicago's top SBS executive, Mario Paez—who also serves as GM of sales for both stations—joined the company on April Fool's Day 1998. But the company's success during Paez's tenure has been no joke.

"We are the market leader and have been consistently since 1998," Paez says. He adds that the company has dominated the Mexican regional format, despite a competing station in the format owned by HBC.

The key to SBS's success, he says, is that the company understands the market. "We realized the Hispanic market is 80% Mexican, and most are from the northern part of Mexico," he says. That means "norteña," "banda" and even some "corridos" (Mexico's answer to gangsta rap) make it on to the playlist, though the corridos are carefully screened for content. "They're edgy, but we're very selective," Paez says.

A Chicagoan of Mexican descent, Paez takes pride in SBS's community involvement in the Windy City. "We sponsor a big Cinco de Mayo festival, 'fiestas patrias' and El Grito, which is Mexico's Independence Day," he says.



**Maria Elena Llansa**  
VP/GM  
SBS Miami

Since taking charge of SBS's cluster of Miami stations in 2000, Maria Elena Llansa has made her mark. In her first year as VP/GM, she helped turn tropical WXDJ-FM (El Zol 95.7) into the top-billing station in the market for six consecutive months.

Her Midas touch was evident during her previous SBS posting in New York, where, as sales team leader, she helped double sales revenue for three years, starting in 1996.

"Bringing in some very talented management and sales people is definitely what made it happen on both occasions," Llansa says.

Under Llansa's leadership, SBS's Miami properties play a vital part in the local community. "We're in the streets every day of our lives," says Llansa, who estimates SBS will sponsor more than 300 events this year, ranging from Dominican "bachata" festivals to Colombian Independence Day, Venezuelan political rallies and, of course, the Calle Ocho street party.

Prior to joining SBS, Cuban-born Llansa ran her own talent agency, served as president of Cadena Sur and worked as a sales executive at WQBQ-AM/FM Miami.

**Jacqueline Nosti-Cambo**  
SBS Liaison  
Puerto Rico

Jacqueline Nosti-Cambo's hands have been full since she took charge of SBS's 11 stations on the island, which include five different formats. In fact, she jokes that one of her top accomplishments is "being able to run a difficult market and remain sane."

One of her biggest challenges has been learning how customs differ in Puerto Rico from those on the mainland. "It's so different from anywhere in the [contiguous] U.S.—the agencies, the way you deal with clients, the employee laws. We need to check everything with our attorneys."

(Continued on page 43)



*Happy 20th anniversary from your friends at Balboa Records Co.*

*You are pionners in spanish broadcasting.*

*You are an asset to the Latino Community.*

*We are proud of you.*

*Thank you for your support and friendship*



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A close-up portrait of Raúl Alarcón, Sr., an older man with a mustache and glasses, wearing a dark suit and a patterned tie. The background is a soft, warm glow.

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*Award to Raúl Alarcón, Sr.  
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### How One Chain Grew

Continued from page 25

I said, 'I'm being offered a station for \$3.5 million. If you lend me that money, I'll be able to pay in one lump sum, and they'll give me a discount.' And that's what happened."

The first station in what became SBS was WSKQ (La Super 1380). It introduced a modernized Spanish-language format in New York. It did so well that it gave Alarcón the confidence to strive for growth. In 1986, he purchased his first FM station. Latin oldies WCMQ (Clásica 92) Miami, which also aired in AM.

"When he bought the AM and the FM, he saw for the first time the synergies you can achieve by operating multiple stations under one roof," Raúl Alarcón Jr. says. "You have the same infrastructure, the same operating costs, but you have another 24 hours to program and another 24 hours to sell. And by that time, FM was really very popular and had become dominant."

From that point, SBS expanded quickly. In 1988, Alarcón Sr. purchased his first FM station in Los Angeles, regional Mexican KLAX (97.9 FM) and in 1989, he purchased another in New York. He gave it the same call letters as his first AM station, and today, WSKQ-FM (La Mega 97.9) is the most-listened-to Spanish-language radio station in the U.S.

"And of course, that was a huge turning point, because that was the first permanent FM in New York for the Spanish market," Alarcón Jr. says.

Despite its position in New York, SBS—which at that point was still a family-owned business—moved its head-

quarters to the Miami suburb of Coral Gables in 1997. The move followed SBS's purchase of two additional stations serving Miami: WRMA-FM (Romance 106.7) and tropical station WXTJ-FM (El Zol 95).

"The decision was also made to relocate the headquarters because Miami was such an important market and because it is the gateway of Latin America," Alarcón Jr. says.

SBS grew further with investment capital. The company completed its initial public offering Nov. 2, 1999. Alarcón Jr., who became president/director of the company in 1985 and then CEO in 1994, continued in those roles. Although SBS is publicly traded, the father and son have a controlling interest in the company.

"With time, I realized my son had certain knowledge about the business," Alarcón Sr. says. "He spoke English perfectly, so I said, 'You should be the president of this company.' And that's the way it's been."

Alarcón Sr. admits that he remains intimately involved in the day-to-day operation of the stations, down to making programming decisions.

In Miami, despite its romantic format, WRMA-FM also programs more contemporary pop from newer acts. And although WXTJ-FM (El Zol 95) plays very mainstream tropical music, its morning hosts have staged outrageous stunts, duping Castro into picking up the phone and broadcasting the convoluted interview in morning drive time.

Most recently, at the insistence of Alarcón Jr., SBS launched KZAB-FM (La Sabrosa 93.5) in L.A. to cater almost exclusively to that city's Central American population, with programming distinct from anything else available in the market.

The Alarcóns have been vehement about their desire to maintain control over their stations—SBS is repeatedly described in its corporate literature as the biggest "Hispanic-controlled network in the country"—but they remain

aggressive in their desire to expand. For that reason, during the spring of 2002, SBS was negotiating a merger with its archrival, the Hispanic Broadcasting Corp.

Instead, HBC announced June 12, 2002, that it would be acquired by Univision Communications, pending approval from the Federal Communications Commission. Immediately following its announcement, SBS filed an antitrust suit in U.S. District Court in Miami against HBC and its largest shareholder, Clear Channel Communications.

Alarcón Jr. says the suit was not lodged specifically against the merger but to contest what SBS perceives as anti-competitive and illegal actions taken against the company for the past several years. HBC and Clear Channel have countered SBS' claims.



ALARCÓN SR., LEFT, AND ALARCÓN JR.

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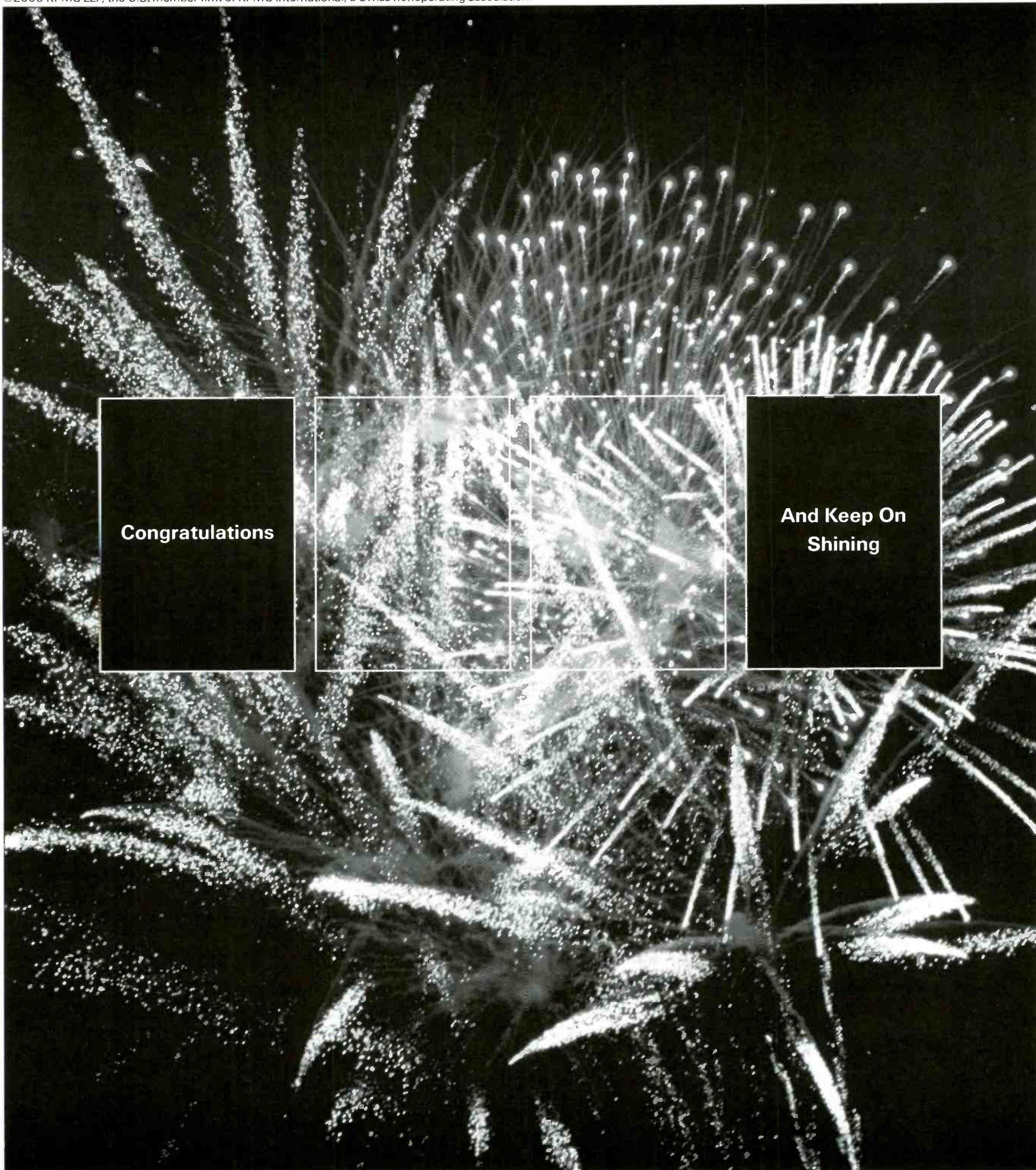
The Department of Justice gave conditional approval to the HBC-Univision merger in March, pending Univision's sale of a "significant portion" of its ownership stake in Entravision Communications, according to Dow Jones Newswires. The FCC notified HBC and Univision July 2 that it had restarted an informal merger review "clock," a sign that a decision by the FCC is drawing closer, reports Dow Jones.

Whether the HBC-Univision merger proceeds or not, Alarcón Jr. says, "we will continue to compete to make sure [SBS] survives, is profitable and grows. I believe we will need to make adjustments and alterations to our operation to be able to continue to succeed in the Hispanic marketplace."

Already, SBS has diversified by purchasing a majority ownership stake in lamusica.com, a bilingual Spanish/English Web site offering Latin music, entertainment, news and culture. In addition, last year the company created SBS Entertainment, a concert-production arm (see story, page 10).

"I'm very proud of the accomplishments of the company," Alarcón Jr. says. "And I'm absolutely convinced of, and committed to, the viability, strength and vitality of the Hispanic market in the U.S., which should grow in the next 20 years. I'm very proud to be in the position that I'm in."





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## SBS: 20 Years Of Success

Continued from page 28

mission noticing that minority ownership is important.

I'm very proud of the fact that SBS, in its 20th year, is a successful Hispanic-owned, -controlled and -managed radio company. And I'm a little saddened that we are the last Hispanic-owned radio company of national consequence. Hopefully, we have done a good job in providing entertainment, information, news and service to the Hispanic market in the U.S., and we plan to do so for many years.

### Would you sell SBS?

No. I do not want to sell SBS because now, more than ever, I think SBS stands for more than just a business. It really is making a statement in this country about Hispanic ownership in the media. I had a discussion with a gentleman who said Hispanic ownership wasn't important. And I said, 'I disagree. You are wrong.'

In 1989, a Hispanic owner, [my father], had the courage to put an FM station in New York. People said, 'You're crazy. You'll never be able to recoup that.' It was a Hispanic station. No one else had done that before.

And in 1992, when we went on the air in [Los Angeles] with a Mexican format as opposed to a romantic format, no one had taken that risk before. And a Hispanic company, again, took that risk.

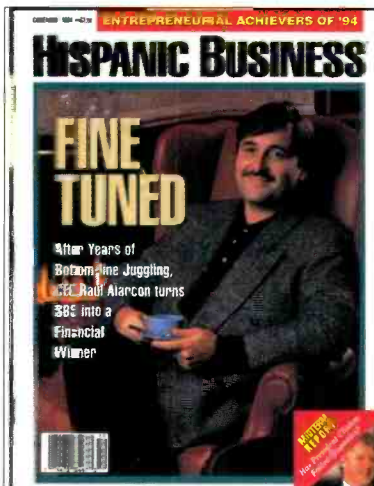
And just [four] months ago, in March, the company inaugurated another FM station in Los Angeles, [tropical KZAB-FM] La Sabrosa. No one had thought to take the risk of launching an unproven format for the Central American audience in Los

*'Radio programming continues to be an art. It is not a science.'*

—RAÚL ALARCÓN JR., SBS

Angeles. This is what I'm talking about; why I'm so proud that this is a Hispanic company and Hispanic owners are owners of the media.

**Launching La Sabrosa was a very intuitive move, and it was your idea. How do you reconcile intuitiveness with research when it comes to programming?**



My opinion is that radio programming continues to be an art. It is not a science. I will not argue with the fact that research gives you a good indication, a good road map. But you still have to get into the car and drive.

For example, La Sabrosa. The only reason La Sabrosa is on the air is because we knew there was a Central American audience. They loved *cumbia*. We knew no one was giving it to them. So when we went into research, there were questions: 'Well, I'm not sure, we don't know, maybe yes.' Anyone has to make the decision to say, 'Yes.' I believe there is an instinctive way to

approach a marketplace and a radio station. And of course, there's the other side, which is research, testing the music.

**How about rock en español? Do you think there's space for that format down the line?**

I've been hearing about rock en español for many, many years. We have tested that throughout the years with certain programs, and I have to tell you that the reaction, from my point of view, has been mixed. When we tested that particular genre, we found it has a very fanatical following but, in light of the overall population, a very small following. I wouldn't say it's not a potential format for the future, though.

**What has been your experience with programming in Spanish and English?**

Where we do that mostly is in Puerto Rico. And the reason we do it in Puerto Rico is almost the flip side of why we don't do it here. In Puerto Rico, you have more than 100 stations. So you're trying to find the format that would be different, the format that would be unique. Radio thrives on uniqueness. In Puerto Rico, we have five formats, and one of them was already playing some English music. It's like an urban format. I do not think we'll be [programming in English and Spanish] in mainstream Hispanic radio in the U.S. We're going to be concentrating [on] Spanish music. And that is what we're going to be continuing to do.

**You have expanded aggressively in recent years. Are you looking at other stations now?**

We are always looking for opportunities. In the last two years, we have concentrated a lot in Los Angeles. We had one station there in 2000, and we were not happy with our position or what we had achieved with the one station. So we decided to retune that station, and we bought a second station. Then we inaugurated a third station. And in the audi-

(Continued on page 44)

Congratulations

Raul Alarcon, Jr.

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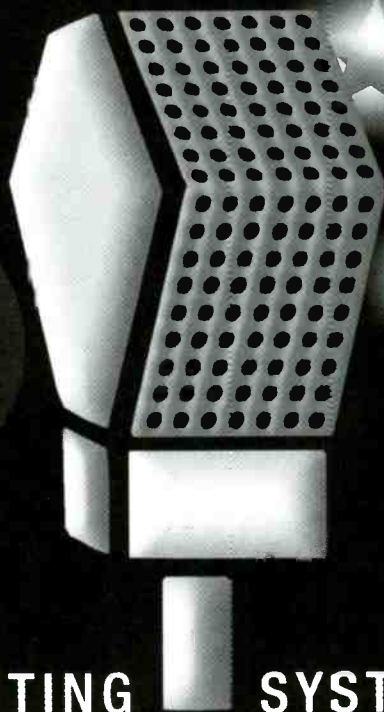
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## SBS: 'Always True To Latin Music'

"From its beginning—20 years ago, when Don Raul ran Super KQ, an AM station in New York—until today, as Raúl Jr. runs a corporation that encompasses 27 radio stations in seven of the largest U.S. Hispanic markets, SBS has always been true to the Latin music community. We at EMI Latin are proud to be part of their success and their continual commitment to

excellence in Latin music."

**JORGE A. PINO, EMI LATIN USA PRESIDENT/CEO**

We bring a different culture to the U.S. It's a place that we love, but we never want to forget where we come from. For 20 years, SBS has been remembering our heritage and promoting our music. They play music

from all the different Spanish cultures and have helped make a lot of the new voices, like Ricky Martin and Shakira, become well-known. We're thankful to Raúl Alarcón and all of the DJs. They spend many hours in the studio so that they can showcase our music to the rest of the world."

**EMILIO ESTEFAN JR.**

"I'm thankful for SBS for getting my music out into many different markets and for their commitment to promoting our Spanish heritage."

**GLORIA ESTEFAN**



THE ESTEFANS: 'THANK YOU'

"When I first arrived in Miami to work, Raúl Alarcón was the first person that helped me comprehend how radio in the U.S. functions. His leadership and vision, [and that of] his son and the rest of his team, has made SBS one of the most important motors in the diffusion of Latin music. Raúl has always been accessible. We were all able

to find him every day during lunchtime sitting at the same table at Diego's Restaurant in Coral Gables. I don't know if he continues that tradition, but for years he was there more than the owner of the restaurant!"

**JESUS LOPEZ, UNIVERSAL MUSIC CHAIRMAN OF LATIN AMERICA & IBERIAN PENINSULAR**



PEREZ: '200 MORE YEARS OF SUCCESS'

"The Alarcóns, Raúl Sr. and Jr., are radio pioneers and great visionaries. They have been [invaluable] to producers and songwriters like myself throughout our careers. Their unflagging devotion to the music world

has been a major part of the Hispanic market's rise to success. SBS is a prime example of the American dream—with hard work and determination, minorities can also excel in this great country. What started as a dream 20 years ago is now an empire. I congratulate them and wish them another 200 years of success. As chairperson of this year's Latin Music Industries City of Hope Event in Miami, I am honored to have Sr. Raúl Alarcón Sr. [as] the second recipient of the Spirit of Life Award for his contributions to cancer research and the City of Hope Institution."

**RUDY PEREZ, PRODUCER**


"The vision SBS has and the way it has managed things has been crucial in the development of Latin radio and, ultimately, Latin artists."

**ENRIQUE IGLESIAS**



IGLESIAS: SBS CRUCIAL TO LATIN MUSIC


Compiled by Debbie Galante Block.

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# SBS Stations Draw Fans In Key Cities

Continued from page 26

voice, they managed to get to the head of state's private line and, momentarily at least, made him think he was having a conversation with Castro, his political mentor.

## PUERTO RICO

SBS dramatically entered the market in 1999, when it acquired 11 radio properties for a reported \$90 million. The company became the instant market leader. The island of 4 million avid music consumers is important for a variety of symbolic and strategic reasons.

"That's the home of salsa," Tanner says. "There are so many genres there. It's a musically demanding place—and they produce big revenues." Soft AC WIOC-FM (Estereo Tempo) is SBS's top-rated outlet on the island, followed by tropical WZMT-FM (La Zeta). Catering to the island's English-speaking listeners is top 40 WMEG/WEGM (La Mega). Tanner says Billy Forquet, PD for SBS's Puerto Rico properties, has demonstrated he can keep the company on top. SBS recently proved its long-term commitment to island radio listeners when it opened new offices on the island.

## SAN ANTONIO

KLEY-FM (La Ley 94.1) serves San Antonio's Spanish-language listeners with regional Mexican content. The city has a stable Hispanic population that spans several generations. Once a hotbed of the Tejano music popularized by Selena, San Antonio is now home to fans of norteña and banda, Tanner says. SBS's only AM property, WSAH, provides a mostly talk format aimed at Hispanics older than 35, though some traditional Mexican music gets airplay.

## SAN FRANCISCO

Although San Francisco is not a major Hispanic market, SBS has found a niche for itself here with KPRT (92.7 Party), an English-language dance music station. This foray into the mainstream is a result of the company's philosophy of matching formats to the available audience within each station's primary signal range. KPRT's signal covers the core of the Bay Area, including the San Francisco, Oakland and Alameda areas. The station is a special project for Tanner, whose past includes PD stints at highly successful dance stations in Miami and Orlando, Fla. "We have a good listening area, right around the rim of the bay," he says.

# A Who's Who


Continued from page 36

But her work in Puerto Rico has been an exciting challenge, she says, given SBS's role as the first major U.S.-based radio chain to gain a foothold in this market of 4 million.

"It's such an advantage that SBS has a presence there. In Puerto Rico, all stations were owned by mom-and-pop outfits. The change in the market is going to be tremendous."

Cuban-born and raised in Miami, Nosti-Cambo now works in SBS's new corporate offices in the San Juan suburb of Guaynabo. Nosti-Cambo also serves as national sales director for the Puerto Rico properties. Prior to joining SBS, she worked for New Age Broadcasting.

SBS sponsors a number of high-profile events on the island, including tropical WZNT (La Zeta 93)'s El Dia Nacional de la Salsa. This year's March 16 event drew 30,000 people in a show dedicated to Fania Records founder Johnny Pacheco and legendary percussionist Roberto Rohena. Other popular events include Las Mega-Justas, an end-of-the-year rendezvous for university students in the southern city of Ponce. The event is sponsored by top 40 WMEG/WEGM (La Mega), SBS's English-language station, and features many home-grown rock en español acts, or "bandas del patio."

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## SBS: 20 Years Of Success

Continued from page 40

ence sector of 18-34, now in L.A. with our three formats, we are way ahead of the competition.

As for opportunities, the company wants to remain focused on the top 15 markets. We're in seven of the top 10. We want to concentrate on the large markets, on music formats and FM

stations, and we do believe there will be other opportunities.

We want to be very selective, very opportunistic, very targeted, very focused. We believe we have an excellent track record, not only in introducing stations but fine-tuning existing stations, which we've done, too. And yes, I do believe there will be opportunities that come over time. And we want to be able to grow.

**There has been much talk about a possible merger between NBC and SBS.**

I admire the people in NBC very much. But there is nothing in place between ourselves and NBC. People ask that question because of the [pending] acquisition of [the Hispanic Broadcasting Corp. by] Univision. We have had conversations. My door is open to doing whatever is beneficial for

the Hispanic market, but there's nothing planned, nothing in the works at all. My alternatives are completely open.

**SBS and HBC discussed a merger prior to HBC's June 12, 2002, announcement that it agreed to be acquired by Univision Communications. SBS then filed suit against HBC and Clear Channel Communications, which owns 26% of HBC, alleging anti-competitive actions.**

Many people think we instituted legal action against that particular merger, and that is incorrect. We did institute antitrust legal action against HBC and Clear Channel because of what we perceive to be anti-competitive and illegal actions taken against us throughout the years, going back to 1996. [HBC and Clear Channel dispute SBS' claims].

**There has also been much talk about SBS creating a record label, specifically with former Sony Discos chairman Oscar Llord. Is this moving along?**

Oscar and I have been very dear friends for a very long time. We have talked during the years of doing something together. I am open to any suggestions, but we haven't gotten around to talking about that. But I respect his history and his accomplishments, and if I were to get into that business, I couldn't think of someone I would rather do it with.

**One of the big criticisms that Latin record labels aim at radio is that while new music is played, new music by new artists is conspicuously absent. What is your view?**

You have hit upon the one topic of discussion I've had for the past year with the people in programming departments. That question, of course, is the problem we spoke about before, of research vs. instinct.

Obviously, this is a business. And we have to try to operate it profitably for the benefit of our shareholders. But I think we need to be very careful and we need to have extra consideration, otherwise research alone will take you to a stagnated playlist: the old familiar artists and the old familiar songs, over and over again.

We have had an ongoing conversation, and I would like to think that in the last year or so, people have picked up at least a little bit of an increased desire on our part to break new artists and new music. I think that is a critical component to the success of Latin music in the U.S. That's the only way the music will evolve.

It's a chicken-or-egg thing. If you don't break new music, the companies won't sign new artists. And if you don't have new artists, you won't have audience appeal. I think we have to [play new artists] for the benefit of the industry—or else we'll fall into a spiral.

**We already have. Half of Latin sales right now are of compilation albums.**

Yes. And the labels have a legitimate complaint: "If you guys don't play the new music, we won't find it." And that's a very real question in my conversations with the people in the record industry. So that's a concern of mine. And when the recording industry takes a chance on new artists, we have the obligation and responsibility of trying to support that new artist and that new music. We need to have an open ear to all these things—whether you call it gimmick, fad or trend, as opposed to being closed and research-driven.

**How about rap?**

I think we can include that kind of music on our general playlist. We're doing it to a certain extent in Puerto Rico. We have done a little bit of that on the West Coast. Here, again, it involves taking some risk and letting the public be exposed to it. Is there the possibility that this is more than just a fad? Yes, I think it is. Our responsibility is exposing the music and stepping back and letting people react to it.

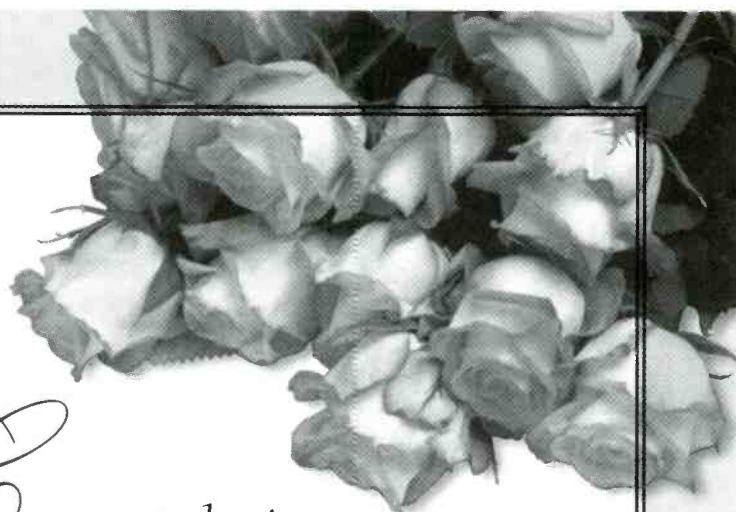
**With regard to advertising dollars in the Hispanic market, how has the rate of growth been in recent years?**

Hispanic media [revenue has] multiplied. However, the flip side of that is, I don't believe the Hispanic market has achieved parity in terms of being able to capture the revenue it really deserves as a function of its listeners. There's still much to be accomplished in terms of advertising revenue. But that again is a positive. You flip it around, and that is the potential for the future. Everyone is pointing to Hispanic media as the future.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title								PEAK POSITION	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	1	—	2	<b>NUMBER 1</b> 2 Weeks At Number 1			LOS TIGRES DEL NORTE FONOVISA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	1	49	55	60	3	LA OREJA DE VAN GOGH SONY DISCOS 70451/SONY MUSIC (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	49			
2	2	1	8	RICKY MARTIN <sup>△</sup> SONY DISCOS 70439/SONY MUSIC (17.98 EQ CD)			Almas Del Silencio	1	50	68	—	2	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310154/UG (14.98 CD)	Sigo Siendo Original	50				
3	NEW	1	1	<b>HOT SHOT DEBUT</b>			LOS ORIGINALES DE SAN JUAN EMI LATIN 84836 (14.98 CD) [M]	La Motosierra	3	51	47	34	10	JOSE FELICIANO UNIVERSAL LATIN 000383 (17.98 CD)	Senor Bolero 2	2			
4	6	6	60	JUANES <sup>△</sup> SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]			Un Dia Normal	2	52	51	45	8	8	VARIOUS ARTISTS UNIVISION 310126/UG (14.98 CD)	Parranda Tequilera: 25 Exitos	38			
5	7	9	5	BANDA EL RECODO FONOVISA 350813/UG (14.98 CD) [M]			Nuestra Historia	5	53	49	42	11	11	BANDA EL RECODO/BANDA MACHOS UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	20			
6	5	7	4	LOS CADETES DE LINARES UNIVISION 310127/UG (14.98 CD) [M]			30 Inolvidables	5	54	52	32	4	4	ROGELIO MARTINEZ FONOVISA 350838/UG (13.98 CD)	Amandote Otra Vez	27			
7	12	12	4	<b>GREATEST GAINER</b>			LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727044 (14.98 CD) [M]	Encuentro De Angeles Vol. 1	7	55	50	36	10	10	INDUSTRIA DEL AMOR UNIVISION 310114/UG (14.98 CD) [M]	30 Inolvidables-Vol. 2	11		
8	4	2	5	DON OMAR VI 450587 (15.98 CD) [M]			The Last Don	2	56	NEW	1	1	1	VARIOUS ARTISTS PUTUMAYO 213 (15.98 CD)	Salsa Around The World	56			
9	3	3	10	MARC ANTONIO SOLIS FONOVISA 350840/UG (16.98 CD)			Tu Amor O Tu Desprecio	1	57	53	53	7	7	EL COYOTE Y SU BANDA TIERRA SANTA VENE 84534/EMI LATIN (13.98 CD)	Grandes Exitos Originales	36			
10	9	5	16	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)			Frida	4	58	58	55	33	33	RICARDO ARJONA <sup>△</sup> SONY DISCOS 84564/SONY MUSIC (17.98 EQ CD) [M]	Santo Pecado	3			
11	14	19	5	AKWID UNIVISION 310155/UG (14.98 CD) [M]			Proyecto Akwid	11	59	62	57	43	43	ENRIQUE IGLESIAS <sup>●</sup> UNIVERSAL LATIN 064355 (11.98/18.98)	Quizas	1			
12	16	26	5	PALOMO/CONJUNTO PRIMAVERA DISA 727043 (14.98 CD) [M]			Encuentro De Titanes	12	60	64	56	13	13	LOS RAZOS RCA 50631/BMG LATIN (13.98 CD) [M]	Hierbabuena	12			
13	18	10	20	THALIA EMI LATIN 81595 (14.98 CD) [M]			Thalia's Hits Remixed	7	61	61	54	16	16	ALEXANDRE PIRES ARIOLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12			
14	15	11	47	MANA <sup>△</sup> WARNER LATINA 48566 (10.98/18.98)			Revolucion De Amor	1	62	60	63	64	64	CHAYANNE <sup>△</sup> SONY DISCOS 84867/SONY MUSIC (10.98 EQ/16.98) [M]	Grandes Exitos	1			
15	17	35	36	PANCHE BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]			Las Romanticas De Pancho Barraza	12	63	NEW	1	1	1	CHALINO SANCHEZ MUSART 2743/BALBOA (6.98 CD)	Corridos De Los Felix Y Los Quiroz	63			
16	13	8	20	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)				4	64	40	47	3	3	CARLOS Y JOSE EMI LATIN 82823 (14.98 CD)	30 Exitos Insuperables	40			
17	19	16	12	JOAN SEBASTIAN MUSART 12807/BALBOA (8.98/13.98)			Coleccion De Oro	14	65	65	52	4	4	PANCHE BARRAZA MUSART 2888/BALBOA (12.98 CD)	Coleccion De Oro	52			
18	11	—	2	CAFE TACUBA MCA 44602 (15.98 CD) [M]			Cuatro Caminos	11	66	48	48	3	3	FITO OLIVARES EMI LATIN 83765 (13.98 CD)	30 Exitos Insuperables	48			
19	10	4	3	LOS HURACANES DEL NORTE UNIVISION 310122/UG (14.98 CD) [M]			En El Tiempo	4	67	RE-ENTRY	9	9	9	DAVID BISBAL <sup>○</sup> VALE 066090/UNIVERSAL LATINO (13.98 CD)	Corazon Latino	54			
20	RE-ENTRY	5	5	GRUPO BRYNDIS DISA 726595 (18.98 CD/OVO) [M]			Memorias	4	68	71	59	37	37	KUMBIA KINGS <sup>○</sup> EMI LATIN 42526 (17.98/11.98)	All Mixed Up: Los Remixes	3			
21	26	—	2	LOS FREDDY'S UNIVISION 310156/UG (14.98 CD)			30 Inolvidables	21	69	59	50	22	22	LOS REHENES DISA 727034 (14.98 CD) [M]	Historia Musical: 30 Pegaditas	10			
22	24	28	11	CUISILLOS DE ARTURO MACIAS MUSART 2709/BALBOA (6.98 CD)			Las Romanticas De Cuisillos	22	70	46	75	15	15	LOS TERRIBLES DEL NORTE FREDDIE 71851 (17.98/13.98)	20 Corridos	39			
23	34	39	4	<b>PACESETTER</b>			PEPE AGUILAR MUSART 2891/BALBOA (12.98 CD)	Coleccion De Oro	23	71	RE-ENTRY	15	15	ALEJANDRO FERNANDEZ SONY DISCOS 70363/SONY MUSIC (16.98 EQ CD)	Nina Amada Mia	22			
24	21	17	16	PEPE AGUILAR UNIVISION 310119/UG (16.98 CD) [M]			Y Tenerte Otra Vez	1	72	57	—	39	39	LOS TEMERARIOS DISA 727024 (8.98/13.98)	Historia Musical	1			
25	27	23	36	SHAKIRA <sup>△</sup> SONY DISCOS 87611/SONY MUSIC (15.98 EQ CD)			Grandes Exitos	1	73	72	49	14	14	JACI VELASQUEZ SONY DISCOS 87652/SONY MUSIC (16.98 EQ CD)	Milagro	24			
26	23	15	16	BRONCO FONOVISA 350787/UG (14.98 CD) [M]			30 Inolvidables	3	74	70	—	18	18	EL CHICHICUILOTE <sup>○</sup> LIDERS 950486 (17.98/13.98) [M]	La Fiesta Del Chichicuilote	19			
27	25	20	22	INTOCABLE EMI LATIN 80818 (14.98 CD)			La Historia	3	75	69	65	15	15	LOS RIELEROS DEL NORTE FONOVISA 350794/UG (14.98 CD) [M]	En Vivo	16			
28	20	18	16	CONJUNTO PRIMAVERA FONOVISA 350786/UG (14.98 CD) [M]			Nuestra Historia	4											
29	28	13	15	LOS TEMERARIOS/LOS BUKIS FONOVISA 350832/UG (14.98 CD)			20 Inolvidables	1											
30	22	21	18	VARIOUS ARTISTS DISA 727039 (13.98 CD)			Historia Musical Gruper	18											
31	35	30	6	EROS RAMAZZOTTI ARIOLA 52254/BMG LATIN (17.98 CD)			9 (Spanish Version)	30											
32	31	22	41	SELENA <sup>○</sup> EMI LATIN 42096 (16.98 CD)			Ones	4											
33	38	41	9	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)			Ranchero De	33											
34	33	29	8	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 036202 (14.98 CD) [M]			Imperio	11											
35	36	27	7	LA LEY WEA ROCK 60265/WARNER LATINA (17.98 CD)			Libertad	12											
36	RE-ENTRY	2	2	SAMUEL HERNANDEZ CDW 50036 (13.98 CD)			Jesus Siempre Llega A Tiempo	36											
37	29	25	13	MOJADO UNIVISION 310112/UG (14.98 CD) [M]			30 Inolvidables	6											
38	32	31	6	VARIOUS ARTISTS DISA 727042 (14.98 CD)			Las 30 Cumbias Mas Pegadas Vol. 2	21											
39	39	43	29	CELIA CRUZ SONY DISCOS 87607/SONY MUSIC (14.98 EQ CD)			Hits Mix	31											
40	41	72	26	ANTONIO AGUILAR MUSART 12706/BALBOA (5.98/12.98)			Con Tambora	40											
41	45	24	8	HECTOR & TITO VI 450583 (22.98 CD) [M]			La Historia Live	4											
42	37	44	18	VARIOUS ARTISTS FONOVISA 350791/UG (13.98 CD)			Los 30 Corridos Mas Prohibidos	27											
43	30	37	8	LOS ANGELES DE CHARLY FONOVISA 350872/UG (13.98 CD)			Recuerdos	15											
44	42	38	11	VARIOUS ARTISTS FONOVISA 350837/UG (13.98 CD)			30 De Sax En Sax Vol. 1	14											
45	43	46	27	LOS ACOSTA DISA 727026 (8.98/13.98) [M]			Historia Musical: 30 Pegaditas	8											
46	54	40	24	RY CODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (18.98 CD)			Mambo Sinuendo	1											
47	RE-ENTRY	59	59	THALIA <sup>△</sup> EMI LATIN 39753 (10.98/17.98) [M]			Thalia	1											
48	44	33	17	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [M]			Buenos Hermanos	6											

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS/SONY MUSIC)	1 CELIA CRUZ HITS MIX (SONY DISCOS/SONY MUSIC)	1 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	2 LOS ORIGINALES DE SAN JUAN LA MOTOSIERRA (EMI LATIN)
3 DON OMAR THE LAST DON (VI)	3 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	3 BANDA EL RECODO NUESTRA HISTORIA (FONOVISA/UG)
4 THALIA THALIA'S HITS REMIXED (EMI LATIN)	4 INDIA LATIN SONGBOOK: MI ALMA Y CORAZON (SONY DISCOS/SONY MUSIC)	4 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
5 MANA REVOLUCION DE AMOR (WARNER LATINA)	5 FLOR DE TABACO FLOR DE TABACO (ERAMI/VI)	5 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
6 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	6 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS/SONY MUSIC)	6 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
7 CAFE TACUBA CUATRO CAMINOS (MCA)	7 MONCHY & ALEXANDRA FRIDA (DG/UNIVERSAL CLASSICS GROUP)	7 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
8 SHAKIRA GRANDES EXITOS (SONY DISCOS/SONY MUSIC)	8 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS/SONY MUSIC)	8 AKWID PROYECTO AKWID (UNIVISION/UG)
9 EROS RAMAZZOTTI 9 (SPANISH VERSION) (ARIOLA/BMG LATIN)	9 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS/SONY MUSIC)	9 PALOMO/CONJUNTO PRIMAVERA ENCUENTRO DE TITANES (DISA)
10 SELENA ONES (EMI LATIN)	10 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	10 PANCHE BARRAZA LAS ROMANTICAS DE PANCHE BARRAZA (MUSART/BALBOA)
11 LA LEY LIBERTAD (WEA ROCK/WARNER LATINA)	11 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS/SONY MUSIC)	11 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
12 SAMUEL HERNANDEZ JESUS SIEMPRE LLEGA A TIEMPO (CDW)	12 EDDIE PALMIERI RITMO CALIENTE (CONCORDO PICA/CONCORDO)	12 LOS HURACANES DEL NORTE EN EL TIEMPO (UNIVISION/UG)
13 HECTOR & TITO LA HISTORIA LIVE (VI)	13 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS/SONY MUSIC)	13 GRUPO BRYNDIS MEMORIAS (DISA)
14 RY CODER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)	14 ELVIS CRESPO GREATEST HITS (SONY DISCOS/SONY MUSIC)	14 LOS FREDDY'S 30 INOLVIDABLES (UNIVISION/UG)
15 THALIA THALIA (EMI LATIN)	15 VARIOUS ARTISTS SALSAS HITS 2003 (J&N/SONY DISCOS/SONY MUSIC)	15 CUISILLOS DE ARTURO MACIAS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
16 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS/SONY MUSIC)	16 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS/SONY MUSIC)	16 PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)
17 JOSE FELICIANO SEÑOR BOLERO 2 (UNIVERSAL LATINO)	17 VARIOUS ARTISTS DUO BACHATERO (VENE/EMI LATIN)	17 PEPE AGUILAR Y TENERTE OTRA VEZ (UNIVISION/UG)
18 RICARDO ARJONA SANTO PECADO (SONY DISCOS/SONY MUSIC)	18 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS/SONY MUSIC)	18 BRONCO 30 INOLVIDABLES (FONOVISA/UG)
19 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	19 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	19 INTOCABLE LA HISTORIA (EMI LATIN)
20 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	20 VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS/SONY MUSIC)	20 CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/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 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. 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.



JULY 26  
2003

# Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	4	10	<b>FOTOGRAFIA</b> G. SANTIAGO LALLA, JUANES (JUANES)	Juanes Duet With Nelly Furtado SURCO/UNIVERSAL LATINO	1
2	2	1	14	<b>TU AMOR O TU DESPRECIO</b> M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	1
<b>NUMBER 1</b>						
3	6	6	6	<b>LLORARE LAS PENAS</b> K. SANTANDER, J. M. VELAZQUEZ, J. M. VELASQUEZ, RAVI TOI	David Bisbal VALE/UNIVERSAL LATINO	3
4	3	3	17	<b>MARIPOSA TRACIONERA</b> FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	1
5	7	8	12	<b>CASI</b> SORAYA (SORAYA)	Soraya EMI LATIN	5
6	4	2	16	<b>TAL VEZ</b> I. TORRES (I. DE VITA)	Ricky Martin SONY DISCOS	1
7	12	18	4	<b>JALEO</b> I. TORRES (I. RAYD, J. M. VELASQUEZ, J. MARRI)	Ricky Martin SONY DISCOS	7
8	6	5	16	<b>SI TE DIJERON</b> J. M. LUGO (V. M. RUIZ)	Gilberto Santa Rosa SONY DISCOS	5
9	5	10	7	<b>QUE GANAS</b> K. SANTANDER, D. BETANCOURT (R. MONTANER, D. BETANCOURT, J. E. OCHOA)	Ricardo Montaner WARNER LATINA	5
10	11	15	10	<b>NO PODRAS</b> K. SANTANDER, B. OSSA (K. SANTANDER)	Diga Tanon WARNER LATINA	10
11	13	21	4	<b>PUEDES CONTAR CONMIGO</b> N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, P. BENEGAS, A. FUENTES, H. GARDE)	La Dreja De Van Gogh SONY DISCOS	11
12	14	13	6	<b>SUETALO</b> R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)	Millie ARIOLA/BMG LATIN	12
13	8	11	9	<b>UNA EMOCION PARA SIEMPRE</b> E. RAMAZZOTTI, C. GUIDETTI (E. RAMAZZOTTI, A. COGLIATI, C. GUIDETTI, M. FABRIZIO, M. ORTIZ MARTIN)	Eros Ramazzotti ARIOLA/BMG LATIN	5
14	18	27	5	<b>YA NO ES IGUAL</b> FRANKIE J. J. GALVEZ (F. J. BAUTISTA)	Frankie J SONY DISCOS	14
15	10	7	16	<b>ME FALTA VALOR</b> PAGUILAR (T. BELLO)	Pepe Aguilar UNIVISION	5
16	19	22	4	<b>ACTOS DE UN TONTO</b> J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera FONOVISA	16
17	15	9	19	<b>AMAME</b> E. RUFFINENGO (C. NILSON, O. MOSCATELLI)	Alexandre Pires ARIOLA/BMG LATIN	2
18	16	12	13	<b>EL SINVERGUENZA</b> M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	6
19	17	14	19	<b>QUEDATE CALLADA</b> P. CABRERA (G. FLORES)	Jorge Luis Cabrera DISA	14
20	25	24	21	<b>TE VAS AMOR</b> EL COYOTE Y SU BANDA TIERRA SANTA (A. VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	16
21	23	20	14	<b>ACA ENTRE NOS</b> A. LIZARRAGA, J. LIZARRAGA (M. URIETA)	Banda El Recodo FONOVISA	12
22	24	26	11	<b>LO QUE YO TUVE CONTIGO</b> R. PEREZ (R. LVI, R. PEREZ)	Jose Feliciano UNIVERSAL LATINO	13
23	26	37	3	<b>MINUTOS</b> R. ARJONA (R. ARJONA, M. LUNA)	Ricardo Arjona SONY DISCOS	23
24	21	17	26	<b>UNA VEZ MAS</b> J. GUILLEN (J. GABRIEL)	Conjunto Primavera FONOVISA	1
<b>HOT SHOT DEBUT</b>						
25	NEW	1	1	<b>QUITEMONOS LA ROPA</b> R. NERIO, J. REYES (ESTEFANO, J. REYES)	Alexandre Pires ARIOLA/BMG LATIN	25
26	43	—	2	<b>VIVE LA VIDA</b> R. PEREZ (R. PEREZ, R. LVI)	Area 305 RPE/UNIVISION	26
27	45	42	5	<b>HOY EMPIEZA MI TRISTEZA</b> J. L. TERRAZAS (J. SEBASTIAN)	Grupo Montez De Durango DISA	27
28	31	39	9	<b>MARIA CHUCHENA (MARIA SUSENA)</b> S. RAMIREZ (O. JIMENEZ, BRENES)	Los Razos RCA/BMG LATIN	25
29	27	—	2	<b>MALDITA IGNORANCIA</b> E. ESTEFAN, JR., R. GAITAN, A. GAITAN, A. GAITAN, E. ORTEGA, H. T. MULET)	Jimena CRESCENT MOON	27
30	28	23	7	<b>ASI TE QUIERO</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	23
31	29	30	13	<b>PEQUENA Y FRAGIL</b> S. OEGOLLADO, J. G. DEGOLLADO, R. GONZALEZ (SABU)	Control EMI LATIN	29
32	35	—	2	<b>ESTOY A PUNTO</b> J. GUADALUPE ESPARZA, J. L. VILLARREAL, GUTIERREZ, J. VILLARREAL, GUTIERREZ, R. DELGADO GONZALEZ (J. VILLARREAL)	Bronco FONOVISA	32
33	20	19	19	<b>MUY A TU MANERA</b> R. MUNOZ, R. MARTINEZ (R. MUNOZ, J. E. CONTRERAS)	Intocable EMI LATIN	8
34	22	16	18	<b>PARA QUE LA VIDA</b> E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	1
35	39	45	24	<b>A QUIEN LE IMPORTA?</b> ESTEFANO (G. BERLANGA, J. CANUIT)	Thalia EMI LATIN	9
36	36	46	3	<b>ANTES</b> S. KRYS, J. SORIANO (O. BERMUDEZ)	Obie Bermudez EMI LATIN	36
37	34	25	12	<b>VETE YA</b> V. ELIZALDE (R. E. MDRA)	Valentin Elizalde UNIVERSAL LATINO	25
38	RE-ENTRY	3	3	<b>LA PILA DE AGUA</b> A. VALENZUELA, O. VALENZUELA (L. GUERRERO)	German Lizaraga DISA	38
39	33	48	6	<b>SE ME OLVIDO TU NOMBRE</b> E. ESTEFAN, JR., A. PENA (E. ESTEFAN, JR., A. PENA)	Shalim CRESCENT MOON	33
40	50	40	16	<b>SERAN SUS OJOS</b> A. URIAS (T. VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	30
41	49	—	2	<b>EL DESEO DE TI</b> R. PEREZ (R. PEREZ)	Daniel Rene With Jennifer Pena UNIVISION	41
42	32	31	25	<b>HERIDA MORTAL</b> J. REYES (ESTEFANO, J. REYES)	Jerry Rivera ARIOLA/BMG LATIN	7
43	30	32	9	<b>TRACION</b> E. ESTEFAN, JR., N. TOVAR, T. MARDINI, J. GAZMEY, INDIA (E. ESTEFAN, JR., N. TOVAR, T. MARDINI)	India SONY DISCOS	26
44	38	28	12	<b>NO HACE FALTA UN HOMBRE</b> M. GERRARD, A. JAEEN (J. VELASQUEZ, M. GERRARD, B. BENENATE, A. JAEEN, J. BARRIOS)	Jaci Velasquez SONY DISCOS	5
45	47	—	2	<b>DEJENME SI ESTOY LLORANDO</b> I. RODRIGUEZ, F. EHRLICH (A. CURIEL, N. FEO)	Los Angeles De Charly FONOVISA	45
46	41	33	9	<b>SOY ASI</b> A. B. QUINTANILLA III, C. 'CK' MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, C. MARTINEZ, A. SALINAS)	Limite UNIVERSAL LATINO	27
47	NEW	1	1	<b>TE REGALO MI TRISTEZA</b> A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	47
48	3	—	2	<b>POCO HOMBRE</b> J. M. LUGO (V. M. RUIZ)	Victor Manuelle SONY DISCOS	37
49	NEW	1	1	<b>TE METISTE EN MI CAMA</b> PALOMO (F. YQUEZ, CAO)	Palomo DISA	49
50	44	34	20	<b>CLAVAME TU AMOR</b> J. GAVIRIA (J. L. ARROYAVE, O. SANCHEZ)	Noelia FONOVISA	5

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/Salsa, 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	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>FOTOGRAFIA</b> SURCO/UNIVERSAL LATINO	JUANES DUET WITH NELLY FURTADO	21	24	<b>A QUIEN LE IMPORTA?</b> EMI LATIN	THALIA
2	2	<b>MARIPOSA TRACIONERA</b> WARNER LATINA	MANA	22	22	<b>MALDITA IGNORANCIA</b> CRESCENT MOON	JIMENA
3	4	<b>CASI</b> EMI LATIN	SORAYA	23	21	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON	SHALIM
4	3	<b>QUE GANAS</b> WARNER LATINA	RICARDO MONTANER	24	23	<b>NO HACE FALTA UN HOMBRE</b> SONY DISCOS	JACI VELASQUEZ
5	5	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN	25	31	<b>VIVE LA VIDA</b> RPE/UNIVISION	AREA 305
6	7	<b>LLORARE LAS PENAS</b> VALE/UNIVERSAL LATINO	DAVID BISBAL	26	25	<b>ALUCINADO</b> EMI LATIN	TIZIANO FERRO
7	11	<b>JALEO</b> SONY DISCOS	RICKY MARTIN	27	33	<b>EL DESEO DE TI</b> UNIVISION	DANIEL RENE WITH JENNIFER PENA
8	6	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS	28	27	<b>CLAVAME TU AMOR</b> FONOVISA	NOELIA
9	9	<b>PUEDES CONTAR CONMIGO</b> SONY DISCOS	LA OREJA DE VAN GOGH	29	32	<b>OAME</b> SONY DISCOS	RICARDO ARJONA
10	10	<b>SUETALO</b> ARIOLA/BMG LATIN	MILLIE	30	38	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ
11	8	<b>UNA EMOCION PARA SIEMPRE</b> ARIOLA/BMG LATIN	EROS RAMAZZOTTI	31	28	<b>BARRIO VIEJO</b> MUSART/BALBOA	JOAN SEBASTIAN
12	19	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J	32	—	<b>ME PONES SEXY</b> EMI LATIN	THALIA FEATURING FAT JOE
13	12	<b>AMAME</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES	33	—	<b>LEVANTO MIS MANOS</b> SH	SAMUEL HERNANDEZ
14	14	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	34	26	<b>ENTREGA TOTAL</b> RCA/BMG LATIN	PABLO MONTERO
15	16	<b>LO QUE YO TUVE CONTIGO</b> UNIVERSAL LATINO	JOSE FELICIANO	35	30	<b>PAPADIO</b> EMI LATIN	CARLOS VIVES
16	17	<b>NO PODRAS</b> WARNER LATINA	OLGA TANON	36	—	<b>DIME</b> LIDEREZ	YAIRE
17	18	<b>MINUTOS</b> SONY DISCOS	RICARDO ARJONA	37	34	<b>TRACION</b> SONY DISCOS	INDIA
18	13	<b>ME FALTA VALOR</b> UNIVISION	PEPE AGUILAR	38	—	<b>VES</b> SONY DISCOS	SIN BANDERA
19	29	<b>QUITEMONOS LA ROPA</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES	39	—	<b>TE REGALO MI TRISTEZA</b> FONOVISA	LOS TEMERARIOS
20	15	<b>PARA QUE LA VIDA</b> UNIVERSAL LATINO	ENRIQUE IGLESIAS	40	—	<b>BESO EN LA BOCA</b> MUSART/BALBOA	AXE BAHIA

# TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	37	<b>LLORARE LAS PENAS</b> VALE/UNIVERSAL LATINO	DAVID BISBAL	21	18	<b>EL TONTO QUE NO TE OLVIDO</b> SONY DISCOS	VICTOR MANUELLE
2	1	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	22	21	<b>EL IDIOTA</b> J&N	EDDY HERRERA
3	3	<b>POCO HOMBRE</b> SONY DISCOS	VICTOR MANUELLE	23	—	<b>A QUIEN LE IMPORTA?</b> EMI LATIN	THALIA
4	2	<b>TRACION</b> SONY DISCOS	INDIA	24	24	<b>PAPADIO</b> EMI LATIN	CARLOS VIVES
5	7	<b>NO PODRAS</b> WARNER LATINA	OLGA TANON	25	25	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J
6	6	<b>LA ULTIMA VEZ</b> J&N	MAGIC JUAN FEATURING EDDY HERRERA	26	40	<b>JALEO</b> SONY DISCOS	RICKY MARTIN
7	8	<b>MASUCAMBA</b> WHITE LION	TEGO CALDERON	27	19	<b>PERDONAME</b> EMI LATIN	LIMI-T 21
8	9	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	28	32	<b>INTENTALO TU</b> J&N	JOE VERAS
9	5	<b>CUIDALA</b> M.P.	TITO ROJAS	29	22	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ
10	10	<b>HERIDA MORTAL</b> ARIOLA/BMG LATIN	JERRY RIVERA	30	—	<b>CASI</b> EMI LATIN	SORAYA
11	12	<b>SE NOS PERDIO EL AMOR</b> COMBO	EL GRAN COMBO DE PUERTO RICO	31	33	<b>POLOS OPUESTOS</b> J&N	MONCHY & ALEXANDRA
12	15	<b>AY AMOR</b> VI	HECTOR & TITO FEATURING VICTOR MANUELLE	32	29	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN
13	14	<b>AMAME O DEJAME</b> UNIVERSAL LATINO	KEVIN CEBALLO	33	—	<b>DALE DON DALE</b> LIJARRA	DON OMAR
14	11	<b>QUE LEVANTE LA MAND</b> KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	34	30	<b>UNA EMOCION PARA SIEMPRE</b> ARIOLA/BMG LATIN	EROS RAMAZZOTTI
15	16	<b>AHI NA' MA'</b> RUMBA JAMS	LOS SONEROS DEL BARRIO	35	4	<b>FOTOGRAFIA</b> SURCO/UNIVERSAL LATINO	JUANES DUET WITH NELLY FURTADO
16	20	<b>BARCO A LA DERIVA</b> SONY DISCOS	MARC ANTHONY	36	—	<b>SEGUROSQUI</b> VI	DAODY YANKEE
17	28	<b>VIVE LA VIDA</b> RPE/UNIVISION	AREA 305	37	26	<b>PARA QUE LA VIDA</b> UNIVERSAL LATINO	ENRIQUE IGLESIAS
18	17	<b>HOY TE VI PASAR</b> DISCOMANIA	KIKO RODRIGUEZ	38	—	<b>LA CURA</b> RCC	PENA SUAZO Y SU BANDA GORDA
19	23	<b>VEN</b> M.P.	ANTHONY CRUZ	39	34	<b>LA MASUCAMBA</b> UNIVERSAL LATINO	OSCAR O LEON
20	27	<b>NO TENGO SUERTE EN EL AMOR</b> J&N	YOSKAR SARANTE	40	38	<b>ALLA SE QUEDO</b> M.P.	JOHNNY VENTURA

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	5	<b>ACTOS DE UN TONTO</b> FONOVISA	CONJUNTO PRIMAVERA	21	25	<b>DESDE HOY</b> UNIVISION	DUELO
2	1	<b>EL SINVERGUENZA</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	22	22	<b>AUNQUE TE ROMPAN EL ALMA</b> DISA	CARDENALES DE NUEVO LEON
3	2	<b>QUEDATE CALLADA</b> DISA	JORGE LUIS CABRERA	23	29	<b>SON TUS PERJURIMENOS MUJER</b> SONY DISCOS	LUPILLO RIVERA
4	7	<b>ACA ENTRE NOS</b> FONOVISA	BANDA EL RECODO	24	21	<b>EN QUE FALLE?</b> FONOVISA	LOS TIGRES DEL NORTE
5	8	<b>TE VAS AMOR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	25	33	<b>DEJENME SI ESTOY LLORANDO</b> FONOVISA	LOS ANGELES DE CHARLY
6	6	<b>UNA VEZ MAS</b> FONOVISA	CONJUNTO PRIMAVERA	26	23	<b>A ESCONDIDAS</b> FONOVISA	JENNI RIVERA
7	18	<b>HOY EMPIEZA MI TRISTEZA</b> DISA	GRUPO MONTEZ DE DURANGO	27	28	<b>QUE MALA</b> LA SIERRA	BANDA TIERRA BLANCA
8	10	<b>MARIA CHUCHENA (MARIA SUSENA)</b> RCA/BMG LATIN	LOS RAZOS	28	27	<b>COMO OLVIDARTE</b> WEA/EMI WARNER LATINA	COSTUMBRE
9	4	<b>SUENA</b> EMI LATIN	INTOCABLE	29	24	<b>NO TE LA VAS A ACABAR</b> WEA/EMI WARNER LATINA	PESADO
10	16	<b>ESTOY A PUNTO</b> FONOVISA	BRONCO	30	26	<b>ME FALTA VALOR</b> UNIVISION	PEPE AGUILAR
11	9	<b>PEQUENA Y FRAGIL</b> EMI LATIN	CONTROL	31	31	<b>ASI ASI</b> EMI LATIN	LA ONDA
12	11	<b>ASI TE QUIERO</b> MUSART/BALBOA	JOAN SEBASTIAN	32	32	<b>TOCAME</b> FONOVISA	LOS PALOMINOS
13	3	<b>MUY A TU MANERA</b> FONOVISA	INTOCABLE	33	35	<b>NO TENGO DINERO</b> A.B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	EMI LATIN
14	12	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS	34	34	<b>EL MANTENIDO</b> UNIVISION	LOS HURACANES DEL NORTE
15	13	<b>VETE YA</b> UNIVERSAL LATINO	VALENTIN ELIZALDE	35	40	<b>EN LOS PURITOS HUESOS</b> DISA	BANDA EL LIMON
16	20	<b>LA PILA DE AGUA</b> DISA	GERMAN LIZARRAGA	36	—	<b>SI TU TE VAS</b> FONOVISA	ROGELIO MARTINEZ
17	15	<b>DE UNO Y DE TODOS LOS MODOS</b> DISA	PALOMO	37	37	<b>ENTRE EL AMOR Y EL DDD</b> PLATINO	ONORA Y LA JUVENTUD
18	19	<b>SERAN SUS OJOS</b> PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	38	39	<b>LA EQUIVOCACION</b> FONOVISA	LOS RIELEROS DEL NORTE
19	17	<b>SOY ASI</b> UNIVERSAL LATINO	LIMITE	39	38	<b>FRENTE A FRENTE</b> FONOVISA	AROMA
20	30	<b>TE METISTE EN MI CAMA</b> DISA	PALOMO				



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CENTRO DE ARTE Y CULTURA



# Benson In Driver's Seat Of Solo Career

BY JIM BESSMAN

NEW YORK—It's Ray Benson's year. At least that's how the founder of the venerable Austin-based Western swing band Asleep at the Wheel (AATW) sees it.

His optimism began with the June 24 Audium Records release of "Beyond Time," Benson's first solo album after 33 years at the helm of AATW. Set to follow in the fall are the tentatively titled "Asleep at the Wheel Remembers the Alamo" on the Shout! Factory label and "Live at Billy Bob's Texas," a CD and DVD title on Smith Entertainment.

Meanwhile, the ever-active Benson—who was recently named the 2004 Texas State Musician—has produced Suzy Bogguss' new album, "Swing," and a Willie Nelson duet with Toots & the Maytals.

But "Beyond Time" essentially is the culmination of what Benson calls a 30-year process of "developing into the artist I hoped to be as singer, songwriter, guitar player and producer." He says he spent "an entire bucket and more of my own money" to secure such guest stars as Dolly Parton, Delbert McClinton,

Jimmie Vaughan, Stanley Jordan and Flaco Jimenez.

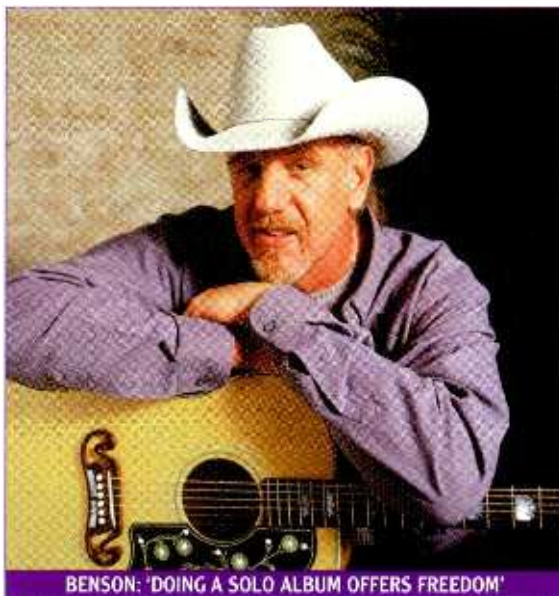
"It was too good an opportunity to pass up," Benson explains. "Doing a solo album offers freedom, and it's important to me that it's a quality release."

Most of the album's material is original and ranges from "Isn't It Strange," which Benson wrote in 1978, to "Let's Get Lost," which he wrote last year with Nelson. Benson, an ASCAP writer, is published by Bismieux Music, Music of Windswept and Songs of Bud Dog Music.

One original song, "Mary Anne," was "a dream come true," notes Benson, as it features his old friends Vaughan on guitar and "King of the Hill" creator Mike Judge on bass. Jazz guitar master Jordan graced "Hands of Time" after a visit to Benson's Bismieux Studios to experience the facility's vintage analog gear.

"Leave That Cowboy Alone," which Benson sings with Parton,

was written by the pair and initially performed for the TV movie "Wild Texas Wind." Another standout track is the cover of Marty Robbins'



BENSON: 'DOING A SOLO ALBUM OFFERS FREEDOM'

classic "El Paso," with Tex-Mex accordionist Jimenez playing the famous accompaniment originally supplied by guitarist Grady Martin. Having gone through a divorce

last year, Benson notes that there are "dark songs on the record"—a contrast to the generally upbeat AATW fare. He says he stayed away from the band's style of music, which has "crystallized" into Western swing, boogie woogie, Americana and Texas music.

Indeed, Audium sales and marketing director Barry Yarbrough says Benson rejected the proposed album title "Alone at the Wheel."

"People think he's so locked into the Asleep at the Wheel/Western swing thing, but this record stretches much further," Yarbrough notes. "While it will surely appeal to Asleep fans, it's an opportunity for him to pick up new ones and show what range he has as an artist."

Audium began working Benson's home base by staging an unofficial album kick-off June 19 on Austin station KGSR's "Unplugged at the Grove" program.

"We're doing a lot with Waterloo Records [in Austin] and on some of

the Texas music [retail] sites, like Texas Music Express and Lone Star Music—as well as the usual places like Amazon," Yarbrough says.

The label staff is also looking at in-store play and listening-station programs for such "adult-leaning" national accounts as Barnes & Noble and nontraditional retail outlets like coffee shops, according to Yarbrough.

Americana stations have been serviced the "Beyond Time" album, while "El Paso," "Let's Get Lost" and "Leave That Cowboy Alone" are being considered for country radio.

"The duet with Dolly sounds great on radio," says Jason Kane, operations director at country KVET Austin. Benson, who does a lot of local jingles and voice-overs for KVET, is considered "almost an unseen air personality" there, Kane says. "He's a hometown hero."

The William Morris-booked Benson, who is handled by Bismieux Productions business manager Peter Schwarz, now looks to integrate solo shows—with bass and fiddle backup—into AATW's 150-date-per-year tour schedule.

"You know how it is," Benson says with a laugh. "I'm a new act."

# McCoury Forms Own Label After Bidding War

The Del McCoury Band has formed its own label, McCoury Music, in association with Sugar Hill Records and Welk Distribution.

The bluegrass superstar group's first project for the label, "It's Just the Night," is due Aug. 12.



THE DEL MCCOURY BAND: SET OFF BLUEGRASS BIDDING WAR

The group has recorded for several labels in its 11 years together, most recently on Ricky Skaggs' Ceili Music.

While Del McCoury says he was "completely satisfied" with Ceili, after two well-received albums there and a lot of hard touring, other offers began pouring in that merited consideration.

Band manager Stan Strickland says, "Del never intended to have his own label. This thing just evolved" to the point where he and

the group were weighing 10 different label offers, which is unprecedented in bluegrass music.

"This may be common to have multiple offers in country or rock," Strickland says, "but to be in a bluegrass bidding war? That didn't sound right."

Yet that's exactly what happened. The group financed the new album itself as it sifted through the offers.

It came close to accepting one from DMZ Records, but nixed that offer when, Strickland says, DMZ

partner T Bone Burnett wanted to produce the group's album. Strickland says that was "not something anyone [in the band] felt comfortable with," despite Burnett's stellar reputation as a producer. The new album, like previous efforts, was produced by Del and his son Ronnie McCoury.

Under the Sugar Hill deal, the band retains ownership of its masters. While it's mostly a distribution deal, Strickland says the group has access to the resources

of the Sugar Hill staff to help work the project.

The group isn't likely to sign other acts to McCoury Music, according to Strickland. But it probably will release some projects of its own that were not of commercial interest to Ceili.

Specifically, the group has already recorded nine old bluegrass songs, a mixture of standards and more obscure fare that McCoury used to play at bar gigs early in his career. All were cut the way they were done by the original artists.

McCoury says additional tracks will be recorded later for what he hopes will become a future project.

For Strickland, the group's split from Ceili Music was an awkward situation, since he not only manages the band but owns a chunk of Ceili as well.

"My relationship with Del was separate and distinct from my interest in the label," he says, while admitting he had to do some "fence straddling." In the end, "the value of my interest in the company went down the day Del walked

out. Now," Strickland says, "Ricky's doing his best to come up with the money to buy me out."

While McCoury was excited by the sudden label interest, he was also somewhat puzzled by it, noting that he's not doing anything different now than he was early in

to the college crowd and sharing stages with some of the stars of that scene.

And suddenly, the Del McCoury Band was hip.

"We have a lot of young people coming to see us," acknowledges McCoury, who is enjoying his newfound role as a bluegrass ambassador.

Strickland candidly admits he doesn't get the appeal of "something this hardcore" to young fans. But he's not knocking it.

The band will tour with Leftover Salmon this fall on the tongue-in-cheek titled Under the Influence tour. It will feature a local or regional opening act, then an acoustic Salmon set, followed by the Del McCoury Band. Then both headliners will return to the stage for a final set that's being called "Clan McCoury."

Fifteen dates have been set for the tour, and Strickland expects six or seven more to be added.

**CLARIFICATION:** Gaylord Entertainment and the Grand Ole Opry jointly presented a check for \$250,000 to St. Jude Children's Research Hospital on behalf of the artists who performed in the IMAX film "Our Country." The amount was incorrectly listed in the July 5 issue.

Nashville Scene™  
By Phyllis Stark  
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his career. "In my case," he says, "it's just that I've lived long enough to reap rewards like this."

Those rewards include seven entertainer of the year awards from the International Bluegrass Music Assn.

The group comprises patriarch McCoury, his sons Ronnie (mandolin) and Rob (banjo), fiddler Jason Carter and bassist Mike Bub.

Paralleled with the growth of bluegrass in recent years, a funny thing happened to the Del McCoury Band: It found itself intertwined with the jam-band movement, playing at festivals catering







JULY 26  
2003

# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NIelsen	BDAS								NIelsen	BDAS			
				NUMBER 1			1 Week At Number 1		31	33	38	11		DAYS LIKE THIS C.LINDSEY (R.PROCTOR,D.BLACKMAN)	Rachel Proctor BNA ALBUM CUT	31	
1	2	2	28			MY FRONT PORCH LOOKING IN D.HUFF (R.MCCONNOLD,F.MYERS,D.PFRIMMER)	Lonestar BNA ALBUM CUT	1	32	36	40	7		LOVIN' ALL NIGHT E.GORDY,J.R. (R.CROWELL)	Patty Loveless EPIC ALBUM CUT/EMN	32	
2	4	4	15			RED DIRT ROAD K.BROOKS,R.DUNN,M.WRIGHT (K.BROOKS,R.DUNN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	2	33	43	54	3		I MELT M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (G.LEVOX,N.THRASHER,W.MOBLEY)	Rascal Flatts LYRIC STREET ALBUM CUT	33	
3	1	1	23			BEER FOR MY HORSES J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	Toby Keith Duet With Willie Nelson DREAMWORKS 450785	1	34	37	41	7		STREETS OF HEAVEN D.HUFF,J.BALDING (S.AUSTIN,P.OUNCAN,A.KASHA)	Sherrie Austin BROKEN BOW ALBUM CUT	34	
4	5	6	19			CELEBRITY FROGERS (B.PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	4	35	39	48	5		CHICKS DIG IT C.CAGLE,R.WRIGHT (C.CAGLE,C.CROWE)	Chris Cagle CAPITOL ALBUM CUT	35	
5	3	3	23			STAY GONE C.LINDSEY,J.STROUD (J.WAYNE,B.KIRSCH)	Jimmy Wayne DREAMWORKS 000345	3	36	35	35	10		I'M JUST A GIRL D.CARTER,D.HUFF (D.CARTER,B.MANN)	Deana Carter ARISTA NASHVILLE ALBUM CUT	35	
6	7	7	6			IT'S FIVE O'CLOCK SOMEWHERE K.STEGALL (J.BROWN,D.ROLLINS)	Alan Jackson & Jimmy Buffett ARISTA NASHVILLE ALBUM CUT	6	37	40	46	6		HONESTY (WRITE ME A LIST) T.HEWITT,R.ATKINS (D.KENT,P.CLEMENTS)	Rodney Atkins CURB ALBUM CUT	37	
7	8	10	16			NO SHOES, NO SHIRT, NO PROBLEMS N.WILSON,B.CANNON,K.CHESENEY (C.BEATHARD)	Kenny Chesney BNA ALBUM CUT	7	38	38	44	10		EVERY LITTLE THING K.STEGALL (J.D'NEAL,R.OEAN,S.TILLIS)	Jamie O'Neal MERCURY 000584	38	
8	6	5	7			SPEED B.CHANCEY (J.STEELE,C.WALLIN)	Montgomery Gentry COLUMBIA 79864	5	39	32	29	19		ONE LAST TIME B.CRAIN,C.SCHLEICHER,P.WORLEY (P.J.MATTHEWS,K.K.PHILLIPS)	Dusty Drake WARNER BROS. 16651/WRN	26	
9	10	9	14			FOREVER AND FOR ALWAYS R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain MERCURY ALBUM CUT	9	40	45	52	3		PLAYBOYS OF THE SOUTHWESTERN WORLD B.BRADDICK (IN COTY,R.VAN WARMER)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	40	
10	9	8	10			THE LOVE SONG K.BEARD,S.HENDRICKS (J.BATES,K.BEARD,C.BEATHARD)	Jeff Bates RCA ALBUM CUT	8	41	46	50	7		LONG BLACK TRAIN M.WRIGHT,FROGERS (J.TURNER)	Josh Turner MCA NASHVILLE ALBUM CUT	41	
11	12	14	7			99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L.REYNOLDS (B.AUSTIN,G.BARNHILL)	Brian McComas LYRIC STREET ALBUM CUT	11	42	44	49	6		CAN YOU HEAR ME WHEN I TALK TO YOU? C.DOWNS (J.HARNEN,R.MANWILLER)	Ashley Gearing LYRIC STREET ALBUM CUT	42	
12	15	19	1			REAL GOOD MAN B.GALLIMORE,T.MCGRAW,D.SMITH (R.RUTHERFORD,G.TEREN)	Tim McGraw CURB ALBUM CUT	12	43	47	57	3		TENNESSEE RIVER RUN FROGERS,J.STROUD (D.WORLEY,S.LESUE)	Darryl Worley DREAMWORKS ALBUM CUT	43	
13	11	12	16			TELL ME SOMETHING BAD ABOUT TULSA T.BROWN,G.STRAIT (R.LANE)	George Strait MCA NASHVILLE 000986	11	44	42	39	18		LOVE CHANGES EVERYTHING C.FARREN (A.LINES,C.FARREN)	Aaron Lines RCA ALBUM CUT	39	
14	14	18	20			THEN THEY DO S.HENDRICKS,T.BRUCE (J.COLLINS,S.RUSSI)	Trace Adkins CAPITOL ALBUM CUT	14	45	41	42	18		IT DOESN'T MEAN I DON'T LOVE YOU B.ROWAN (B.PINSON,T.WILLMON,J.SPILLMAN)	McHayes UNIVERSAL SOUTH 000329	41	
15	16	21	15			WHAT WAS I THINKIN' B.BEAVERS (D.RUTTAN,B.BEAVERS,D.BENTLEY)	Dierks Bentley CAPITOL 77963	15	46	57	—	—		ULTIMATE LOVE B.GALLIMORE,P.VASSAR (P.VASSAR,R.CLAWSO,N.J.WOOD,VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	46	
16	19	17	12			WHAT THE WORLD NEEDS D.HUFF,WYNONNA (H.LAMAR,B.JAMES)	Wynonna ASYLUM-CURB ALBUM CUT	16	47	51	58	3		IF THERE AIN'T THERE OUGHTA' BE M.STUART,J.NIEBANK (B.PINSON,T.BRUCE)	Marty Stuart And His Fabulous Superlatives COLUMBIA ALBUM CUT	47	
17	13	15	10			THE TRUTH ABOUT MEN B.J.WALKER,JR. (T.JOHNSON,R.LEE,P.OVERSTREET)	Tracy Byrd RCA ALBUM CUT	13	48	56	59	6		WHEN YOU COME AROUND S.BOGARD (D.RUTTAN,S.BOGARD)	Deric Ruttan LYRIC STREET ALBUM CUT	48	
18	22	25	10			HELP POUR OUT THE RAIN (LACEY'S SONG) C.BLACK (B.JEWELL)	Buddy Jewell COLUMBIA 79885	18	HOT SHOT DEBUT								
19	20	22	22			BACKSEAT OF A GREYHOUND BUS S.EVANS,P.WORLEY (C.LINDSEY,H.LINDSEY,A.MAYO,T.VERGES)	Sara Evans RCA ALBUM CUT	19	49	new	1	1		I WISH B.GALLIMORE,T.MCGRAW (T.L.JAMES,E.HILL)	Jo Dee Messina CURB ALBUM CUT	49	
20	17	13	34			THREE WOODEN CROSSES K.LEHNING (D.JOHNSON,K.WILLIAMS)	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	1	50	52	60	3		IN MY DREAMS R.MALO (R.TREVINO,R.MALO,D.MILLER)	Rick Trevino WARNER BROS. ALBUM CUT/WRN	50	
21	21	24	14			A FEW QUESTIONS J.RITCHIE,C.WALKER (P.MOORE,R.SCOTTA,WHEELER)	Clay Walker RCA ALBUM CUT	21	51	53	56	7		I CAN ONLY IMAGINE D.JOHNSON,M.LLOYD,M.CURB (B.MILLARD)	Jeff Carson ASYLUM-CURB ALBUM CUT	51	
22	24	27	6			THIS ONE'S FOR THE GIRLS M.MCBRIDE,P.WORLEY (C.LINDSEY,H.LINDSEY,A.MAYO)	Martina McBride RCA ALBUM CUT	22	52	new	1	1		I CAN'T TAKE YOU ANYWHERE J.STROUD,T.KEITH (S.EMERICK,T.KEITH)	Scotty Emerick With Toby Keith DREAMWORKS ALBUM CUT	52	
23	26	28	8			WHO WOULDN'T WANNA BE ME K.URBAN (M.POWELL,K.URBAN)	Keith Urban CAPITOL ALBUM CUT	23	53	49	51	8		GODSPEED (SWEET DREAMS) DIXIE CHICKS,L.MAINES (R.FOSTER)	Dixie Chicks MONUMENT ALBUM CUT/EMN	48	
24	25	26	11			SHE ONLY SMOKES WHEN SHE DRINKS B.ROWAN (C.HARRINGTON,T.MARTIN,T.NICHOLS)	Joe Nichols UNIVERSAL SOUTH 000157	24	54	59	—	—		BREAK THE RECORD T.MCGRAW,B.GALLIMORE (M.T.BARNES,C.MAYO)	The Warren Brothers BNA ALBUM CUT	54	
25	29	36	5			TOUGH LITTLE BOYS M.WRIGHT,G.ALLAN (D.SAMPSON,H.ALLEN)	Gary Allan MCA NASHVILLE ALBUM CUT	25	55	new	1	1		WHAT A SHAME E.GORDY,J.R.,J.NIEBANK (D.FRASIER,T.DAMPHIER,H.BUTLER)	Rebecca Lynn Howard MCA NASHVILLE ALBUM CUT	55	
26	30	33	12			WALK A LITTLE STRAIGHTER C.CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD)	Billy Currington MERCURY 000987	26	56	new	1	1		PRAY FOR THE FISH K.LEHNING (P.MOORE,D.MURPHY,R.SCOTT)	Randy Travis WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	56	
27	27	31	17			ONLY GOD (COULD STOP ME LOVING YOU) J.KING,J.STROUD,R.MARX (R.J.LANGE)	Emerson Drive DREAMWORKS 450788	27	57	new	1	1		THE LUCKY ONE A.KRAUSS + UNION STATION (R.L.CASTLEMAN)	Alison Krauss + Union Station ROUNDER ALBUM CUT	46	
28	34	37	9			WAVE ON WAVE D.MORRIS,T.BROWN (P.GREEN,D.NEUHAUSER,J.POLLARD)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	28	58	new	1	1		AND THE CROWD GOES WILD C.LINDSEY,M.WILLS (J.STEELE,C.WISEMAN)	Mark Wills MERCURY ALBUM CUT	58	
29	31	34	12			I CAN'T BE YOUR FRIEND J.BALDING,C.DINAPOLI,T.RUSHLOW (R.CLAWSO,N.B.CRISLER)	Rushlow LYRIC STREET ALBUM CUT	29	59	new	1	1		HELL YEAH B.CHANCEY (J.STEELE,C.WISEMAN)	Montgomery Gentry COLUMBIA ALBUM CUT	59	
30	28	32	15			YOU'RE STILL HERE B.GALLIMORE,F.HILL (A.MAYO,M.BERG)	Faith Hill WARNER BROS. 16647/WRN	28	60	55	55	4		THE BACK OF YOUR HAND P.ANDERSON (G.L.HENRY)	Dwight Yoakam AUDIUM ALBUM CUT	52	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓣ Vinyl Maxi-Single available. Ⓣ Vinyl Single available. Ⓢ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

## Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
NIelsen	BDAS						
1	1	34	36			ALISON KRAUSS + UNION STATION • ROUNDER 610515	Live
2	2	41	21			NICKEL CREEK • SUGAR HILL 3941	This Side
3	3	41	21			VARIOUS ARTISTS • WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
4	5	1	1			RF ONDA VINCENT • ROUNDER 610497 (M)	One Step Ahead
5	4	36	26			ALISON KRAUSS + UNION STATION • ROUNDER 610495	New Favorite
6	6	16	16			RICKY SKAGGS & KENTUCKY THUNDER • SKAGGS FAMILY LYRIC STREET 901004/HOLLYWOOD (M)	Live At The Charleston Music Hall
7	8	7	17			THE APPALACHIAN PICKERS • K-TEL 3063	Old Timey Gospel
8	7	18	16			VARIOUS ARTISTS • MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
9	11	4	4			YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY • FROG PAD 0103	Old Hands
10	10	10	10			DAVID GRISMAN • ACOUSTIC DISC 53	Life Of Sorrow
11	9	11	11			VARIOUS ARTISTS • WALT DISNEY 860083	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
12	12	53	12			VARIOUS ARTISTS • UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
13	10	8	14			BLUE HIGHWAY • ROUNDER 610524	Wondrous Love
14	13	32	13			DOLLY PARTON • BLUE EYE 3946/SUGAR HILL	Halos & Horns
15	14	41	14			THE NITTY GRITTY DIRT BAND • CAPITOL 40177	Will The Circle Be Unbroken, Volume III

Records 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), with multimillion titles indicated by a numeral following the symbol. (M) indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
NIelsen	BDAS						
1	1	35	33			PICTURE • UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	41	21			HELP POUR OUT THE RAIN (LACEY'S SONG) • COLUMBIA 79885/SONY MUSIC	Buddy Jewell
3	3	41	21			WHAT WAS I THINKIN' • CAPITOL 77963	Dierks Bentley
4	4	36	26			STAY GONE • DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
5	8	7	17			CARRY THE FLAG • SLR 0006	Dean Justin
6	5	27	12			LANDSLIDE • MONUMENT/COLUMBIA 79857/SONY MUSIC	Dixie Chicks
7	7	36	13			YOU'RE STILL HERE • WARNER BROS. 16647/WRN	Faith Hill
8	6	18	16			SPEED • COLUMBIA 79864/SONY MUSIC	Montgomery Gentry
9	9	41	21			BROKENHEARTSVILLE • UNIVERSAL SOUTH 000182	Joe Nichols
10	—	—	—			THE IMPOSSIBLE • UNIVERSAL SOUTH 172241	Joe Nichols

Records 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), with multimillion titles indicated by a numeral following the symbol. (M) indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



# Junior Senior, A U.K. Hit, Moves 'Beat' Across Pond

BY MICHAEL PAOLETTA

Danish duo Junior Senior is still reeling from the fact that its first single, the smile-cracking "Move Your Feet," recently spent nine weeks in the top 10 of the U.K. singles chart—including a rare six weeks in the top five. In the process, it has sold more than 200,000 copies, according to Atlantic Records.

Because of such good fortune, the dynamic duo—which intertwines rock, dance, punk, surf and hip-hop—inked a deal with the label for the U.S. (*Billboard*, May 10).

Now, numerous U.S. radio stations—such as mainstream top 40 outlets KIIS Los Angeles, KFMD Denver, KZHT Salt Lake City and WHTZ New York—are playing the bubbly, Jackson 5-hued "Move Your Feet."

Ditto for video outlets like MTV and MTV2, which have added the track's videoclip, directed by Shynola (Radiohead, UNKLE, Morcheeba).

"Both the track and video are instantly infectious," says Amy Doyle, VP of music and talent at MTV. "It's one of those one-listen songs—one that immediately invokes a party vibe. It's fun; perfect for summer."

Doyle adds that the video immediately received requests.

The single has certainly taken on a

life of its own. "It's one of those things you dream about but don't ever count on actually happening," Jeppe "Senior" Laursen says. "The American dream is happening for Junior Senior."

According to Laursen, he and musical partner Jesper "Junior" Mortensen wrote the song in 1999. "We never got beyond the demo version," he says. And thus, "the demo version is the final version."

This paved the way for a deal with red-hot Danish independent label Crunchy Frog (home to such bands as the Raveonettes), which licensed the act's album, the über-festive "D-D-Don't Don't Stop the Beat," to Atlantic. It is due Aug. 5.

"Junior Senior is so unlike any band out there," Atlantic co-president Craig Kallman says. "Their music is blindingly original, exciting and exhilarating. It's a breath of fresh air."

"And live, they are one of the great contemporary rock bands," he adds. "They're fun and entertaining—and follow in the footsteps of the B-52's, the Cramps and Talking Heads."

Indeed, such album tracks as "Boy Meets Girl," "Dynamite," "Shake Your Coconuts" and "Go Junior, Go Senior" come to flamboyant life onstage. Mor-

tensen, who is straight, plays bass and guitar, while the out, loud and proud Laursen rocks the microphone.

"For us, it's always about achieving

more, Junior Senior wanted to show that it had no effect on their musical partnership or compatibility.

"It was not so much about our sexuality," he explains. "We were just describing our universe. It wasn't like we developed this big marketing plan. We took what we had to work with, and that was it."

That said, Laursen acknowledges that "our sexuality is very much a part of who we are. We are more real than Ja Rule."

Industry observers note that it is refreshing to have an artist out of the closet from the get-go—instead of being dragged from it after becoming famous.

Because of this, Atlantic will certainly promote Junior Senior to the gay community, according to the label's VP of product development, Peter Galvin. But, he says, "that's only one part of our game plan."

Already, Junior Senior has been praised in the pages of many trendsetting consumer magazines, including *The Face*, *New Musical Express*, *Q* and *Dazed & Confused*. In its recent *Cool Issue 2003*, *Rolling Stone* named Junior Senior one of the cool bands to watch.

And at this year's South by South-

west Music Conference, Junior Senior was one of only three acts whose live performance was broadcast on MTV's "You Hear It First" program."

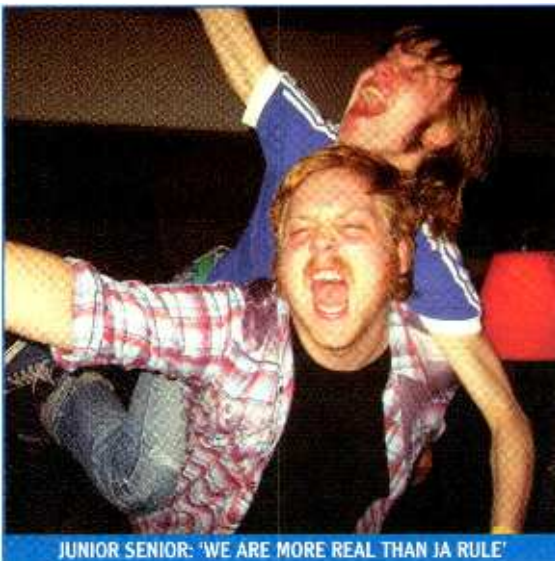
Also showing its support are AOL and Netscape. "Sessions at AOL" went up July 4, while Netscape's main music page features music from the pair and the "Move Your Feet" video.

Assisting Atlantic with Internet marketing is independent marketing firm Girlie Action in New York. In the coming weeks, the duo will be positioned on numerous music and lifestyle Web sites, including MSN, Launch and rollingstone.com.

Complementing this marketing activity is a non-stop international tour, which takes the band through the Christmas holiday. Junior Senior's manager, Ian Zaider of IZ Management, says the act will perform at several key European summer festivals (see related story, page TQ-16) and make three separate treks through North America, including an Aug. 3 stop at the Central Park SummerStage in New York.

Zaider adds that Fred Schneider of the B-52's has asked Junior Senior to tour with his band in the future.

"It's a perfect match," Kallman says. "Junior Senior makes good party music. Music is meant to be fun and entertaining. Junior Senior falls into that blueprint."



JUNIOR SENIOR: 'WE ARE MORE REAL THAN JA RULE'

a fun atmosphere," Laursen says. "Just like one big party."

Much has been made of the pair's yin-yang sexuality. But the men of Junior Senior admit that they had a hand in this.

Laursen says that the "I'm-gay-he's-straight" info was originally included in all biographical materials to show their distinct personalities. Further-

## U.K.'s Howells Is Model DJ, '24:7'

Describing his new look, U.K. DJ **Danny Howells** simply says, "It's just me trying to be creative."

When asked to elaborate on his current hair style, he laughs and describes it as "four hair styles in one: a mullet, a mohawk and two other styles I've yet to completely figure out. Needless to say, I'm using a lot of this glue stuff to keep it all in place."

"I had the same short crop for years," he continues, "and it got boring. Almost overnight, my hair just took on a life of its own. It's the beast that needs taming."

Fortunately, the new look is not having an adverse effect on his turntable skills. Quite the contrary: Howells' new DJ compilation, "24:7," is awash with creative dynamism.

Howells' "24:7," which arrives July 22, marks the launch of the 24:7 series for revered label Global Underground.

The sterling two-disc collection closely resembles one of Howells' musically rich 10-hour DJ sets at New York's Arc club, where he maintains a monthly residency.

Disc one (subtitled "Day") spotlights chilled, downtempo and jazzy

house tracks. Disc two ("Night") picks up the pace, beginning and ending with, respectively, **Bent's** "An Ordinary Day" and **Laurent Garnier's** "Sambu."

"It's time for people to push things forward," Howells says, referring to his "24:7" track listing. "The Internet, with its surplus and

I'm more confident, I'm playing more diverse styles of music."

For "in the flesh" proof, check out Howells' set at Arc July 26. This party will celebrate the CD's release and the one-year anniversary of the club.

By then, perhaps the Danny Howells "DJ doll" will be in stores. Yes, Sweatyfrog Toy Concepts & Design is putting the finishing touches on such a doll.

"I was surprised that a company seriously wanted to make a doll of me," Howells says. "It's one of those once-in-a-lifetime opportunities. How could I say no? I am not too cool or too anal to do this. Besides, I can already hear my parents: 'Oh, look, our own little plastic boy.'"

**SOUND BITES:** Currently circulating on CD-R and MP3, **Mac Quayle Featuring Donna DeLory's** cover of **Tears for Fears'** "The Hurting" will soon be commercially available.

The track will appear on **Louie DeVito's** forthcoming "Ultra.Dance 04" compilation for Ultra. Additionally, DeVito will issue the track as a single on his own DeeVe imprint, which is distributed by Musicrama.

**Thunderpuss (Chris Cox and Barry Harris)** recently remixed **Hilary Duff's** "So Yesterday," which was originally produced by the über-

hot **Matrix**. Thunderpuss is also remixing a track from **Mylene Farmer's** upcoming remix project.

Solo, Cox has produced "Rules of Attraction" for **Tina Ann's** forthcoming debut album. Cox co-penned the track with **Ellis Miah** (of **Orange Factory** and **L.I.V.**).

**NEW KIDS ON THE BLOCK:** **LeAnn Rimes'** "We Can" debuts at No. 3 on the *Billboard* Hot Dance Breakouts/Club Play chart this week. While most DJs are focusing on the remixes provided by **Todd Terry**, **Wide Life** and **Bronleewe & Bose**—all of which appear on the promo-only Curb single—we encourage you to not overlook the reconstruction by recently formed production duo **Piper** (aka **DJ Ron Slomowicz** and **Tommy Dorsey**).

Available only on the Curb U.K. promo-single and a domestic CD-R (that was sent to a handful of DJs), Piper's mix—with additional editing by **Lenny Bertoldo**—intertwines anthemic disco, progressive house and tribal-hued high energy.

The cool and festive mix sits comfortably between **Madleen Kane's** disco gem "Forbidden Love," **Stephane K. & John Creamer's** mix of **Kosheen's** "Hide U" and **Junior Vasquez's** re-tweaking of **Cher's** "One by One."

Beat  
Box™

By Michael Paoletta  
mpaoletta@billboard.com



variety of music, has made me—and others—want to try different sounds. With these two discs, I am tapping into that."

Howells acknowledges that "24:7" may indeed be his most self-indulgent set ever.

"With so many compilations in the market, I needed to change my perspective," he says. "My earlier compilations [including "NuBreed" and the Nocturnal Frequencies series] reflected my short DJ sets. Now, because



HOWELLS: AWASH WITH CREATIVITY



JULY 26  
2003

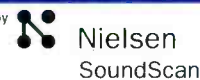
# Billboard® HOT DANCE MUSIC™

## Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				<b>NUMBER 1</b> 1 Week At Number 1		
1	2	3	9	INTUITION (REMIXES)	ATLANTIC 88122	Jewel ♀
2	3	6	1	ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
3	1	2	3	SO GONE (SCUMFROG MIXES)	J PROMQ/RMG	Monica ♀
4	6	8	9	REAL LOVE	EMERGE 30070/CENTAUR	Deborah Cooper
5	5	9	10	SIMPLY BEING LOVED (SOMNAMBULIST)	NETTWERK 33190	BT
6	9	13	8	DIRTY STICKY FLOORS (JUNKIE XL, PASSENGERZ, LEXICON AVE. MIXES)	MUTE 42624/REPRISE	Dave Gahan ♀
7	8	12	7	MUSIC REVOLUTION	EFFIN 1001	The Scumfrog
8	14	24	4	PAVEMENT CRACKS (REMIXES)	J PROMQ/RMG	Annie Lennox
9	10	15	7	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
10	4	4	11	I'M GLAD (P. OAKENFOLD, FORD, & MURK MIXES)	EPIC 79952	Jennifer Lopez ♀
11	15	18	8	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES)	HEART 82002	Tina Ann
12	7	1	9	PLAY YOUR PART (REMIXES)	J PROMQ/RMG	Deborah Cox
13	19	23	6	ADDICTED	MIAOREAMWORLD IMPDRT	Mia
14	20	22	6	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
15	27	43	3	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna ♀
16	11	5	10	EASY	JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson
17	13	10	14	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES)	INTERSCOPE PROMO	t.A.T.u. ♀
18	16	7	13	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
19	22	27	5	TALK 2 ME	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	K-Klass Featuring Kinane
20	25	29	5	BRASS IN POCKET	BLUFIRE 002	Ultra Nate
21	17	19	8	BANG ON	NERVOUS 20524	Purple Kitty Featuring Lanza Waters
22	23	25	7	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES)	DOTDOTDOT 014	Colourful Karma Featuring Terra Deva
23	29	34	4	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley ♀
24	24	26	6	LET ME BE YOUR ANGEL	HENRY STREET 584	Krista
25	12	11	12	GETAWAY (THICK DICK, D. AUDE, & M. RIZZO MIXES)	UNIVERSAL PROMO/UMRG	Becky Baeling
26	31	41	3	BUCCI BAG	STAR 69 1263	Andrea Doria
27	30	35	4	WHENEVER (THE REMIXES)	PEACE BISQUIT 106	Jody Watley
28	21	16	12	YOU MEAN THE WORLD TO ME	CUTTING 458	Jung Featuring Hope
29	18	17	12	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings ♀
30	34	39	3	MEDICINE	NERVOUS 20485	DJ Mike Cruz Presents Chyna Ro & Sandy B
31	37	—	2	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
				<b>POWER PICK</b>		
32	40	—	2	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO	Simply Red
33	26	28	6	I DON'T WANNA STOP	RADIKAL 99180	ATB
34	39	—	2	HAREM (MANNY LEHMAN & ROBBIE RIVERA MIXES)	NEMO STUDIO PROMO/ANGEL	Sarah Brightman
35	42	44	2	TREMBLE (MOREL, SMITTY/DAVENPORT, M. CRUZ, D. DUBIOUS MIXES)	DCIDE 001	Clare Quilty
				<b>HOT SHOT DEBUT</b>		
36	NEW	1	1	77 STRINGS	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
37	41	—	2	DON'T WANNA TRY (AL B. RICH REMIXES)	COLUMBIA PROMO	Frankie J ♀
38	45	—	2	FURIOUS ANGELS	REPRISE PROMO	Rob Dougan ♀
39	NEW	1	1	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA PROMO/EEG	Tamia ♀
40	NEW	1	1	YOU SPIN ME ROUND (REMIXES)	LEGACY PROMO/EPIC	Dead Or Alive
41	46	—	2	CAN YOU FIND THE HEART	NITEGROOVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
42	35	31	7	MEMORIES	TOMMY BOY SILVER LABEL 2406/TOMMY BOY	Rockik
43	28	14	12	LOVE THAT MAN (DANCE MIXES)	ARISTA 52396	Whitney Houston
44	36	33	8	CLOCKS	CAPITOL PROMO	Coldplay ♀
45	NEW	1	1	MY TIME	EFFIN 1002	Dutch Featuring Crystal Waters
46	NEW	1	1	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green
47	43	42	4	TURN ME OUT (GUIDO & ESCAPE REMIX)	2-XIST 001	Praxis Featuring Kathy Brown
48	32	20	13	STUCK IN A GROOVE	MTA 27781/V2	Puretone
49	38	36	10	I TRY	STAR 69 PROMO	Made By Monkeys Featuring Maria Matto
50	44	38	10	I LOVE YOU (REMIXES)	DEF SOUL 003305/IDJMG	Dru Hill ♀

## Dance Singles Sales

Dance Singles Sales and Sales Breakouts data compiled by



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	1	1	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna ♀
2	1	1	6	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38869/VIRGIN	Stacie Orrico ♀
3	2	2	23	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARC/ISLAND 063793/IDJMG	Mariah Carey ♀
4	8	—	2	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79841/SONY MUSIC	Beyonce ♀
5	3	—	2	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
6	4	3	16	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/IDJMG	Daniel Bedingfield ♀
7	6	4	8	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel ♀
8	5	5	15	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 801/VULTRA	Panjabi MC ♀
9	7	6	12	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna ♀
10	10	8	12	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
11	11	9	17	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna ♀
12	9	11	29	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake ♀
13	12	10	12	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings ♀
14	NEW	1	1	I WANT YOU	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe ♀
15	NEW	1	1	TOUR DE FRANCE 03	ASTRALWERKS 52689	Kraftwerk
16	13	12	6	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42620/WARNER BROS.	Dave Gahan ♀
17	19	22	4	BUCCI BAG	STAR 69 1263	Andrea Doria
18	NEW	1	1	PRETTY TOY	METROPOLIS 80281	Velvet Acid Christ
19	20	19	13	ALONE	ROBBINS 72074	Lasgo
20	16	16	3	I'M IN HEAVEN	ULTRA 1161	Jason Nevins Presents Holly James
21	NEW	1	1	TIME (JUNIOR VASQUEZ REMIX)	ARTEMIS 51175	Pretenders
22	NEW	1	1	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888/SONY MUSIC	Tori Amos
23	NEW	1	1	I DON'T WANNA STOP	RADIKAL 99180	ATB
24	NEW	1	1	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
25	RE-ENTRY	10	10	SEDUCE ME NOW	SONY DISCOS/JELLYBEAN 08655/SONY MUSIC	India

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

JULY 26  
2003

## Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			<b>NUMBER 1</b> 4 Weeks At Number 1		
1	1	4	LOUIE DEVITO	DEE VEE 0005/MUSICRAMA	LoUIe DeVito's Dance Factory Level 2
2	2	3	DELERIUM	NETTWERK 30306 [M]	Chimera
3	3	2	THE HAPPY BOYS	ROBBINS 75038 [M]	Trance Party (Volume Three)
4	4	14	THE POSTAL SERVICE	SUB POP 505 [M]	Give Up
5	NEW	1	VIC LATINO	TOMMY BOY 1569 [M]	Summer Vibes
6	5	15	THALIA	EMI LATIN 81595 [M]	Thalia's Hits Remixed
7	6	8	DAVID WAXMAN	ULTRA 1185 [M]	Ultra Trance: 2
8	7	13	VARIOUS ARTISTS	MADACY 4981	30th Anniversary Collection: Ultimate Disco
9	8	4	TRICKY	SANCTUARY 84618*	Vulnerable
10	11	8	ELECTRIC SIX	XL 169/BEGGARS GROUP	Fire
11	15	4	DJ SKRIBBLE/DAVID WAXMAN	ULTRA 1186	Ministry Of Sound: American Annual
12	12	16	TIESTO	NETTWERK 30314 [M]	Nyana
13	9	9	SOUNDTRACK	TOMMY BOY 1568	Queer As Folk: The Third Season
14	10	9	DEEP DISH	GLOBAL UNDERGROUND 025 [M]	Global Underground: Toronto
15	18	4	ATB	RADIKAL 90062	Addicted To Music
16	21	2	DJ BEEJ	MDMA 4233	The Big Bang
17	16	9	JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra Dance 03
18	14	10	LOUIE DEVITO	DEE VEE 0005/MUSICRAMA	Dance Divas
19	19	10	MASSIVE ATTACK	VIRGIN 01237	100th Window
20	17	10	THE STREETS	VICE 93181/ATLANTIC [M]	Original Pirate Material
21	23	8	DJ IRENE	SURGE 0020/WARLOCK	Fearless
22	24	10	KUMBIA KINGS	EMI LATIN 42526	All Mixed Up: Los Remixes
23	NEW	1	YES	RHINO 13872	Yes Remixes
24	NEW	1	DJ SAMMY	ROBBINS 75031	Heaven
25	13	2	OHGR	SPITFIRE 15045	Sunnypsyop

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 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 (100k). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked E.O. 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.

JULY 26  
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## Billboard® HOT DANCE BREAKOUTS

### Club Play

1	BLINDSIDED (DANCE REMIXES)	Lucy Woodward	ATLANTIC
2	APPRECIATE ME	Amuka	STAR 69
3	WE CAN (REMIXES)	LeAnn Rimes	CURB
4	ALL I WANT	Gardeweg	RADIKAL
5	SE ME OLVIDO TU NOMBRE (TRACY YOUNG REMIX)	Shalim	CRESCENT MOON

### Dance Singles Sales

1	DON'T MUG YOURSELF	The Streets	VICE/ATLANTIC
2	BLINDSIDED (DANCE REMIXES)	Lucy Woodward	ATLANTIC/AG
3	OFFICIALLY MISSING YOU (REMIXES)	Tamia	ELEKTRA/EEG
4	BLACK AND WHITE	Mr. Groove & Vergas	YOSHITOSH/DEEP DISH
5	FURY	Joshua Ryan	SYSTEM

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.



# ALBUMS

Edited by Michael Paoletta

## POP

### ► THE PETER MALICK GROUP FEATURING NORAH JONES

**New York City**  
**PRODUCER:** Peter Malick  
**Koch KOC-CD-8678**  
**RELEASE DATE:** July 8  
 "New York City" collects four tunes written by little-known New York songwriter/guitarist/vocalist Peter Malick and a pair of covers (Sam Maghett's "All Your Love" and Bob Dylan's "Heart of Mine") recorded in late summer 2000 that feature Norah Jones singing lead. Malick randomly caught a Jones gig that year; struck by her voice, he convinced her to join his band and record these tracks. While "New York City" rarely recalls the brilliance of "Come Away With Me," there are unearthed chestnuts here, such as the sexy "Deceptively Yours." And the disc's smooth title track—its highlight, by far—could have easily made its way onto Jones' smash. Frankly, as her recent and absolutely exquisite cover of Waylon Jennings' "Wurlitzer Prize (I Don't Want to Get Over You)" proved, any new Norah (even if this isn't exactly new) is good Norah.—**WO**

### ★ SARAH-JANE MORRIS

**Love and Pain**  
**PRODUCERS:** Calum MacColl, Sara-Jane Morris, Martyn Madden  
**Fallen Angel/Evolver EVL2012**  
**RELEASE DATE:** July 8  
 Produced by the artist, along with Calum MacColl (Kirsty's brother) and Martyn Madden (Shriekback), "Love and Pain" lovingly draws from a variety of musical forces: blues, pop, rock, jazz, soul and electronic. It is the perfect landscape for Morris' Southern Comfort-hued voice—which brings to mind Janis Joplin by way of Alison Moyet, Shara Nelson and Macy Gray. And her voice shines in these tales of life and love—all of which she co-penned. Highlights include the sassy "Mad Woman Blues," the soaring "Arms of an Angel," the Lisa Stansfield-shaded "Nothing Comes From Nothing" and the heartfelt "Fields of Wheat." Throughout, Morris' independent spirit reigns supreme. "It's Jesus I love/But it's the devil I need tonight," she acknowledges on "It's Jesus I Love." On "A Horse Named Janis Joplin," Morris sees herself in the late singer. Consider "Love and Pain" one "pearl" of an album.—**MP**

### COOLER KIDS

**Punk Debutante**  
**PRODUCERS:** Pop Rox, Jill Cunniff, Kaz Gamble  
**DreamWorks 50416**  
**RELEASE DATE:** July 1  
 It is refreshing that the Cooler Kids (singer Sisely Treasure and programmer Kaz Gamble) aspire simply to get booties shakin' on the dancefloor. The duo's debut set opens with bubbly first single "All Around the World (Punk Debutante)," which, like the rest of the

## ESSENTIALS



### JANE'S ADDICTION

**Strays**  
**PRODUCER:** Bob Ezrin  
**Capitol 90186**  
**RELEASE DATE:** July 22  
 The good news: Jane's Addiction is back. The bad news: This isn't the Jane's Addiction of "Nothing's Shocking" (1988). Most of the ingredients are in place—including Dave Navarro's red-meat guitar playing—but the material isn't as distinctive as the band's earlier work. The opener, "True Nature," is a killer power cut and a life force unto itself, and the title track finds the guys tapping their Zeppelin/Who roots to full effect. But numbers like the staccato-boogie of "Suffersome" and even the well-received first single "Just Because" fail to make the indelible impression of such bygone songs as "Ocean Size," "Jane Says" and "Pigs in Zen." The lyrics range from adrenaline-shot to ho-hum, while Perry Farrell's vocals seem more restrained on "Strays" than in earlier days. Jane's Addiction did not hit the afterburners with this disc, but it's still so far ahead of the competition that you have to sit up and take notice.—**AZ**

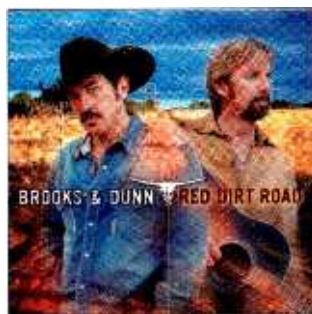
album, merges funky beats, layered vocals and retro-pop grooves. Current single, the glorious "Morning Star," gently bumps and grinds like something you would hear in a hip, open-air coffee shop; the peppy "Viva La Fever" evokes the best of British dance-pop music (think S Club or Spice Girls in their prime). Club heads, take note: dj MONK's trippy Pop Shockin' Elektro Vocal mix of "All Around the World" is a hidden track.—**KC**

### WILLIAM FINN

**Elegies**  
**PRODUCER:** Bill Meade  
**Fynsworth Alley 302 062 189**  
**RELEASE DATE:** June 24  
 William Finn is no stranger to heavy themes; his musicals have dealt with AIDS ("Falsettos") and his own near-death from a tumor ("A New Brain"). In this song cycle, performed at Lincoln Center in the spring, the composer tackles mortality head-on, without maudlin sentimentality or cliché. Highly personal tracks focus on loved ones he has lost—relatives, friends, colleagues and even pets. Finn's knack for conversational lyrics makes listeners feel intimately involved, and the upbeat piano accompaniment keeps

### BROOKS & DUNN

**Red Dirt Road**  
**PRODUCERS:** Kix Brooks, Ronnie Dunn, Mark Wright  
**Arista Nashville 67070**  
**RELEASE DATE:** July 15  
 Owing more style and swagger than a dozen baby rock bands, Brooks & Dunn raise their own bar considerably with this new record. The Stones-meets-Tulsa rave-ups "You Can't Take the Honky Tonky Out of the Girl" and "I Used to Know This Song by Heart" are seamlessly saddled alongside the backwoods funk of "Caroline" and the redemptive



"That's What She Gets for Loving Me." Ronnie Dunn's lonesome moan is deservedly celebrated and in awesome form here, but Kix Brooks contributes mightily as well, particularly on the gently thrumming midtempo "When We Were Kings." Hammond-drenched gospel blues ("Believer") and intoxicating swamp-tonk ("My Baby's Everything I Love") also make appearances. In a career marked by success, this fearless duo serves up its coolest record yet.—**RW**

songs from getting weighed down. His characteristic humor is evident on "Passover" (sung by Carolee Carmello) and "My Dogs" (Christian Borle), while "Mark's All-Male Thanksgiving" (Michael Rupert) and "14 Dwight Ave., Natick, Massachusetts" (Betty Buckley) weave narratives as rich as plays in miniature. The only sour note: inadequate liner notes.—**WH**

## R&B/HIP-HOP

### ► DA BRAT

**Limelite, Luv & Niteclubz**  
**PRODUCERS:** various  
**So So Def/Arista 51586**  
**RELEASE DATE:** July 15  
 Da Brat continues to evolve on her fourth So So Def set. Long gone is the tomboy MC who made her debut in 1994 with "Funkdafied." In her place is a female MC who ably walks the fine line between femininity and ferocity with the best of them. On "World Premiere," the album's first track, the Chicago native teams with executive producer Jermaine Dupri, Q Da Kid and M.O.P. for a hypnotic, no-nonsense posse track. Da Brat shows her softer side on "Gotta Thing for You" (featur-



### QUEENSRÿCHE

**Tribe**  
**PRODUCER:** Queensrÿche  
**Sanctuary 06076-84578-2**  
**RELEASE DATE:** July 22  
 Fans have longed for a Queensrÿche reunion since guitarist Chris DeGarmo departed in 1998. Those expecting another "Operation: Mindcrime" will be disappointed that the midtempo "Tribe" contains grooves and layers instead of sharp hooks and thunderous beats. But they should rejoice in the soaring "Rhythm of Hope" and the sublime "Desert Dance," which prove that the group's chemistry for thinking-man's rock still sizzles. As usual, the performance of all members (and guest guitarist Mike Stone) is top-notch, and the lyrics explore aspects of the human condition. And it sure is exciting to hear DeGarmo and axeman Michael Wilton playing alongside each other again. But this isn't the storybook ending fans wanted: "Tribe" spotlights strong material that could be developed into a great climax. In other words, keep DeGarmo as a main character so this rich musical plot can be explored.—**CLT**

ing Mariah Carey) and the set's lead single, "In Love Wit Chu" (which showcases Cherish). Whether she's running with the boys or pining over them, Da Brat remains one of the better female MCs in the game.—**RH**

## DANCE/ELECTRONIC

### ★ THE LATIN PROJECT

**Nueva Musica**  
**PRODUCERS:** Jez Colin, Matt Cooper, Andreas Allen  
**Electric Monkey 1003**  
**RELEASE DATE:** July 1  
 The Latin Project's debut album, "Nueva Musica," is infused with heaped helpings of Latin rhythms, jazz-skewed grooves and sun-kissed vocals—making it ideal for the clubs, lounges and beaches of Ibiza, Spain, as well as that summer cocktail party you're hosting next weekend. Headed by Matt Cooper (who also records as Outside and works with Incognito) and Jez Colin (co-founder of early-'90s acid jazz group the Solsonics), the Latin Project prefers an inclusive approach to music-making. Cooper and Colin are ably assisted by guitarist Robbie Nevil ("Universal"), singer Terence

Trent D'Arby going by his Sananda alias ("Windows") and Spanish guitarist Marc Antione ("En Fuego"), among others. A cover of George Duke's "Brazilian Love Affair" (featuring vocalists Katia Moraes and Joël Virgel) is the icing on this rich and satisfying set.—**MP**

### ★ VARIOUS ARTISTS

**Cafeteria Hear.**  
**PRODUCERS:** various  
**Star 69 55052**  
**RELEASE DATE:** May 20  
 This is the type of CD that needs to be on the radar screen of every club enthusiast. "Cafeteria Hear." is the aural condiment that accompanies the food served at hip restaurant Cafeteria, which has locations in New York and Miami's South Beach. It was compiled by Cafeteria co-owner Mark Thomas Amadei and Grammy Award-winning DJ/producer Peter Rauhofer. But please note: Rauhofer, who also mixed the set, eschews his signature tribal house sounds for jazzy house, sweet soul and atmospheric chillout. This gorgeous collection spotlights Bonnie Bailey ("Can Hardly Wait"), Lamya ("Black Mona Lisa"), Vanessa Daou ("Show Me"), Chantal Kreviazuk ("Leaving on a Jet Plane") and Yoko Ono ("Walking on Thin Ice"). Major kudos for also including the prototype for all things chillout: "Summer Madness" by Kool & the Gang.—**MP**

## COUNTRY

### ► TRACE ADKINS

**Greatest Hits Collection, Vol. 1**  
**PRODUCERS:** various  
**Capitol 81512**  
**RELEASE DATE:** July 8  
 Nothing like a greatest-hits collection to take stock of a career to date. Trace Adkins has put together a string of winners that impresses in its diversity. The brawny baritone evokes machismo on such cuts as "(This Ain't) No Thinkin' Thing," "Chrome," "Big Time" and "I Left Something Turned on at Home." But his ace in the hole is a relaxed, rumbling vocal style that lends instant credibility to traditional ballads, as on the neo-classics "The Rest of Mine" and "Don't Lie." Adkins also exhibits a sensitive side on the touching ode to parenthood "Then They Do," one of two new cuts that bracket the record. The other is the bad-ass, tough-minded "Welcome to Hell," wherein Adkins convincingly takes on the role of the devil as he addresses his newest terrorist tenant. When he's got such strong material as this, Adkins has few peers as a performer.—**RW**

## WORLD

### ★ QUETZAL

**Worksongs**  
**PRODUCER:** Steve Berlin  
**Vanguard 79738**  
**RELEASE DATE:** July 8  
 This is the second CD release for this Los Angeles-based sextet. It follows a terrific debut record, "Sing the Real," which brought Quetzal to the attention of world and Latin music fans  
 (Continued on page 56)

**CONTRIBUTORS:** Bradley Bamberger, Keith Caulfield, Leila Cobo, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Mitch G. Pollock, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip van Vleck, Ray Waddell, Adrian Zupp. **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 page 55)

beyond their Southern California home turf. The group shares a populist agenda with such artists as Lila Downs and, like Los Lobos, began its career by building a major following in the barrios of East L.A. Quetzal is not simply a latter-day Los Lobos, however. The act's sound is even more rooted in traditional Mexican music, though it is wide open to influences from hard rock to Cuban *son*. The Quetzal lyrical vibe is Chicano dignity, and that message is constant, whether in the subtle electronica of "Planta de los Pies," the sumptuous *son jarocho* of "Limones Agios" or the Latin dance number "Luna Sol."—**PVV**

**VARIOUS ARTISTS**  
**Salsa Around the World**  
**PRODUCERS:** various  
**Putumayo PUT 213**  
**RELEASE DATE:** June 24

If salsa is getting stale in the U.S. and Puerto Rico, it seems to be flourishing elsewhere—judging by this collection of salsa tracks from non-Latin countries. Although major salsa acts have long and loudly said that only Latins can play salsa and that salsa can only be sung in Spanish, this set proves otherwise, with tracks in Greek (by the band Apurimac), Arabic (Mousta Largo) and Hindu (Shaan), among others. If several tracks here are weak, it has less to do with them being imitative. In many instances, the blend of music hasn't quite gelled yet. But when it does, notably in the music of Senegal's Babacar y Sabor Internacional, Scotland's Salsa Celtica and Haiti's Haitiando, the results are breathtaking.—**LC**

## REGGAE

★ **BOB MARLEY & THE WAILERS**

**Live at the Roxy**  
**PRODUCER:** Bill Levenson  
**Tuff Gong/Island B0000516-02**  
**RELEASE DATE:** June 24

Bob Marley's myth has become so huge since his death 22 years ago that it's hard to imagine seeing such an enormous musical and cultural figure in this tiny Sunset Strip club. Marley and the Wailers are completely in the zone here. Close your eyes, and you can almost see the walls sweating, the I-Threes (the singer's backing vocalists) swaying, and Marley marching in place, dreads flailing, eyes closed, fist in the air. Despite the first disc's many highlights (the set-opening "Trenchtown Rock," "Burnin' & Lootin'"), the real treat here is the second disc's transcendent, 24-minute medley of "Get Up, Stand Up," "No More Trouble" and "War," which leaves one wondering if the few hundred that saw this show—on May 26, 1976—knew just how they lucky they were. Absolutely religious.—**WO**

## BLUES

► **JOHNNIE TAYLOR**  
**There's No Good in Goodbye**  
**PRODUCERS:** Wolf Stephenson, Tommy Couch  
**Malaco MCD7515**  
**RELEASE DATE:** July 1

Listening to this CD is like being back in contact with an old friend. Before his untimely passing in 2000, veteran R&B singer Johnnie Taylor ("Who's Making Love," "Disco Lady") still

reigned over a loyal fan base. This 16-song set draws from previously unreleased tracks he recorded during his 16 years with Malaco. Not every song is great, but that doesn't matter. Whether gettin' down with the blues, soul or some funk, Taylor's grits-and-honey vocals underscore what's sorely missing in most contemporary black music. One listen to "If You Take Your Love Away" and you'll hear why Taylor ranks alongside such revered soul singers as Sam Cooke and Al Green.—**GM**

## CLASSICAL

**PROKOFIEV: Waltzes**  
**Scottish National Orchestra/Neeme Järvi**  
**PRODUCER:** Brian Couzens  
**Chandos X10077**

**RELEASE DATE:** June 24

This year marks the 50th anniversary of Sergei Prokofiev's death, providing an occasion for labels to move beyond such greatest hits as the "Romeo & Juliet" Suites and the Third Piano Concerto. Warner Classics may have issued a massive Prokofiev boxed set, but British indie Chandos has done better by Prokofiev than any other company, adding many rarities to its already-massive catalog of his music. Mixing the familiar with the more uncommon, this charming anthology of waltzes reminds us that Prokofiev was a master of not only propulsive machine-age rhythm but also beguiling melody in the guise of Old World dance. These waltzes—from his "Cinderella" and "Stone Flower" ballets, the opera "War and Peace" and other works—not only reinvented  $\frac{3}{4}$  time for the 20th century, but they also made for some of Prokofiev's most charming music.—**BB**

## VITAL REISSUES

**SPINNERS**  
**The Chrome Collection**  
**COMPILATION PRODUCERS:** the Spinners,  
**Gary Peterson**

**ORIGINAL PRODUCERS:** various  
**Rhino/Atlantic R2 73880**  
**RELEASE DATE:** July 8

Four decades after first spinning its mesmerizing harmonies, the Detroit quintet finally receives its true due. This three-CD boxed set lovingly lays out the group's extensive catalog and doubles as an R&B primer. Discovered by the Moonglows' Harvey Fuqua, the Spinners (né Domingoes) have done it all from doo-wop to dance. The ex-Motown group clicked big-time on Atlantic, teaming with Philly soulster Thom Bell and gospel-weaned singer Philippé Wynne. Divided into three distinct career periods, it's all here: hits ("It's a Shame," "Mighty Love"), classic tracks ("I Don't Want to Lose You"), rare gems ("We'll Have It Made") and tributes (David Bowie, Dionne Warwick). One of a kind, indeed.—**GM**

## Billboard.com

Also reviewed online this week:

- Gord Downie, "Battle of the Nudes" (Zoe)
- The Heavenly States, "s/t" (Future Farmer)
- $\mu$ -Ziq, "Bilious Paths" (Planet Mu)

# SINGLES

Edited by Chuck Taylor

## POP

► **SUGAR RAY** *Is She Really Going Out With Him?* (3:48)

**PRODUCER:** David Kahne  
**WRITER:** J. Jackson  
**PUBLISHER:** Pokazuka/Sony/ATV  
**Atlantic 301172 (CD promo)**

Joe Jackson's summer anthem "Is She Really Going Out With Him?" gets a respectful reworking by party band Sugar Ray some 24 years after its original release. A generation later, the song still sells—with its clever lyric, indelible chorus and hooky bass line—and group lead Mark McGrath infuses it with his consistently likable brand of hand-waving posturing. As always, a high-profile videoclip will help take this one home at adult top 40, as it raises awareness for current album "In the Pursuit of Leisure," which got off to a slow start after a chilly reception for previous (hitworthy) single "Bartender (It's So Easy)." This one should get the boys back on track.—**CT**

## R&B

► **R. KELLY** *Thoia Thong* (3:43)

**PRODUCER:** R. Kelly  
**WRITER:** R. Kelly  
**PUBLISHERS:** Zomba/R. Kelly, BMI  
**Jive 40105 (CD promo)**

R. Kelly proves yet again that he is the most prolific singer/songwriter in R&B with latest single "Thoia Thong"—one of eight songs currently on the Hot R&B/Hip-Hop Singles & Tracks chart that he either performed, wrote or produced. The track serves as the lead release from "R. in R&B Collection, Vol. 1," his forthcoming greatest-hits set. Produced and written by Kelly, "Thoia Thong" is another Indian-influenced party track akin to previous single "Snake." While the song isn't particularly original, its sparse track with an infectious hook—which repeats the words "thoia thong" over and over—is hard to deny. We may not know what "thoia thong" means, but the masses will definitely be singing along.—**RH**

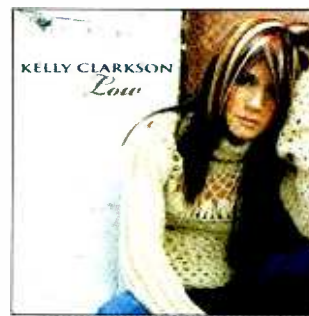
## COUNTRY

► **JO DEE MESSINA** *I Wish* (3:30)

**PRODUCERS:** Byron Gallimore, Tim McGraw  
**WRITERS:** T.L. James, E. Hill  
**PUBLISHERS:** Still Working for the Man/Tommy Lee James Songs/Careers-BMG/Music Hill Music, BMI  
**Curb Records 1793 (CD promo)**

Jo Dee Messina's latest is a gorgeous ballad, penned by Tommy Lee James and Ed Hill. Thematically, it starts off sounding a bit like Lee Ann Womack's monster hit "I Hope You Dance," in that Messina also sings of her hopes for someone she loves. She wishes him strength, peace and joy and hopes he finds what his heart is looking for, but then there's the kicker: Most of all, she wishes he still loved her. It's a bittersweet lyric about wanting the best for someone you love, even when that life doesn't

# ESSENTIALS



**KELLY CLARKSON** *Low* (3:29)  
**PRODUCER:** Clif Magness  
**WRITER:** J. Harry  
**PUBLISHERS:** EMI Virgin/Whorga, ASCAP  
**RCA 53680 (CD promo)**

Kelly Clarkson's No. 1 debut album, "Thankful," is packed with potential hits—certainly second single "Miss Independent" rescued the "American Idol" from potential one-hit-wonder infamy, with its No. 1 tally on Top 40 Tracks. Follow-up "Low" is the ideal next step for the powerhouse vocalist, with its credible bar-band production and a chorus that allows Clarkson to swipe at glass-breaking notes without losing her cool factor. Clive Davis and company at RCA have made all the right moves in keeping the 21-year-old in the spotlight without—and this is tough these days—glaring overexposure. Clarkson, in turn, has savvily embraced her girl-next-door persona, gaining the trust of moms and the admiration of their daughters. So while other female hopefuls are parading in G-strings and spitting through guitar riffs, Clarkson is content to let her talent do the talking—and she's selling millions of records as a result.—**CT**



**NELLY, P. DIDDY & MURPHY LEE** *Shake Ya Tailfeather* (5:00)  
**PRODUCER:** Jason "Koko" Bridges  
**WRITERS:** Nelly, V. Smith, Murphy Lee, J. Bridges  
**PUBLISHERS:** various

**Bad Boy/Universal 21018 (CD promo)**

For the second single from the "Bad Boys II" soundtrack, executive producer Sean "P. Diddy" Combs enlists the help of Nelly and fellow St. Lunatic Murphy Lee. Like Jay-Z's "La-La-La (Excuse Me Again)," the set's first single, "Shake Ya Tailfeather," is a tailor-made hit for the clubs. Produced by Jason "Koko" Bridges, the synthesized track uses Florida State University's signature Seminole chant to create one of the catchiest hooks of the summer. While each MC brings his signature flow to respective verses, it's Nelly that steals the show with the song's opening tongue-in-cheek lines: "Is that your ass or is yo mamma half-reindeer/I can't explain it but damn sure glad you came here." Already a fast-breaking hit at radio, the marquee value of the three MCs should make "Shake Ya Tailfeather" one of the most obvious certified smashes of the season.—**RH**

include you in it. Messina's vocal performance strikes the right balance. It's emotional but not overwrought; she's letting go but not losing heart. Kudos to producers Gallimore and McGraw for the beautiful use of a steel guitar. It seems to soar and sigh right alongside Messina's heartfelt vocal. All in all, it's a pretty single destined for lots of airplay.—**DEP**

## ROCK

**THE STARTING LINE** *The Best of Me* (3:49)

**PRODUCER:** Mark Trombino  
**WRITER:** the Starting Line  
**PUBLISHER:** not listed  
**Drive Thru Records 26051 (CD promo)**

Perhaps no other genre has seen more bands explode from the underground in recent years than pop-punk. Like its predecessor New Found Glory, the Starting Line is sure to attract the attention of younger audiences with its hooks, good-spirited music and poster-boy looks. Staying true to expectations, new single "The Best of Me" from debut album "Say It Like You Mean It" gives the people exactly what they want. Consequently, the music is too generic, and the lyric seems lifted out of the journal of a high school student who happens to be failing English class ("I'm so glad that the

truth has brought back together me and you"). For what it's worth, "The Best of Me" could very well become a hit because of its semi-catchy chorus and overt familiarity.—**MGP**

## NEW & NOTEWORTHY

★ **LAURA TURNER** *Soul Deep* (3:57)  
**PRODUCERS:** Kurt Howell, David Lyndon Huff  
**WRITERS:** K. Howell, S. LeMaire, H. Lamar  
**PUBLISHERS:** various

**Curb Records 1788 (CD promo)**

Aside from Norah Jones, it seems that without grit, a grimace and a guitar, there's no place for talented new female singers in today's music world. That's why it's altogether surprising—and pleasing—that Curb is investing in Laura Turner, a true singer's singer. Her stunning launch single, "Soul Deep," is like a diva melting pot, meshing Sarah Brightman and Lara Fabian (vocally) with Madonna's "Frozen" and Enya's "Only Time" (production-wise). For those who prefer to lie back with a glass of Merlot and drink in the beauty of an elegant, grown-up voice, Turner is the brightest new discovery of 2003. Curb is doing the extra mile with a dozen dance remixes to stir club action—a wise endeavor. Look for the full-length "Soul Deep" Aug. 5. This is truly special. Search it out.—**CT**



## Pommery Toasts ASCAP Awards

Champagne Pommery might seem a surprising sponsor for the latest round of ASCAP Awards.

Then again, "Champagne is such a celebratory beverage, and these are certainly celebratory events," says Talbert Communications president **Kathleen Talbert**, PR rep for the Reims, France-based producer of Brut Royale.

"But it's deeper than that," continues Talbert, herself a former chef, who cites "ethical threads [running] through what ASCAP does for writers and things that Pommery has always stood for."

Here, she points to **Madame Pommery**, who founded the House of Pommery in 1874.

enced by it subconsciously. So, at least, suggests **Michael Sigman**, son of the late songwriter and head of his recently reactivated major songs catalog of standards, including "What Now My Love," "It's All in the Game" and "(Where Do I Begin) Love Story."

"When 'Yesterday' came out in 1965, I was 15 and a complete Beatle freak," Sigman relates. "But my dad thought they were too loud and that their lyrics needed work."

"Then I played him 'Yesterday,' and he just fell in love with the song and the group—Paul in particular," Sigman says. "But I always felt there was a connection between 'Yesterday' and 'Answer Me'—nothing inappropriate, of course, but a

similar cadence and spirit."

The Sigman song, co-written with **Gerhard Winkler** and **Fred Rauch**, was so popular in England that a competing version by **David Whit-**

**field** also charted; **Nat "King" Cole** covered it the following year as "Answer Me, My Love," and **Johnny Rivers** and **Joni Mitchell** also turned out versions.

Michael Sigman further notes that artists including **Marty Robbins** and **the Impressions** have recorded both "Answer Me" and "Yesterday."

"**Bob Dylan** has even performed them both live," he adds, declaring "another interesting twist [in that] Paul owns the copyrights to several of our biggest songs, including 'Enjoy Yourself (It's Later Than You Think)' and 'Civilization (Bongo, Bongo, Bongo).' Hmmm, maybe he got the inspiration for 'Eleanor Rigby' from 'Enjoy Yourself.'"

Yes, Mike, both titles do begin with the letter "E," but any similarities likely end there. McCartney's spokesman, **Geoff Baker**, meanwhile, told the U.K.'s *Times* newspaper that "Answer Me" and "Yesterday" "are about as similar as 'Get Back' and 'God Save the Queen'"—meaning England's national anthem, presumably, and not the **Sex Pistols**.

And speaking of Dylan, *The Wall Street Journal* has reported that the legendary songwriter apparently lifted numerous lines in "Floater" from his 2001 album "Love and Theft" from Japanese author **Junichi Saga's** 1989 book "Confessions of a Yakuza." Fellow 62-year-old Saga says he's flattered—and not litigious.

## New Live Album Brings Kristofferson Full-Circle

BY JIM BESSMAN

Country songwriting legend Kris Kristofferson is returning with full force to the landmark music side of his career.

The Songwriters Hall of Fame and Nashville Songwriters Hall of Fame member, whose equally rewarding acting exploits have taken the front seat in recent years, has a new album out on *Oh Boy*, the indie label run by Kristofferson's old friends John Prine and Al Bunetta, Prine's manager.

While "Broken Freedom Song: Live from San Francisco" features only four new songs, Kristofferson has more ready to go.

The new songs are "all over the place," says the man responsible for such standards as "Me and Bobby McGee," "Help Me Make It Through the Night," "Sunday Morning Coming Down" and "For the Good Times," as well as titles reflecting his deeply felt spiritual, social and political concerns.

"I've got enough for another album," says Kristofferson, who hopes to do another one for *Oh Boy*. "Some songs aren't brand-new but have never been recorded, and others are new [and about] just stuff that you're feeling."

But a few, including one titled "Not in My Name," address current events directly. Many of the "Broken Freedom Song" cuts, which include 11 lesser-known Kristofferson compositions in addition to the four previously unreleased songs, likewise contain political undercurrents.

The title track, for instance, bemoans the besotted circumstance of a one-armed soldier, his limb lost in a war that had nothing to do with freedom. Another song, "The Circle," is about Layla al-Attar, an artist killed in President Clinton's missile attack on Baghdad following the alleged assassination attempt on former President Bush.

"It's one of those songs you just have to write, not knowing if you'll ever record it," Kristofferson says. And while it particularly "applies to what's happening today," he also included two songs from his 1990 album "Third World Warriors": "Don't Let the Bastards (Get You Down)," which decries "killing babies in the name of freedom," and "Sandinista."

Of the latter tune, he explains, "Nobody thinks about Nicaragua and the people responsible for overthrowing the Sandinista revolution, but they're the ones who are back in power today."

He recounts a recent conversation with Fred Foster, who published him long ago at the now-EMI Music Publishing-owned Combine Music and signed him to his Monument Records independent label. "He said we're more divided than any time since the Civil War, probably," says Kristofferson, an army

veteran who is the American Veterans Assn.'s Veteran of the Year this year.

"What bothers me most is that decisions are made by people who never wore a uniform—and their kids aren't gonna," he says.

Kristofferson's move to *Oh Boy* (his

Back in New York, Kristofferson helped Prine get the exposure he needed to land his original deal with Atlantic Records.

So *Oh Boy* is "just like family," Kristofferson says, adding, "It's nice to come full-circle." While he'd like to tour with Prine, he says he has a couple of movie obligations that might interfere, though he notes that "the political climate now makes it a little harder to get [film] work."

A BMI writer, Kristofferson now publishes through his Jody Ray Publishing company, which contains 100 songs going back to his Monument days that he still looks to plug.

As for his prized hit catalog, a two-disc best-of is coming later this year from Sony Legacy; a pair of alt-rock tribute albums, "Don't Let the Bastards (Get You Down)" and "Nothing Left to Lose," were issued last year, though "I'd just as soon be spared," he says.

Looking back, Kristofferson says, "family is more important to me than it was 30 years ago, when the road was the most important thing in my life."

But he still has passion for political situations. "You can't help watching the news," he says.

"Don't let the bastards get you down—I believe in that," he says. "But I feel blessed to have been able to work at what I love all my life since I made that move to Nashville out of the army, and I got no regrets."



last album was Atlantic's "The Austin Sessions," in 1999) is almost karmic in reuniting him with Prine and Bunetta. In fact, Kristofferson has been credited with discovering Prine and the late singer/songwriter Steve Goodman, though he says, "That's like saying Columbus discovered America."

Kristofferson recalls the first time he heard Prine performing in Chicago: "I felt like I'd stumbled on Dylan or something."

**Words & Music**  
By Jim Bessman  
jbessman@billboard.com



"She was the first person in the region to offer employee benefits," Talbert says. "Everybody thought she was crazy, because nobody looked out for workers at that time."

She likens this to ASCAP's "greater mission: Music awards are very nice, but ASCAP also offers protection for songwriters."

ASCAP came to Champagne Pommery for sponsorship, Talbert says—though Talbert Communications was very much aware of the society.

Account rep **Veronica Williams** is a songwriting member of contemporary a cappella gospel group

**Redeemed** and has penned such popular repertoire as "I'll Be Wearing a Crown," "City Beyond the Blue" and "I'm Going Home." She reports that Pommery hosts a picnic each July, which has starred such renowned jazz artists as **Dee Dee Bridgewater**, and "cuts loose" with the week-long Reims Jazz Festival in the fall.

**SIGN OF THE 'TIMES':** Paul McCartney's pride in the Beatles' "Yesterday," for which he claims sole songwriting credit, may have been wounded by reports of the song's similarity to **Carl Sigman's** "Answer Me, My Love."

Sigman's song was a chart-topping hit for **Frankie Laine** in England in 1953 (then titled "Answer Me, Lord Above"), and the budding Beatle could conceivably have been influ-

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## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



SEKLIR

**RECORD COMPANIES:** Nancy Marcus Seklir is promoted to senior VP of business affairs for Sony Music Entertainment in New York. She was VP of East Coast business affairs.

in Los Angeles. BMI also names Tony George associate director of writer/publisher relations in Los Angeles. He was partner and manager for Jampol/Atencio Management.



GEORGE

Chrysalis Music Group names Jessica Hobbs senior director of film and TV synchronization licensing and Jane Ventom director of film and TV synchronization licensing in Los Angeles. They were, respectively, manager of licensing for Warner/Chappell and VP of A&R administration for Virgin Records.



BRUNO

**PUBLISHING:** BMI promotes Angelo Bruno, previously assistant VP of financial planning, to VP of financial planning and audit in Nashville; Gary Cannizzo, previously assistant VP of financial accounting and imaging technology, to VP of financial accounting and imaging technology in Nashville; Kerri Howland-Kruse, previously senior attorney, to assistant VP of legal in New York; Darren Briggs, previously director of strategic development, to senior director of strategic development for BMI in Nashville; and Delia Orjuela, previously director of Latin music, to senior director of Latin music

Rebecca Wright is promoted to senior director of East Coast creative affairs for Universal Music Publishing Group in New York. She was director of East Coast creative affairs.



HOBBS

**DIRECT MARKETING:** Nadia Saah is named director of marketing and sales for 4Kids Entertainment in New York. She was director of licensing for Discovery Communications.



CANNIZZO

strategic development for BMI in Nashville; and Delia Orjuela, previously director of Latin music, to senior director of Latin music



## Team Thalia

Virgin Records staffers joined Thalia last week during her appearance at the Virgin Megastore in New York's Times Square, where she signed copies of her self-titled English-language debut. Pictured, from left, is Virgin Records executive VP of promotion Hilary Shaev, Virgin senior national director of sales Dominic Pandiscia, Virgin Records chairman/CEO Matt Serletic, Thalia, Virgin president/COO Roy Lott, and Randy Hoffman, Thalia's manager and Hoffman Entertainment president/CEO.



## Javier Says Hello

R&B newcomer Javier stopped by *Billboard's* New York offices to serenade the staff. The Capitol recording artist performed a three-song set in support of his self-titled debut. Due Aug. 5, the album's first single, "Crazy," is No. 56 on the Hot R&B/Hip-Hop Singles & Tracks chart this issue. (Photo: Rashaun Hafl)

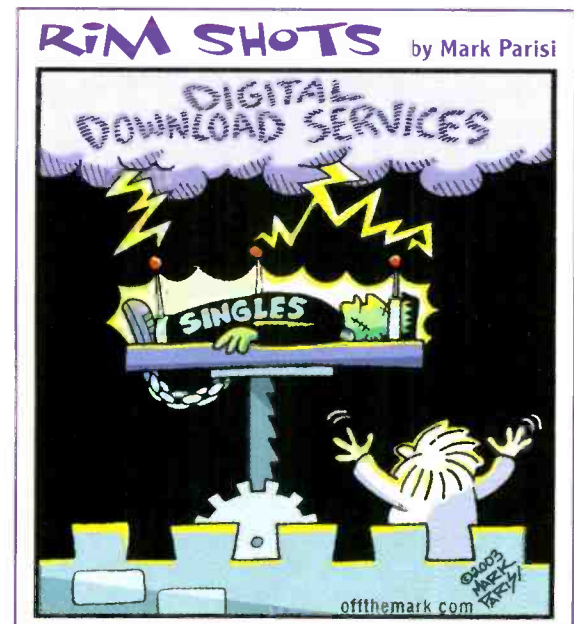


**A Gold Start** Universal Records staffers and Country Music Assn. executive director Ed Benson presented Universal South artist Joe Nichols with awards recognizing his first gold album, last year's "Man With a Memory." The set was Universal South's first release. Pictured, from left, are Nichols' manager, John Lytle; Universal Records president Monte Lipman; Nichols; Universal South senior partner Tim DuBois; Universal South senior partner Tony Brown; Universal Music Group chairman/CEO Doug Morris; and Benson.



## Standing Tall

During the Eagles' two-night stay at Philadelphia's First Union Center, the band's manager, industry vet Irving Azoff, second from right, caught up with, from left, Comcast-Spectacor Ventures president Peter Luukko, Eagles tour exec Terry Bassett and Comcast-Spectacor senior VP John Page.





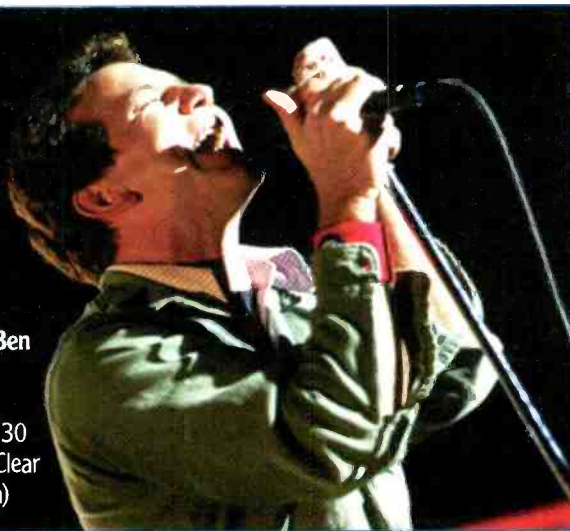


## Frozen In Time

The members of legendary R&B act **Earth, Wind & Fire** were inducted into the Guitar Center's Rock Walk, thus immortalizing their handprints on Sunset Boulevard in Hollywood. The sidewalk gallery honors artists who have significantly contributed to the evolution of rock'n'roll. The group's handprints will be set in stone alongside those of **Johnny Cash, B.B. King, James Brown, George Martin, Brian Wilson, John Lee Hooker** and **the Ramones**. Pictured, from left, are band members **Verdine White, Maurice White, Philip Bailey** and **Ralph Johnson**. (Photo: Steve Grayson/WireImage.com)

## Curfew Schmurfew!

When **Pearl Jam** passed the two-hour mark during its first of two shows at New York's Madison Square Garden last week, the enduring rock act seemed unfazed that it was disregarding the venue's curfew—especially after frontman **Eddie Vedder**, right, got word that only three times previously had the Garden stage stood as violently (during shows by the **Grateful Dead, Iron Maiden** and **Bruce Springsteen & the E Street Band**). Launching into the final third—which saw the band joined by **Ben Harper**—Vedder said the extension would cost Pearl Jam \$14,000 and asked the crowd to keep the energy coming. The concert clocked in at slightly less than three hours and included 30 songs. In the end, the band's penalty was waived by promoter Clear Channel and the Garden. (Photo: John Shearer/WireImage.com)



## Lending A Hand

The **Rolling Stones**, left, will be joined by **AC/DC, Justin Timberlake, the Flaming Lips** and such famed Canadian acts as **Rush** and **the Guess Who** at the July 30 Molson Canadian Rocks for Toronto concert at Downsview Park. The event is in response to the economic impact SARS has had on the city's economy, particularly the tourism and hospitality sectors. One dollar from every ticket sold will go toward the Health Care and Hospitality Workers Relief Fund. The Canadian Broadcasting Corp. has also tentatively agreed to broadcast a one-hour edition of the concert worldwide. (Photo: Tony Barson/WireImage.com)



**Red Rockin'** **Big Head Todd & the Monsters** and **Hootie & the Blowfish** kicked off their summer tour with a performance on the Monsters' home turf at Red Rocks Amphitheatre in Morrison, Colo. Pictured backstage, from left, are **Dan Weiner** of Monterey Peninsula Artists, Hootie manager **Scott McGhee**, Big Head Todd frontman **Todd Park Mohr**, Hootie frontman **Darius Rucker**, and Big Head manager **Mark Bliesener**.



## Goldberg: Checking The Left

At a time when major music biz execs are increasingly gaining a reputation for being less art-friendly and more bottom-line-obsessed, Artemis Records chairman/CEO **Danny Goldberg** seems to have—however unintentionally—distanced himself yet again from the pack.

With his new book, "Dispatches From the Culture Wars: How the Left Lost Teen Spirit" (Miramax Books), Goldberg comes off as anything but a suit.

The book—his first—not only reaffirms that the one-time rock journalist is a major music guy, but it also leaves the reader feeling like

The 312-page tome combines appropriate anecdotes from his long and diverse career in the music biz with criticism of the Democratic Party and so-called liberals. It argues that, among other things, the Democratic Party's numerous attacks on pop culture are largely to blame for the party losing its influence on and support from young people.

A proud product of the 1960s hippie culture and left-wing politics and a longtime officer of the American Civil Liberties Union, Goldberg points to such instances as the rise of Tipper Gore's Parents Music Resource Center (PMRC) in the '80s—which he vehemently opposed with his own group of artists and execs, the Musical Majority—and Al Gore's criticism of rap music during the 2000 election.

"Dispatches" was born after that

election. Although Goldberg admits to collecting scores of notes and quotes through some 20 years of activism, it was after he saw the huge drop in youth support for the Gore/Lieberman ticket that he felt compelled to write the book.

"The 2000 election, to me, was such a low point in terms of the cultural problems that I've been noticing over the previous 15 years," Goldberg says. "The statistic that is so damning is the drop in youth support for Democrats, where Clinton beat Bush Sr. by 12 points among 18-24s in 1992. He beat Dole by 19 points among 18-24-year-olds in '96, and Gore and

Lieberman were merely able to tie, zero margin between 18-24s in 2000. A 19-point drop in one election cycle among that age group is unbelievable.

"That made me just think, 'Gee, if I'm ever gonna write a book about this stuff that includes experiences with the Gores and

with Lieberman, now would be the time to write a proposal.'"

While he admits to being "nervous and sobered" by such things as this drop in youth support, he's optimistic that things will change: "I think the arc of the American story has been that it's gotten better over the course of a couple of years. So I believe that arc will continue."

For as long as he can remember, Goldberg, 53, notes that music and politics have been his passions. "I don't play golf, I don't collect art, I don't have a boat. That chunk of time that other people use for those kinds of interests, I use for the political stuff."

WES ORSHOSKI

DISPATCHES FROM THE  
CULTURE WARS  
HOW THE LEFT  
LOST TEEN SPIRIT

DANNY GOLDBERG



## Zeppelin's Live Sets: A Whole Lotta Mixing

BY CHRISTOPHER WALSH

For fans of Led Zeppelin and the Black Crowes, the 1999 pairing of the former's guitarist/producer Jimmy Page with the Crowes was a dream come true. The three-guitar lineup presented a more accurate interpretation of Zeppelin's heavily overdubbed studio tracks in a live context than ever before, while Crowes vocalist Chris Robinson and drummer Steve Gorman re-created their Zeppelin counterparts' contributions with astonishing accuracy.

For engineer/producer Kevin Shirley, a dream was also unfolding in the fall of 1999. Shirley—who had recorded and produced the Black Crowes' 1999 release "By Your Side" at Avatar Studios in New York—was tapped to record the Crowes/Page performances in Los Angeles, which spawned the "Live at the Greek" set.

That series of events led to SARM

West Studios in London, where in the summer of 2002 Shirley remixed the live recordings that appear on Led Zeppelin's recently released two-disc "DVD" and three-CD set titled "How the West Was Won."

"I think that all the beautiful work that [Page] did in overdubbing on those records in a sense disguised what he really is capable of doing," Shirley says. "When I finally got to listen to all these parts, this is a guy who plays like nobody else I've ever seen, and I've seen a few guitar players. He just plays parts that are designed for two and three guitars."

Original multitrack recordings were transferred to a purpose-built Pro Tools HD system, Shirley explains.

"It was as state-of-the-art as you could get. We did everything at 96k. You can imagine the huge amount of computer drives—we had 16 three-hour shows transferred."

Mixing on a Solid State Logic 9000

J Series console—"my favorite," he notes—Shirley created 5.1-channel mixes for the DVD. Sources ranged from London's Royal Albert Hall in 1970 to the Knebworth Festival, 28 miles north of London, in 1979.

One challenge, Shirley notes, was to faithfully convey the group in each setting.

"One thing I like to do in my role as engineer—and when I'm a producer—is not to encroach on the sound of the band at all. In terms of mixing, I like to use outboard equipment, but I try not to make it sound like you can really hear it. I like it to sound as natural as possible, which is not very easy to do."

"Knebworth was actually quite difficult to mix: That was a 24-track recording, but it was pret-

ty much a flat, live recording, like most of them are done these days, where you just have microphones sent to tape. That one really took a lot of work."

"I very much wanted to adhere to the same stage setup that they always played with," Shirley continues. "They always played with Jimmy on Bonzo's

[drummer John Bonham] left, and [bassist] John [Paul Jones] was always on Bonzo's right. I tried to keep that aspect. In the 5.1 stuff, there's a lot more panning, especially on 'Dazed and Confused,' to create the sense of surrealism that's in [Page's] playing."

Shirley mixed back into Pro Tools using 96k converters. Interestingly, while he intended to use an Ampex ATR half-inch tape machine for the stereo mixes, he ultimately opted for the Pro Tools HD mixes.

"I did format an old ATR, and we started mixing the stereo mixes, and it sounded great," he recalls. "And I went between them, and I've got to tell you, the digital sounded fantastic. The HD sounded so amazing, in fact, we printed all the stereo mixes on tape but didn't even bother taking them. We had so much editing and compiling to do anyway; without Pro Tools, that would have been a real logistics nightmare."



SHIRLEY: 'IT WAS AS STATE-OF-THE-ART AS YOU COULD GET'

## Sinatra's 'Sands' Puts Listeners At Ringside

For an activity that he does in his spare time, **Elliot Mazer's** accomplishments in the realm of multichannel audio mixing are mighty impressive.

By day, Mazer is senior VP of

new business development at broadcast software provider RCS.

Recently, the producer of such artists as **Neil Young**, **Janis Joplin** and **Gordon Lightfoot** has made the time to remix several classic

albums for the DVD-Audio and Super Audio CD formats, including Young's "Harvest" on DVD-A (Reprise).

Mazer's recent remix of "Sinatra at the Sands," the 1966 live album

by **Frank Sinatra** featuring **Count Basie & His Orchestra** with conductor **Quincy Jones**, will be released by Reprise next month (Billboard Bulletin, June 26).

"People seemed to be very pleased with ["Harvest"], and I got asked to do more projects," Mazer explains, regarding what he refers to as a hobby. "I love the idea of surround, of multichannel listening."

Unlike the DVD-A remix of "Harvest," ac-

complished at Young's studio with analog equipment, "Sinatra at the Sands" was remixed on a Pro Tools HD system after the original four-track analog tapes were transferred to Pro Tools HD at 192kHz by means of Euphonix Model 2 HDCD processors at New York studio the Magic Shop. "It's a question of getting it technically figured out," Mazer says of the surround-sound domain, "and then the aesthetic."

Prior to remixing "Harvest," Mazer acquired home theater equipment and listened to several DVD-A and DTS 5.1 music discs, as well as TV programming broadcast in surround sound. Working in his personal studio, he auditioned mixes on his own consumer equipment and surround-equipped rooms at Dolby Laboratories and DVD authoring facility Blink Digi-

tal, all in New York.

"Each [mix] requires the definition of perspective, defining what the goal should be," Mazer explains. "On 'Harvest,' the perspective we arrived at was, you're

sitting where Neil sits, in the middle of the room, and everybody's around him. On 'Sinatra at the Sands,' you're at a ringside table."

While the DVD-A includes on-screen still photos of Ol' Blue Eyes, the high-resolution, multichannel audio is by itself a transcendent experience. Each component of the singer and orchestra sparkles, from Sinatra's unparalleled resonance to the attack of drum hits and deep vibrations of the double bass.

"High-resolution formats really give you more information," Mazer says. "There's a lot of transients in drum hits, which require a lot of bandwidth. Plus, you've got a dedicated bass channel—the bass isn't fighting other instruments in other channels. Also, the 24 bits in DVD-Audio greatly increase the apparent resolution of bass instruments as well."

JULY 26 2003 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (JULY 19, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist Producer (Label)	<b>CRAZY IN LOVE</b> Beyoncé Featuring Jay-Z/ R. Harrison, B. Knowles (Columbia)	<b>SO GONE</b> Monica/ M. Elliott, Spike & Jamahl (J/RMG)	<b>BEER FOR MY HORSES</b> Toby Keith Duet With Willie Nelson/ J. Stroud, T. Keith (DreamWorks)	<b>SEVEN NATION ARMY</b> The White Stripes/ J. White (Third Man/V2)	<b>SEND THE PAIN BELOW</b> Chevelle/ GGGarth (Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>SONY HIT FACTORY</b> (New York) Jim Caruana, Pat Thrall	<b>HIT FACTORY CRITERIA</b> (Miami) Demacio Castellon	<b>HIT FACTORY CRITERIA</b> (Miami, FL) <b>O'HENRY</b> (Burbank, CA) Julian King	<b>TOERAG</b> (London) Liam Watson	<b>WAREHOUSE</b> (Vancouver, British Columbia) Michael "Elvis" Baskette
CONSOLE(S) (DAW(S))	Neve 88 R, SSL 9000 J	Neve 8078	SSL 9000 J	Calrec M Series	Neve (Air)
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR, Pro Tools	Studer A 80	Sony 3348, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467, Pro Tools	BASF 900	Quantegy 467, Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>HIT FACTORY</b> (New York) Tony Maserati	<b>HIT FACTORY CRITERIA</b> (Miami) Scott Kieklak	<b>LOUD</b> (Nashville, TN) Julian King	<b>TOERAG</b> (London) Liam Watson	<b>SOUNDTRACK</b> (New York) Andy Wallace
CONSOLE(S)(DAW(S))	SSL 9000 K	SSL 9000 J	Sony Oxford OXF-R3	Calrec M Series	SSL 9000 J
RECORDER(S)	Studer A827	Studer A820, Pro Tools	Pro Tools	Studer A 80	Sony 3348
MIX DOWN MEDIUM	MTEK 900	Quantegy 499, Pro Tools	Pro Tools	BASF 900	EMTEC SM 900
MASTERING (Location) Engineer	<b>STERLING SOUND</b> (New York) Tom Coyne	<b>STERLING SOUND</b> (New York) Chris Gehringer	<b>MASTERMIX</b> (Nashville, TN) Hank Williams	<b>TRANSFORMATION</b> (London) Noel Summerville	<b>MASTERDISK</b> (New York) Howie Weinberg
CD/CASSETTE MANUFACTURER	SONY	BMG	UMVD	BMG	SONY

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Studio  
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Duncan Browne appointed to the executive committee of the Assn. for Independent Music



# Retail

Brett Wickard announces the opening of Bull Moose's largest chain store/warehouse



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

## ESPN Taps Musicians For X Games Promos

BY BRIAN GARRITY

NEW YORK—ESPN is upping the use of music ties to help promote its annual action sports competition, the X Games.

The cable sports network is hyping the upcoming event by using voiceovers from Snoop Dogg in commercials, circulating free X Game-branded sampler CDs at movie theaters and concert venues and running a retail promotion with the Coalition of Independent Music Stores (CIMS).

X Games will run Aug. 14-17 in Los Angeles.

"With the event coming to L.A., we felt like we wanted a Los Angeles/entertainment flavor serving almost as a character in our campaign," ESPN director of marketing Ashley Smith says.

ESPN has produced three promotional spots featuring Snoop Dogg with the tag line: "X Games comes to L.A. It's off the hizzle fo' shizzle, dizzle."

### MUSICAL VARIETY

The network is also teaming with entertainment marketing company Waxploitation on a sampler CD featuring Linkin Park, Deftones, Mötley Crüe, Trapt and Inspectah Deck from the Wu-Tang Clan.

Some of the music will likely be featured in upcoming X Game promotional advertising. Last year, the network used music from

Good Charlotte and N\*E\*R\*D.

Waxploitation is producing 200,000 copies of the disc, which will be enhanced to include video footage of X Games athletes.

ESPN street teams will distribute the free CDs at such summer concerts as Ozzfest, Lollapalooza and the Vans Warped tour.

"By taking music that kids are hearing at concerts, on the radio and downloading from Internet sites and pairing it with our X Games footage, we're hoping we're making a better connection with [our target audience] to watch our event," Smith says.

At the same time, ESPN is co-sponsoring a retail promotion with CIMS that plugs the X Games, Hollywood Records act Diffuser, X Games athlete Ryan Nyquist and Haro Bikes.

Through the promotion, ESPN is giving away a Haro bike in each of the 73 CIMS member stores. Sweepstakes contestants are automatically entered to win a trip to the X Games and a meet-and-greet with Diffuser.

"It's something unique we're able to bring to the table, with the athlete involvement and with the Haro Bike involvement for the CIMS retailers. And it's great for us, because it allows the X Games message to get to an audience that maybe otherwise wouldn't" *(Continued on page 63)*



KARL GROEGER JR.: 'WE TRY TO CHANGE WITH THE TIMES'

## Still Looney After All These Tunes

BY MEEGAN DALY

When Looney Tunes was founded in 1971 in an 800-square-foot storefront in West Babylon, N.Y., it owed its livelihood to the busy shopping mall next door.

Today, it's a destination store for Long Island-based music buyers and can afford to sit in a forlorn strip center.

Among the key ingredients the independent retailer has used to distinguish itself from the competition during the past 30 years: a regular slate of in-store appearances by fledgling bands—some of whom now represent a veritable who's who of today's rock scene—and a flair for looniness.

The store has hosted before-they-were-famous performances by Korn, Type O Negative and Staind.

It also nurtures a community feeling by recognizing the age diversity of its customer base, catering to the local music scene and running unusual promotions and contests.

Case in point: Customers vying for a Looney Tunes-sponsored trip to see A Perfect Circle perform in Texas had to stand in the store's front window for 48 hours.

Such creativity has helped the store grow over the years.

Looney Tunes, first opened by Karl Groeger Sr., takes up 4,500 square feet and is crammed from corner to corner with an array of new and used CDs, autographed guitars and other merchandise. T-shirts and sweat-

shirts hang from the ceiling, while glass cabinets overflow with bobbleheads, pins and lighters.

The storefront itself is modest, currently decorated with posters of Led Zeppelin and Marilyn Manson, an unobtrusive yet glowing logo and a marquee listing upcoming performances.

Looney Tunes, along with its Web site looneytunes.com, carries name acts like Celine Dion, Jay-Z and the Grateful Dead. However, Karl Groeger Jr.—who now runs the location with his brother, Jamie—says, "We can't compete with the top five records."

That's why Looney Tunes focuses on catalog, pricing its titles mainly at \$13.99, according to Karl Jr.

The store also helps promote new music.

Karl Jr. says, "I have a lot of homework to do every day." He listens to 10-15 new discs per day to select performers he knows his clientele will want to hear.

Non-music items—including toys, jewelry and T-shirts—have been the fastest-growing segment of the retailer's total sales. "In the last 10 years, it's gone from 5% to 25%," Karl Jr. says.

### HARDCORE GALORE

The retailer caters to its punk, hardcore and heavy-metal customers by devoting one-quarter of the store's inventory to those genres. Whether it is an old favorite from the Birthday Party or the latest from Biohazard, Looney *(Continued on page 62)*





# MusicNet Plucks The Fruit Of Orchard's Indie Catalog

**DIGITAL HARVEST TIME:** Reflecting the deepening interest of digital-music companies in acquiring indie content, MusicNet has signed a licensing deal with the Orchard.

Founded in 1998 by producer **Richard Gottferrer**, the Orchard is an umbrella retail and Internet distribution organization for some 5,000 indie labels, many of which are artist-run companies.

MusicNet—the Web music company operated by Real Networks, Warner Music Group, EMI Recorded Music and BMG Entertainment—also announced deals with indie labels 972, A-Train, Farfield and Native Language.

Clearly, other companies' interest in indie music has been piqued by Apple's recent high-profile wooing of independent labels for its heavily promoted iTunes Music Store, which has been an out-of-the-box hit with consumers (*Billboard*, June 21). You can expect to see other online music services scrambling to bring indie companies on board to season their offerings.

**BONE TRANSPLANT:** Mike Bone, head of music at Palm Pictures, has

exited the company and launched his own Santa Monica, Calif.-based firm, Gettalife Entertainment. Bone joined **Chris Blackwell's** independent imprint, Palm, in July 2001 after senior-executive stints at Capricorn and Def American. He had previously worked with Blackwell at Island Records, where he served as president in the early '90s.

**AFIM UPS BROWNE:** Newbury Comics COO **Duncan Browne** has been appointed to the execu-



BROWNE: NEW AFIM EXEC COMMITTEE MEMBER

tive committee of the Assn. for Independent Music. Browne—who has served on the board of trustees for the indie trade group since 1984—joins chairman **Clay Pasternack** and Alligator Records president **Bruce Iglauer** on the committee, which works with AFIM executive director **Courtney Proffitt** on day-to-day issues and the implementation of board decisions.

**SUNDANCE SHINES ON INDIES:** "Keeping Time," the Sundance Channel's four-part series about contemporary roots music due in August (*Billboard*, July 19), is worth your attention.

Not only does the series focus primarily on independent artists, but the third installment—"Buy This Record," scheduled for Aug. 21 (7:30 p.m. EDT/PDT)—takes an affectionate look at four indie labels. Label owners **Bruce Iglauer** of Alligator, **Rob Miller** and **Nan Warshaw** of Chicago-

based Bloodshot, **Mark McKinney** and **Jeff Jenkins** of Memphis-based Madjack, and **Matthew Johnson** and **Bruce Watson** of Fat Possum in Oxford, Miss., are interviewed, and their acts are captured in performance.

It's a pleasure to see a cable

The  
Indies™  
By Chris Morris  
cmorris@billboard.com



channel devotee airtime to labels as worthy as these. And we were particularly impressed by Warshaw's remark on the show about the indies' role in creating "a middle class for working musicians."

**QUICK HITS:** Miami-based Pandisc Music has signed an exclusive North American distribution deal with Koch Entertainment Distribution in Port

Washington, N.Y. Pandisc, which is headed by president and founder **Bo Crane**, operates the dance label StreetBeat Records and is a longtime leader in Miami bass music. Its acts include **DJ Laz**, **RELM**, **Humble Thugs** and **Bass Mekanik**... DH1 Studios, the umbrella company for indie labels Doc Hollywood Records and Bop City Records, has signed a distribution deal with Chatsworth, Calif.-based Image Entertainment. Image, primarily known as a DVD distributor/manufacturer, stepped into the music arena two years ago with its deal with pop label Smile Records.

Upcoming jazz releases from Bop City include titles from teen pianist **Taylor Eigsti** (Aug. 5), vocalist **L.M. Pagano** (Sept. 9), Toto guitarist **Steve Lukather** and hard-bop legend **Horace Silver** (Oct. 28)... Altissimo Recordings has signed a national deal with RED-distributed Emergent Marketing. Altissimo was formerly distributed by Rock Bottom. The label, operated by **Al McCree**, specializes in patriotic and marching-band music and experienced a huge lift in exposure and sales after the Sept. 11, 2001, terrorist attacks (*Billboard*, Oct. 6, 2001).

## RIAA Certifications For June

Following are the June Recording Industry Assn. of America certifications of album shipments:

### MULTI-PLATINUM ALBUMS

**Metallica**, "Metallica," Elektra, 13 million.  
**Metallica**, "And Justice for All," Elektra, 8 million.  
**Norah Jones**, "Come Away With Me," Blue Note, 7 million.  
**Nelly**, "Nellyville," Fo'Reel/Universal, 6 million.  
**3 Doors Down**, "The Better Life," Republic/Universal, 6 million.  
**Metallica**, "Master of Puppets," Elektra, 6 million.  
**50 Cent**, "Get Rich or Die Tryin'," Shady/Aftermath/Interscope, 5 million.  
**Metallica**, "Load," Elektra, 5 million.  
**Metallica**, "Ride the Lightning," Elektra, 5 million.  
**Alabama**, "For the Record: 41 Number One Hits," RCA Nashville, 5 million.  
**Metallica**, "S&M," Elektra, 5 million.  
**Kenny Chesney**, "No Shoes, No Shirt, No Problems," BNA, 3 million.  
**Toby Keith**, "Unleashed," DreamWorks Nashville, 3 million.  
**Evanescence**, "Fallen," Wind-up, 2 million.  
**Coldplay**, "A Rush of Blood to the Head," Capitol, 2 million.  
**OutKast**, "ATLiens," La Face, 2 million.  
**Good Charlotte**, "The Young and the Hopeless," Daylight/Epic, 2 million.



### PLATINUM ALBUMS (1 million units)

**Led Zeppelin**, "How the West Was Won," Atlantic, its 16th.  
 Soundtrack, "Lizzie McGuire," Walt Disney.  
 Soundtrack, "Lilo & Stitch," Walt Disney.  
**Chevelle**, "Wonder What's Next," Epic, its first.

### GOLD ALBUMS (500,000 units)

**Led Zeppelin**, "How the West Was Won," Atlantic, its 16th.  
**The Roots**, "Phrenology," MCA, their second.  
**Heather Headley**, "This Is Who I Am," RCA, her first.  
**Montgomery Gentry**, "My Town," Columbia Nashville, its third.  
**The Isley Brothers**, "Body Kiss," DreamWorks, their 15th.  
 Soundtrack, "Lizzie McGuire," Walt Disney.  
**Los Temerarios**, "Una Lagrima No Basta," Fonovisa, their fifth.  
**Jack Johnson**, "On and On," Universal, his second.  
**Kenny Chesney**, "All I Need to Know," BNA, his sixth.  
**New Found Glory**, "New Found Glory," MCA, its second.  
**Mudvayne**, "The End of All Things to Come," Epic, its second.  
**Boyz II Men**, "Legacy: The Greatest Hits Collection," Motown, their seventh.  
**Lionel Richie**, "The Definitive Collection," UTV, his seventh.

## Still Looney

Continued from page 61

Tunes tries to have it in stock or special-order it, usually within 24 hours.

The store started hosting band performances in the fall of 1996, when the Scofflaws played. "About 40 or 50 kids showed up," Karl Jr. recalls. "We had a pizza party."

The store supplies an 8-foot by 16-foot collapsible stage and a PA system for visiting bands. Attendance maxes out at 250 people.

When Korn did an in-store show there before it made it big, the band only brought in 11 people.

By the time Staind appeared at the store in July 2001, the performances had become so successful that about 8,500 people showed up for the rooftop concert.

The people flowed onto the street, and Karl Jr. was fined. But as far as he is concerned, that's all part of rock'n'roll.

Looney Tunes promotes in-store appearances along with midnight sales through direct mailers sent to a database of more than 11,000 customers. Such mailers often contain discount coupons on featured titles.

Karl Jr. says up to 11% of recipients respond to the mailers. "In-store appearances and direct mailings are the backbone of our advertising," he says.

The retailer also holds a variety of contests throughout the year with give-

aways that range from sound systems to autographed guitars.

Perhaps the most infamous promotion was the A Perfect Circle contest, where the last customer standing won the trip.

"We fed them baby food and water," Karl Jr. says, "and gave them something to do every four or five hours, like stand on one foot."

### HELPING OUT THE LOCALS

Another way the Groegers distinguish the store is through the promotion and development of local artists.

Looney Tunes claims it has the largest local band selection in all of New York state, boasting more than 580 local acts.

"We have local bands in-store on Thursday nights," Karl Jr. says. "They only need a tape to qualify."

He takes a very hands-on approach with the young bands that come to his store. "I give them information on getting a label [and] getting radio play," he says.

Looney Tunes co-sponsors The Homegrown Live Concert Series on Wednesday nights in partnership with local rock station WBAB and the Farmingdale club Downtown.

It also promotes music education with in-store karaoke parties.

The staff strives to remain in synch with its customers. Although Looney Tunes' largest demographic group is 12- to 35-year-olds, the fastest-growing customer segment is 25-plus.

Karl Jr. says, "The kids that came here are now parents. We try to change with the times."



# Experimental Bull Moose Combo Is Ready To Charge

Bull Moose is getting set to open its 10th store July 31, and it sounds like it will be an interesting experiment. The outlet, located in Scarborough, Maine, will be a combination superstore and warehouse.

That's right—a 10,000-square-foot store with 120,000 titles with inventory merchandised spine-out that will double as the company warehouse, just in case you didn't get that the first time.

"We don't have a warehouse now," explains **Brett Wickard**—president



WICKARD: OPENS STORE/WAREHOUSE COMBO

of the Portland, Maine, chain—adding that previously, "we treated each store as a warehouse with extra inventory at each location, but that has become unwieldy."

The store/warehouse will be mainly live floor space, with shoppers and pickers (who fulfill distributors' orders) right alongside each other.

The store and warehouse won't be partitioned off, except for shipping and receiving. Customers, however, can see pallets of product coming into that area, even if they can't enter it.

It will be interesting to see how employees handle customer service while trying to pick product. Store staff will wear one color shirt while pickers will wear another color. In slow times, pickers will help customers, but when things are busy they will refer customers to the store staff. "I'm sure it will turn into one big mess," Wickard says confidently.

He adds that while the product will be merchandised mainly spine-out, it will be "more friendly than a book display." Also, he says that product will be laid out alphabetically and by genre. Not only is that good for shopping in-store, but pickers will pick in the same order, making restocking easy at stores when shipments are unpacked.

Since the store used to be a Goodwill, Wickard says he considered converting the try-on booths into old-

fashioned listening stations, but decided against it. "The store is already a shoplifter's paradise, so we decided to mitigate that," Wickard says. As it is, the chain's stores have couches in them so that kids can hang out after school, he adds.

While the chain carries a lot of DVDs and videogames, Bull Moose is not getting on the junk culture/tchotchkes bandwagon. "We are more of an old-school music business," he says. "We have some Harry Potter merchandise in the store, but I am ashamed of it."

**VIRGIN NEWS:** On July 10, the Virgin Entertainment Group North America held a panel discussion at its Times Square store on artist development and an artist showcase to celebrate the 10th release of the "Virgin Recommends" sampler.

In kicking off the panel, **Dave Alder**, VEG senior VP of product and marketing, explained that to assemble the sampler every four months some 300 employees pick albums they feel

are deserving, and, from those nominations, those employees choose 16 acts to be featured. It is free when a customer buys an album by an act that is featured on the sampler.

In the panel discussion, **Gerry Hart**, retail editor of trade publication CMJ, said that samplers can

One panelist suggested that people should spend time in record stores, where you can always hear new music. But Ryko Distribution president **Jim Cuomo** said that may work well for kids, but older demos don't have time to listen to music in stores.

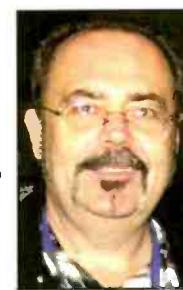
Besides, he pointed out that the industry now probably has only half the storefronts it had 10 years ago.

The product glut makes it difficult for good music to break through the clutter, which is why labels should put out fewer records, according to most panelists, including Arista GM **Larry Mestel**. But Mestel added that despite the product glut, usually a great song will make it to radio.

But Cuomo countered later in the panel that somewhere along the line, the labels got down to signing songs instead of developing artists. And when that happened, "the bar to what got signed fell." Instead, labels should be signing artists that can build a career. "Let's put the bar back up," he said.

After the panel, there were three great performances, which were open to the public, from **Yerba Buena**, **Longwave** and **Earlimart**.

**Retail Track**  
By Ed Christman  
echristman@billboard.com



## ESPN Taps Musicians For X Games Promos

Continued from page 61

be exposed to it," Smith explains.

ESPN also plans to have artists perform at the X Games. The details are still being worked out.

In previous years, featured acts have ranged from the bands of the athletes playing in the games to major-label acts like Eminem and No Doubt.

The increase of music-related elements in the X Games promotion is indicative of a growing connection between music and sports marketing. Smith says a connection with music is even more important for action sports, given that it is even more lifestyle-driven than other sports.

Establishing credibility through music is particularly key, she observes: "The culture and the entire lifestyle associated with action sports goes hand in hand with music."

But ESPN maintains that it is a powerful promotional partner for the artists and labels it works with as well. The event is particularly popu-

lar with male viewers aged 18-24.

X Games programming draws household TV audiences of more than a half-million throughout the course of its multi-day events, ESPN reports.

"We never want to just license a track for the sake of licensing it," Smith says.

She says the networks also look to additional promotional opportunities at retail, radio and online.

### BUILDING ITS BRAND

X Games is its own branded franchise, spanning programming, attractions and merchandise.

It started as a single event in 1995 and has grown to include X Games, Winter X Games, the X Games global championship and international versions of the games in Asia and Latin America.

In addition, ESPN parent Disney launched this month a new X Games attraction, the X Games Experience, at its California Adventure theme park.

The company is also building X Games-branded skateparks at Mills Mall locations across the country, including Atlanta, Denver and Philadelphia.

There's also Ultimate X—large format film—and X Games merchandise.

"We're very open to working with labels," Smith says. "Given the transition in the music industry, we hope the [promotional power of the X Games] is a value labels and artists see."

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# Bugs Bunny And Co. Make Their DVD Debut

BY CATHERINE APPLEFELD OLSON

What's up, Doc? Ask Warner Home Video, and the answer is a new suite of DVDs celebrating the wit and whimsy of the classic Looney Tunes cartoons.

Bugs Bunny, Daffy Duck, Porky Pig, Road Runner, Sylvester and friends make their way to the digital medium for the first time Oct. 28.

The releases are timed to coincide with the theatrical debut of "Looney Tunes: Back in Action," a combination live-action/animation caper slated to hit theaters in November.

Although several dozen Looney Tunes compilations have arrived through the years on VHS, Warner put those titles on hiatus last April to ensure a clean pipeline for the upcoming DVDs, says Dorinda Marticorena, WHV executive director of kid marketing.

Marticorena notes that the October releases are the culmination of a two-year restoration project.

"We consider the Looney Tunes cartoons to be the crown jewel of collectible animation," she says. "Many of them needed to be restored and remastered before we were willing to put them out on DVD, and the collectors have been sitting around waiting for the new-format release."

Indeed, while the cartoons' subject matter may be light, WHV has been all business in its development of distinct content and marketing strate-

gies targeting three particular consumer audiences—the collector, the nostalgic parent and the teen—which the studio identified through extensive consumer testing.

WHV conducted studies last winter that "looked at everything from the type of content to the packaging design to the enhanced content to promotions," Marticorena says.

For the adult animation collector, there is the four-disc "The Looney Tunes Golden Collection." It comprises 56 shorts and a bevy of extra content that includes never-before-seen cartoons, pencil tests and commentaries by directors and animation experts.

"The enhanced content is geared specifically to the collector,"

Marticorena says of the set's \$64.92 suggested retail price.

The two-disc \$26.99 "Premiere Collection," assembled for the more casual collector and/or parent who grew up with Bugs Bunny and company, contains 28 cartoons culled from "The Golden Collection" and family-oriented enhanced content.

To reintroduce the brand to teens and tweens, the \$19.98 single-disc compilations "Reality Check!" and

"Stranger Than Fiction!" each feature new animated shorts that Warner Bros. Animation has developed during the past 18 months.

In the spirit of their forerunners, the cartoons provide a distinctive Looney Tunes twist on current events and popular culture.



SCENE FROM 'THE LOONEY TUNES GOLDEN COLLECTION'

Based on reality TV, "Reality Check!" contains cartoons ranging from a "Survivor" knockoff with Daffy Duck plotting to get the other toons kicked off the island to a "Judge Judy"-like court drama. "Stranger Than Fiction!" contains sci-fi shorts such as "Loch Ness Mess," featuring a Yosemite Sam and Porky Pig hunting expedition.

WHV is releasing the two discs of new content on VHS and DVD. The lat-

ter format includes such features as outtakes, character interviews and unique Looney Tunes-style commercials embedded in the motion menu.

The new Looney lot also includes a special edition of "Space Jam," which, in March 1997, was one of the first titles to ever be released on DVD. It was WHV's best seller until the Harry Potter franchise came on the scene.

The new disc, which carries a \$26.99 suggested retail price, offers the film in widescreen for the first time and includes extras like the featurette "Jamming With Bugs and Michael Jordan," plus an hour's worth of classic Looney Tunes shorts not available on the other collections.

Additionally, Warner is raising the content bar by including "mini" versions of the "Back in Action" ROM games Electronic Arts (EA) developed in conjunction with Warner Bros. Interactive Entertainment. "Reality Check!" and "Stranger Than Fiction!" contain exclusive games; nonexclusive games are wrapped into the "Premiere Collection" and the special-edition "Space Jam."

"The strategy here is that EA expects most of the consumers for its

"Back in Action" game to be between 8 and 15. So we decided to take exclusive mini games and put them on those titles that have the same core target audience," Marticorena says.

In a broad marketing tie-in to the feature film, each DVD will contain a free child's movie pass (worth up to \$6.50) that is redeemable at several national theater chains. The passes are good from the film's Nov. 14 opening through Dec. 19. WHV had success with a similar promotion for the live-action "Scooby-Doo" movie last year, according to Marticorena.

Other account-specific promotional opportunities are in the works and will reflect WHV's strategy of reaching out to three particular audiences.

"Just as we've developed the titles for three specific targets, what we are doing with retailers is based on their specific consumer profiles," Marticorena says.

While the new discs' contents are comprehensive in breadth, the Warner Bros. Animation library is bulging with more than 1,000 Looney Tunes shorts, and Marticorena hints that additional cartoon compilations will likely make their way to retail.

"AOL Time Warner is very committed to the Looney Tunes brand," she says. "It is the pillar of our collectible animation library, and we are looking to continue to grow the brand in 2004 and beyond."

And th-th-th-that's all, folks!

## New MGM Kids Titles Cater To Preschoolers

MGM Home Entertainment is expanding its family offerings through 10 new partnerships and the establishment of MGM Kids, which is devoted to programming for children aged 2 to 5.

"We are seeing the trend of families moving from VHS to DVD as DVD becomes more mainstream," says **Allyssa Moore**, an executive director for MGM. "We want to make sure we build our family line to gain market share in this area."

Moore says that the common thread to MGM's family partnerships—which involve Scholastic Entertainment, Nelvana Ltd., NBC Enterprises/the Jim Henson Co., DIC Entertainment, WGBH, Broadway Video, Monster Distributions/Brown Bag Films, the Film Consortium, the Mad Science Group and Southern Star Sales—is that these lines have existing consumer awareness.



Titles will be distributed under these deals beginning this fall, though the main launch will be in first- and second-quarter 2004. Releases will include "Miss Spider's Sunny Patch Kids," "Stellaluna," "Hi-5," "Peep and the Big Wide World," "It's a Very Merry Muppet Christmas Movie," "A Freezerburnt Christmas" and "Christmas Carol: The Movie."

MGM Kids releases will focus on educational and easy-to-follow programs for the preschool crowd. "If you look at the titles that have performed well in the family genre," Moore says, "there is more stability in the preschool market. Older kids tend to be more fickle. As a starting point, we want to really become experts in this area."

**A ONE-TWO PUNCH:** Warner Home Video is releasing "The Matrix Reloaded" Oct. 14, three weeks before the theatrical debut of the final Matrix film, "The Matrix Revolutions."

The home video marketing plan, which will run from late September through mid-November, will be heavily integrated with the company's theatrical department, says WHV executive VP of worldwide marketing **Mark Horak**. "Our strategy is similar to the theatrical strategy, which includes heavy television advertising," he says. "We will also have print and online support and in-theater advertising targeting the core 'Matrix' fans."

PowerAde and Samsung will also be involved in marketing partnerships.

The two-disc DVD (\$29.95) for "The Matrix Reloaded," which will also be available on VHS (\$22.99), includes a behind-the-scenes feature and a closer look at the now-famous freeway chase.

ture will also allow Loews consumers to turn their ticket stubs and concession purchase receipts into coupons for Columbia House DVDs.

"Over time, we are hoping to do triangulated deals where we are driving our members to specific movies at Loews," Columbia House CEO **Scott Flanders** says. "I think one of the biggest opportunities [is] the ability to partner more closely with the studios in the future."

**LET'S GO TO THE MOVIES:** Columbia House DVD club members will be entitled to discounts on movie passes and food concessions, thanks to a new deal with Loews Cineplex. The six-month cross-promotional ven-

Picture  
This™  
By Jill Kipnis  
jkipnis@billboard.com



Columbia House members will receive information about the promotion in their monthly mailers. Discounts can be used at Loews locations in 10 markets nationwide. More than 70% of Columbia House's revenue is generated by video.

**HI-YAH!** On July 22, Twentieth Century Fox Home Entertainment is kicking off a martial arts DVD promotion with the release of five classic films from the genre. "City Hunter" (featuring **Jackie Chan**), "Hong Kong 1941" (starring **Chow Yun-Fat**), "Magnificent Butcher," "Magnificent Warriors" (**Michelle Yeoh**) and "Naked Killer" will be available nationwide for \$14.98 each through a deal with Chinese distributor Fortune Star.

"We saw a part of the video market that was under-served," says **Todd Rowan**, Fox's VP of marketing. "Our price point is such that we are trying to go for the martial arts aficionado and the impulse purchase customer."

New martial arts titles are expected every four to six months. The next group will be available in December.



JULY 26  
2003

# Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			<b>NUMBER 1</b>			
1	NEW		<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R	29.98
2	NEW		<b>HOW TO LOOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 56814	Kate Hudson Matthew McConaughey	PG-13	29.98
3	NEW		<b>HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13	29.98
4	1	2	<b>KANGAROO JACK (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24542	Jerry O'Connell Christopher Walken	PG	27.98
5	NEW		<b>CLUELESS</b> PARAMOUNT HOME ENTERTAINMENT 32154	Alicia Silverstone	PG-13	14.98
6	3	3	<b>JUST MARRIED</b> FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	27.98
7	2	2	<b>KANGAROO JACK (WIDESCREEN)</b> WARNER HOME VIDEO 24541	Jerry O'Connell Christopher Walken	PG	27.98
8	7	4	<b>TEARS OF THE SUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R	27.98
9	6	4	<b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90626	Luke Wilson Will Ferrell	NR	26.98
10	8	4	<b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90625	Luke Wilson Will Ferrell	NR	26.98
11	9	4	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22741	Animated	G	29.98
12	13	5	<b>DIE ANOTHER DAY (WIDESCREEN)</b> MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13	29.98
13	4	2	<b>DARK BLUE</b> MGM HOME ENTERTAINMENT 04603	Kurt Russell	R	26.98
14	25	23	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
15	23	5	<b>T2 (TERMINATOR 2) THE EXTREME DVD EDITION</b> ARTISAN HOME ENTERTAINMENT 14098	Arnold Schwarzenegger Linda Hamilton	R	29.98
16	5	2	<b>PUNCH-DRUNK LOVE (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01333	Adam Sandler Emily Watson	R	28.98
17	NEW		<b>THERE'S SOMETHING ABOUT MARY (WIDESCREEN)</b> 20TH CENTURY FOX 06305	Ben Stiller Cameron Diaz	R	26.98
18	17	6	<b>THE RECRUIT</b> BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13	29.98
19	RE-ENTRY		<b>THE TERMINATOR</b> MGM HOME ENTERTAINMENT 1001182	Arnold Schwarzenegger Linda Hamilton	R	26.98
20	16	5	<b>DIE ANOTHER DAY (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 1004785	Pierce Brosnan Halle Berry	PG-13	29.98
21	NEW		<b>REAL CANCUN</b> WARNER HOME VIDEO 06521	Not Listed	R	26.98
22	11	2	<b>THE HOURS (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 36704	Nicole Kidman Meryl Streep	PG-13	29.98
23	19	13	<b>HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN)</b> WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.98
24	10	2	<b>COWBOY BEEBOP: THE MOVIE</b> PIONEER ENTERTAINMENT 03905	Animated	R	26.98
25	14	3	<b>DELIVER US FROM EVA (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22453	LL Cool J Gabrielle Union	R	26.98
26	15	3	<b>DELIVER US FROM EVA (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23363	LL Cool J Gabrielle Union	R	26.98
27	20	5	<b>ANIMATRIX (WIDESCREEN)</b> WARNER HOME VIDEO 37316	Animated	NR	24.98
28	12	2	<b>THE HOURS (WIDE SCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 39904	Nicole Kidman Meryl Streep	PG-13	29.98
29	RE-ENTRY		<b>BAD BOYS (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10712	Will Smith Martin Lawrence	R	19.98
30	28	4	<b>NATIONAL SECURITY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 607820	Martin Lawrence Steve Zahn	PG-13	27.98
31	22	4	<b>BIKER BOYZ (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90435	Laurence Fishburne	PG-13	26.98
32	32	12	<b>HARRY POTTER AND THE CHAMBER OF SECRETS (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.98
33	NEW		<b>KING OF THE HILL - SEASON 1</b> 20TH CENTURY FOX 06991	Animated	NR	39.98
34	31	2	<b>AIR BUD SPIKES BACK</b> BUENA VISTA HOME ENTERTAINMENT 23650	Katija Pevec Jake D. Smith	G	29.98
35	RE-ENTRY		<b>THE WEDDING PLANNER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.98
36	18	133	<b>THE MATRIX</b> WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
37	21	3	<b>NARC (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 41802	Ray Liotta Jason Patric	R	29.98
38	29	5	<b>ABOUT SCHMIDT</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6319	Jack Nicholson Kathy Bates	R	27.98
39	RE-ENTRY		<b>FAMILY GUY VOLUME ONE</b> FOXVIDEO 2006951	Animated	NR	49.98
40	40	9	<b>CATCH ME IF YOU CAN (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13	29.98

JULY 26  
2003

# Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			<b>NUMBER 1</b>				
1	NEW		<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	2003	PG-13	19.98
2	1	2	<b>KANGAROO JACK</b> WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	2003	PG	22.98
3	NEW		<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 26163	Leonardo DiCaprio Daniel Day-Lewis	2002	R	24.98
4	2	4	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
5	3	3	<b>AIR BUD SPIKES BACK</b> BUENA VISTA HOME ENTERTAINMENT 23658	Katija Pevec Jake D. Smith	2003	G	19.98
6	4	3	<b>INCREDIBLE HULK</b> BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
7	5	13	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
8	6	10	<b>TREASURE PLANET</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.98
9	7	7	<b>ATLANTIS: MILO'S RETURN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.98
10	8	5	<b>CITY OF LOST TOYS</b> PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
11	9	5	<b>ABOUT SCHMIDT</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	2002	R	22.98
12	21	19	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.98
13	12	10	<b>TWO WEEKS NOTICE</b> WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.98
14	13	21	<b>LILU &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23888	Animated	2002	PG	24.98
15	10	5	<b>BLUE'S CLUES - SHAPES AND COLORS!</b> PARAMOUNT HOME ENTERTAINMENT 875473	Animated	2003	NR	9.98
16	20	19	<b>SPY KIDS 2: THE ISLAND OF LOST DREAMS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.98
17	15	6	<b>THE RECRUIT</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29418	Al Pacino Colin Farrell	2003	PG-13	24.98
18	RE-ENTRY		<b>CARE BEARS TO THE RESCUE</b> UNITED AMERICAN VIDEO	Animated	2003	G	9.98
19	22	34	<b>HARRY POTTER AND THE SORCERER'S STONE</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.98
20	14	13	<b>PILATES FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.98
21	17	5	<b>ROLIE POLIE OLLIE: THE BABY BOT CHASE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	Animated	2003	NR	19.98
22	11	14	<b>THE WILD THORNBERRYS MOVIE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.98
23	18	12	<b>THE METHOD PILATES: TARGET SPECIFICS</b> CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
24	24	36	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.98
25	RE-ENTRY		<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.98

● 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.

JULY 26  
2003

# Billboard TOP DVD RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			<b>NUMBER 1</b>		
1	NEW		<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT	Kate Hudson Matthew McConaughey	PG-13
2	NEW		<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT	Leonardo DiCaprio Daniel Day-Lewis	R
3	1	3	<b>JUST MARRIED</b> FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13
4	2	4	<b>OLD SCHOOL</b> DREAMWORKS HOME ENTERTAINMENT 90626	Luke Wilson Will Ferrell	R
5	4	4	<b>TEARS OF THE SUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R
6	3	2	<b>KANGAROO JACK</b> WARNER HOME VIDEO	Jerry O'Connell Christopher Walken	PG
7	5	2	<b>DARK BLUE</b> MGM HOME ENTERTAINMENT	Kurt Russell	R
8	7	6	<b>THE RECRUIT</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13
9	6	2	<b>PUNCH-DRUNK LOVE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT	Adam Sandler Emily Watson	R
10	8	3	<b>DIE ANOTHER DAY</b> MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13

JULY 26  
2003

# Billboard TOP VHS RENTALS

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			<b>NUMBER 1</b>		
1	NEW		<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT	Kate Hudson Matthew McConaughey	PG-13
2	NEW		<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT	Leonardo DiCaprio Daniel Day-Lewis	R
3	1	3	<b>JUST MARRIED</b> FOXVIDEO	Ashton Kutcher Brittany Murphy	PG-13
4	2	2	<b>KANGAROO JACK</b> WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	PG
5	5	4	<b>TEARS OF THE SUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT	Bruce Willis Monica Bellucci	R
6	4	2	<b>DARK BLUE</b> MGM HOME ENTERTAINMENT 04603	Kurt Russell	R
7	3	4	<b>OLD SCHOOL</b> DREAMWORKS HOME ENTERTAINMENT	Luke Wilson Will Ferrell	R
8	8	6	<b>THE RECRUIT</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13
9	9	5	<b>ABOUT SCHMIDT</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	R
10	6	2	<b>THE HOURS</b> PARAMOUNT HOME ENTERTAINMENT 39904	Nicole Kidman Meryl Streep	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. and Nielsen VideoScan. All rights reserved.



## Billboard® VIDEO MONITOR

JULY 26  
2003

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS  
"New Ons" are those clips with six or more plays for the first time in the chart week.

For week ending  
JULY 13, 2003

BET	CMT	MTV	1 Music First
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
PHARRELL, FRONTIN BONE CRUSHER, NEVER SCARED CHINGY, RIGHT THURR BEYONCE, CRAZY IN LOVE ASHANTI, ROCK WIT U 50 CENT, 21 QUESTIONS SEAN PAUL, LIKE GLUE BONNY WILSON, LET'S GET DOWN DAVID BANNER, LIKE A PIMP TYRESE, SIGNS OF LOVE MAKIN LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) GINUWINE, IN THOSE JEANS R. KELLY, SNAKE BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT LIL JON & THE EAST SIDE BOYZ, GET LOW JOE BUODEN, PUMP IT UP LOON, HOW YOU WANT THAT LUDACRIS, ACT A FOOL MONICA, SO GONE FABLOUS, CAN'T LET YOU GO JAY-Z, LA, LA, LA (I EXCUSE ME AGAIN) THREE 6 MAFIA, RIDDIN' SPINNERS J.S. ICE CREAM MYA, MY LOVE IS LIKE... WO FLOETRY, SAY YES TAMIA, OFFICIALLY MISSING YOU NICK CANNON, FEELIN' FREAKY T.I., 24/5 JAHHEIM, PUT THAT WOMAN FIRST LIL MO, 4 EVER CLIPSE, HOT DAMN MARY J. BLIGE, LOVE AT 1ST SIGHT RUBEN STUDDARD, FLYING WITHOUT WINGS BUBBA SPARXXX, DELIVERANCE NELLY, HOT IN HERRE B.G., KEEP IT GANGSTA FREEWAY, FLIPSIDE FABLOUS, INTO YOU INSPECTAH DECK, THE MOVEMENT WAYNE WONDER, NO LETTING GO	KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS TOBY KEITH, BEER FOR MY HORSES SHANIA TWAIN, FOREVER AND FOR ALWAYS D'WIGHT YOAKAM, THE BACK OF YOUR HAND JIMMY WAYNE, STAY GONE BROOKS & DUNN, RED DIRT ROAD EAGLES, HOLD IN THE WORLD BRAD PAISLEY, CELEBRITY MONTGOMERY GENTRY, SPEED RASCAL FLATTS, I MELT PATTY LOVELESS, LOVIN' ALL NIGHT PAT GREEN, WAVE ON WAVE JOHN MELLENCAMP, TEARDROPS WILL FALL DERIC RUTTAN, WHEN YOU COME AROUND ALISON KRAUSS, THE LUCKY ONE LONESTAR, MY FRONT PORCH LOOKING IN KEITH URBAN, SOMEBODY LIKE YOU TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE LEANN RIMES, WE CAN DIXIE CHICKS, LONG TIME GONE MARTINA MCBRIDE, CONCRETE ANGEL KENNY CHESNEY, BIG STAR MONTGOMERY GENTRY, MY TOWN FAITH HILL, WHEN THE LIGHTS GO DOWN GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE VINCE GILL, SOMEDAY RASCAL FLATTS, THESE DAYS TIM MCGRAW, SHE'S MY KIND OF RAIN ALAN JACKSON, DRIVE (FOR DADDY GENE) FAITH HILL, YOU'RE STILL HERE DIERKS BENTLEY, WHAT WAS I THINKIN' BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) TRACE ADKINS, THEN THEY DO DOLLY PARTON, I'M GONE RICK TREVINO, IN MY DREAMS JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS BRIAN MCCOMAS, 99.9% SURE TERRI CLARK, THREE MISSISSIPPI BLAKE SHELTON, HEAVY LIFTIN' UNCLE KRACKER, DRIFT AWAY	BEYONCE, CRAZY IN LOVE MONICA, SO GONE MICHELLE BRANCH, ARE YOU HAPPY NOW ASHANTI, ROCK WIT U NELLY, P. DIDDY & MURPHY, SHAKE YA TAILFEATHER LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) MYA, MY LOVE IS LIKE... WO WHITE STRIPES, SEVEN NATION ARMY LUDACRIS, ACT A FOOL SEAN PAUL, LIKE GLUE CHINGY, RIGHT THURR PHARRELL, FRONTIN JOHN DIGWEED, SPIDER-MAN SERIES THEME KORN, DID MY TIME GOOD CHARLOTTE, GIRLS & BOYS CHRISTINA AGUILERA, CAN'T HOLD US DOWN COLDPLAY, THE SCIENTIST THALIA, I WANT YOU/ME PONES SEXY JANE'S ADDICTION, JUST BECAUSE FRANKIE J, DON'T WANNA TRYNA NO ES IGUAL R. KELLY, SNAKE JAHHEIM, PUT THAT WOMAN FIRST LINKIN PARK, FAINT GINUWINE, IN THOSE JEANS RADIOHEAD, THERE THERE BLACK EYED PEAS, WHERE IS THE LOVE ROONEY, BLUE SIDE LOON, HOW YOU WANT THAT JOE BUODEN, PUMP IT UP METALLICA, ST. ANGER PINK, FEEL GOOD TIME NICK LACHEY, SHUT UP JESSICA SIMPSON, SWEETEST SIN MARY J. BLIGE, LOVE AT 1ST SIGHT BONE CRUSHER, NEVER SCARED ALL-AMERICAN REJECTS, THE LAST SONG MADONNA, HOLLYWOOD KELLY CLARKSON, MISS INDEPENDENT RUBEN STUDDARD, FLYING WITHOUT WINGS GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS	MATCHBOX TWENTY, UNWELL TRAIN, CALLING ALL ANGELS JEWEL, INTUITION BEYONCE, CRAZY IN LOVE EVANESCENCE, BRING ME TO LIFE MICHELLE BRANCH, ARE YOU HAPPY NOW LIZ PHAIR, WHY CAN'T I MADONNA, HOLLYWOOD COLDPLAY, THE SCIENTIST MARDON'S, HARDER TO BREATHE PINK, FEEL GOOD TIME ASHANTI, ROCK WIT U MARY J. BLIGE, LOVE AT 1ST SIGHT ALL-AMERICAN REJECTS, SWING SWING THORNS, I CAN'T REMEMBER UNCLE KRACKER, DRIFT AWAY CELINE DION, HAVE YOU EVER BEEN IN LOVE JASON MRAZ, THE REMEDY (I WON'T WORRY) KELLY CLARKSON, MISS INDEPENDENT GOD GOO DOLLS, SYMPATHY THALIA, I WANT YOU/ME PONES SEXY BLACK EYED PEAS, WHERE IS THE LOVE NO DOUBT, UNDERNEATH IT ALL JENNIFER LOPEZ, I'M GLAD EAGLES, HOLD IN THE WORLD SUGAR RAY, MR. BARTENDER (IT'S SO EASY) SANTANA, THE GAME OF LOVE LIVE, HEAVEN WHITE STRIPES, SEVEN NATION ARMY 3 DOORS DOWN, THE ROAD I'M ON MARY J. BLIGE, FAMILY AFFAIR COLDPLAY, CLOCKS SANTANA, SMOOTH RADIOHEAD, THERE THERE JOHN MAYER, YOUR BODY IS A WONDERLAND PINK, DON'T LET ME GET ME SHAKIRA, OBJECTION (TANGÓ) DAVE MATTHEWS BAND, EVERYDAY VANESSA CARLTON, A THOUSAND MILES AVRIL LAVIGNE, I'M WITH YOU
<b>NEW ONS</b> MARY J. BLIGE, LOVE AT 1ST SIGHT	<b>NEW ONS</b> PATTY LOVELESS, LOVIN' ALL NIGHT LEANN RIMES, WE CAN JESSICA ANDREWS, GOOD TIME	<b>NEW ONS</b> CHINGY, RIGHT THURR JOHN DIGWEED, SPIDER-MAN SERIES THEME KORN, DID MY TIME CHRISTINA AGUILERA, CAN'T HOLD US DOWN JANE'S ADDICTION, JUST BECAUSE GINUWINE, IN THOSE JEANS	<b>NEW ONS</b> MARY J. BLIGE, LOVE AT 1ST SIGHT

fuse	G-A-C GREAT AMERICAN COUNTRY	MTV 2	MUSIC CANADA
200 Jericho Qu@drangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
EVANESCENCE, GOING UNDER LINKIN PARK, FAINT COLD, STUPID GIRL GOOD CHARLOTTE, GIRLS & BOYS THRICE, ALL THAT SLEET A.F.I., THE LEAVING SONG PT. II CHEVELLE, SEND THE PAIN BELOW ALKALINE TRIO, WE'VE HAD ENOUGH AUDIOSLAVE, SHOW ME HOW TO LIVE RADIOHEAD, THERE THERE TRAPT, HEADSTRONG WHITE STRIPES, SEVEN NATION ARMY HOT HOT HEAT, BANGERS QUEENS OF THE STONE AGE, GO WITH THE FLOW STAINED, SO FAR AWAY SIMPLE PLAN, ADDICTED VENDETTA RED, SHATTERDAY STARTING LINE, THE BEST OF ME SMILE EMPTY SOUL, BOTTOM OF A BOTTLE FOO FIGHTERS, TIMES LIKE THESE DEFTONES, MINERVA ALL-AMERICAN REJECTS, THE LAST SONG GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS MARILYN MANSON, MBSCENE EVANESCENCE, BRING ME TO LIFE REVIS, CAUGHT IN THE RAIN POWERMAN 5000, FREE 50 CENT, 21 QUESTIONS AUDIOSLAVE, LIKE A STONE METALLICA, ST. ANGER	MONTGOMERY GENTRY, SPEED JIMMY WAYNE, STAY GONE BROOKS & DUNN, RED DIRT ROAD TOBY KEITH, BEER FOR MY HORSES LONESTAR, MY FRONT PORCH LOOKING IN SHANIA TWAIN, FOREVER AND FOR ALWAYS KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS BRAD PAISLEY, CELEBRITY PAT GREEN, WAVE ON WAVE JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS TRACY BYRD, THE TRUTH ABOUT MEN BLAKE SHELTON, HEAVY LIFTIN' BRIAN MCCOMAS, 99.9% SURE DIERKS BENTLEY, WHAT WAS I THINKIN' FAITH HILL, YOU'RE STILL HERE BILLY RAY CYRUS, BACK TO MEMPHIS D'WIGHT YOAKAM, THE BACK OF YOUR HAND RANDY TRAVIS, THREE WOODEN CROSSES EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) PATTY LOVELESS, LOVIN' ALL NIGHT LEANN RIMES, WE CAN DERIC RUTTAN, WHEN YOU COME AROUND TRACE ADKINS, THEN THEY DO PHIL VASSAR, ATHENS GREASE DOLLY PARTON, I'M GONE CHRIS CAGLE, WHAT A BEAUTIFUL DAY JENNIFER HANSON, THIS FAR GONE MARK WILLIS, 19 SOMETHIN' RICK TREVINO, IN MY DREAMS	SEAN PAUL, LIKE GLUE CHINGY, RIGHT THURR COLDPLAY, THE SCIENTIST LINKIN PARK, FAINT A.F.I., THE LEAVING SONG PT. II JANE'S ADDICTION, JUST BECAUSE DAVID BANNER, LIKE A PIMP RADIOHEAD, THERE THERE PHARRELL, FRONTIN KORNA, FREETIME LIL JON & THE EAST SI, GET LOW ROONEY, BLUE SIDE BEYONCE, CRAZY IN LOVE ALL-AMERICAN REJECTS, THE LAST SONG STAINED, SO FAR AWAY JUNIOR SENIOR, MOVE YOUR FEET INTERPOL, OBSTACLE 1 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS SMILE EMPTY SOUL, BOTTOM OF A BOTTLE NELLY, P. DIDDY & MURPHY, SHAKE YA TAILFEATHER VENDETTA RED, SHATTERDAY BLACK EYED PEAS, WHERE IS THE LOVE EVANESCENCE, GOING UNDER ATARIAS, THE BOYS OF SUMMER BUBBA SPARXXX, DELIVERANCE METALLICA, ST. ANGER DIE TRYING, OXYGEN'S GONE JACK JOHNSON, THE HORIZON HAS BEEN DEFEATED LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) STARTING LINE, THE BEST OF ME	GOOD CHARLOTTE, GIRLS & BOYS BEYONCE, CRAZY IN LOVE G.O.B., GIVE UP THE BRIDGE THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU METALLICA, ST. ANGER LINKIN PARK, FAINT ASHANTI, ROCK WIT U FORTY FOOT ECHO, SAVE ME NELLY, P. DIDDY & MURPHY, SHAKE YA TAILFEATHER MICHELLE BRANCH, ARE YOU HAPPY NOW BLACK EYED PEAS, WHERE IS THE LOVE SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE FINGER ELEVEN, GOOD TIMES SHAWN DESMAN, SPREAD MY WINGS SEAN PAUL, LIKE GLUE AVRIL LAVIGNE, KNOCKIN' ON HEAVEN'S DOOR LIL LIL, IT'S ABOUT TIME WHITE STRIPES, SEVEN NATION ARMY 50 CENT, 21 QUESTIONS SKYE SWEETNAM, BILLY S THEORY OF A DEADMAN, POINT TO PROVE MYA, MY LOVE IS LIKE... WO EVANESCENCE, BRING ME TO LIFE KORN, DID MY TIME BIF NAKED, RICH AND FILTHY CHRISTINA AGUILERA, CAN'T HOLD US DOWN SEAN PAUL, GET BUSY AVRIL LAVIGNE, LOSING GRIP TREBLE CHARGER, HUNDRED MILLION IN ESSENCE, FRIEND OF MINE
<b>NEW ONS</b> EVANESCENCE, GOING UNDER GOOD CHARLOTTE, GIRLS & BOYS THRICE, ALL THAT'S LEFT STAINED, SO FAR AWAY REVOLUTION SMILE, BONE THROWER CHINGY, RIGHT THURR FANNYPACK, SUGAR DADDY	<b>NEW ONS</b> PATTY LOVELESS, LOVIN' ALL NIGHT JESSICA ANDREWS, GOOD TIME	<b>NEW ONS</b> JANE'S ADDICTION, JUST BECAUSE JUNIOR SENIOR, MOVE YOUR FEET NELLY, P. DIDDY & MURPHY, SHAKE YA TAILFEATHER EVANESCENCE, GOING UNDER ATARIAS, THE BOYS OF SUMMER KORN, DID MY TIME MEST, JAOED (THESE YEARS)	<b>NEW ONS</b> NELLY, P. DIDDY & MURPHY, SHAKE YA TAILFEATHER KORN, DID MY TIME KELLY CLARKSON, MISS INDEPENDENT MARY J. BLIGE, LOVE AT 1ST SIGHT

### THE CLIP LIST

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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 Köln, Germany
ASHANTI, ROCK WIT U (AWWWW BABY) BEYONCE, CRAZY IN LOVE BLACK EYED PEAS, WHERE IS THE LOVE? SEAN PAUL, LIKE GLUE MICHELLE BRANCH, ARE YOU HAPPY NOW? NICK CANNON, FEELIN' FREAKY CHEVELLE, SEND THE PAIN BELOW THALIA, I WANT YOU SANTANA, WHY DON'T YOU & I PHARRELL, FRONTIN LINKIN PARK, FAINT PINK, FEEL GOOD TIME JEWEL, INTUITION MONICA, SO GONE LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH	LINKIN PARK, FAINT METALLICA, ST. ANGER STACIE ORRICO, STUCK EVANESCENCE, BRING ME TO LIFE CHRISTINA AGUILERA, FIGHTER PINK, FEEL GOOD TIME THE WHITE STRIPES, SEVEN NATION ARMY MOLOTOV, HERE WE KUM P.O.D., SLEEPING AWAKE AVRIL LAVIGNE, I'M WITH YOU AUDIOSLAVE, SHOW ME HOW TO LIVE MICHELLE BRANCH, ARE YOU HAPPY NOW? D.O.D. NO VAS DEFTONES, MINERVA CAFE TACUBA, ED SIMPLE PLAN, ADDICTED JUANES, FOTOGRAFIA RED HOT CHILI PEPPERS, UNIVERSALLY SPEAKING MADONNA, HOLLYWOOD BEYONCE, CRAZY IN LOVE	LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH JAY-Z, LA, LA, LA (EXCUSE ME AGAIN) SEAN PAUL, LIKE GLUE LOON, HOW YOU WANT THAT R. KELLY, SNAKE RMX FREEWAY, FLIPSIDE BEYONCE, CRAZY IN LOVE CHINGY, RIGHT THURR KEITH MURRAY, CANDI BAR DA BRAT, IN LOVE WIT CHU GANG STARR, RITE WHERE U STAND 50 CENT, MANY MEN (WISH DEATH) MONICA, SO GONE HYPOCRISY, GENERAL STICKY FINGAZ, CAN'T CALL IT	DUTLANDISH, AICHA RZA, OH KENNE NICHTS SEAN PAUL, GET BUSY JA RULE, REIGN YVONNE CATTERFIELD NAIDOO, FUR DICH EVANESCENCE, BRING ME TO LIFE BEYONCE, CRAZY IN LOVE EMINEM, BUSINESS GRACIA, I DON'T THINK SO BARACUDA, I LEAVE THE WORLD TODAY

# Chicago Goes Home Again

Chicago may have a career that spans more than 35 years, but the band has never been known for splashing its wares across the TV.

So when the guys in Chicago were asked to do a hometown concert for the revived "Soundstage" series on PBS, they jumped at the chance, Chicago co-founder and vocalist Robert Lamm says.

"Soundstage," a live-music series that was originally on the air in the 1970s, returned to the air this year (*Billboard*, Feb. 22).

"Chicago in Concert: A Soundstage Special Event," will air beginning July 26. (Air times vary; check local listings.) The concert special, taped at Chicago PBS affiliate WTTW-TV's Grainger Studio, will be featured on PBS' August pledge drive.

"When we were at the highest point of our popularity in the 1970s, we never did 'Soundstage,'" Lamm tells *Billboard*. "We didn't do shows like 'Don Kirshner's Rock Concert' or 'The Midnight Special,' because there was a stigma back then that rock music didn't sound very good on TV.



CHICAGO: TOURING'S A HARD HABIT TO BREAK

"It was a philosophy held by our management at the time that we wouldn't do those shows because back then, the typical TV had one little speaker, which wasn't going to do justice to the music," Lamm continues. "This was before stereo TV, before high-definition TV."

For Chicago's "Soundstage" concert, Lamm notes, "The producers were very gracious and kind to make sure it fit into our schedule. What made doing the show compelling for us was that it was a hometown concert, it was going to be on HDTV and it was a PBS show."

He continues, "We asked the producers, 'Do you want an arty show, a

jazzy show or a greatest-hits show?' Of course they picked the greatest-hits show."

The enthusiastic performance does indeed feature many of Chicago's biggest hits, including "Satur-

day in the Park," "Beginnings," "25 or 6 to 4," "If You Leave Me Now," "Does Anybody Really Know What Time It Is?," "Make Me Smile," "Feelin' Stronger Every Day" and "Hard Habit to Break."

Part of PBS' August pledge drive will include sales of the five-CD/one-DVD retrospective boxed set "Chicago: The Box," due July 22 on Rhino Records.

The CDs will include the band's greatest hits, full-album versions of songs and favorite tracks chosen by the band. The boxed set's DVD spotlights live performances from 1972 at Aerie Crown Theatre in Chicago, as well as a promotional

film made for the release of the 1979 album "Chicago 13."

Lamm also taped in-studio segments for the pledge drive, which will be shown on PBS. "The hosts just asked me some questions, and the calls started coming in like crazy," Lamm says. "I took some calls, and I ended up staying on longer than I expected."

Chicago has toured consistently every year for decades. The band is currently on a North American tour.

"We really do enjoy touring every year," Lamm adds with a laugh. "I think there's a little irrational fear we have that if we don't tour one year, people will forget about us."

**COWELL'S TV DEAL:** "American Idol"/"Pop Idol" judge **Simon Cowell** has inked a deal with the Fox network to return as a judge on "American Idol" for the next three years. The agreement also gives Fox first rights for projects from Cowell's newly formed production company, Simcow Ltd.

## Tuned In: The Tube

By Carla Hay  
chay@billboard.com





Jazzier  
Carlinhos  
Brown  
becomes  
'Charlie Brown'  
for BMG Spain

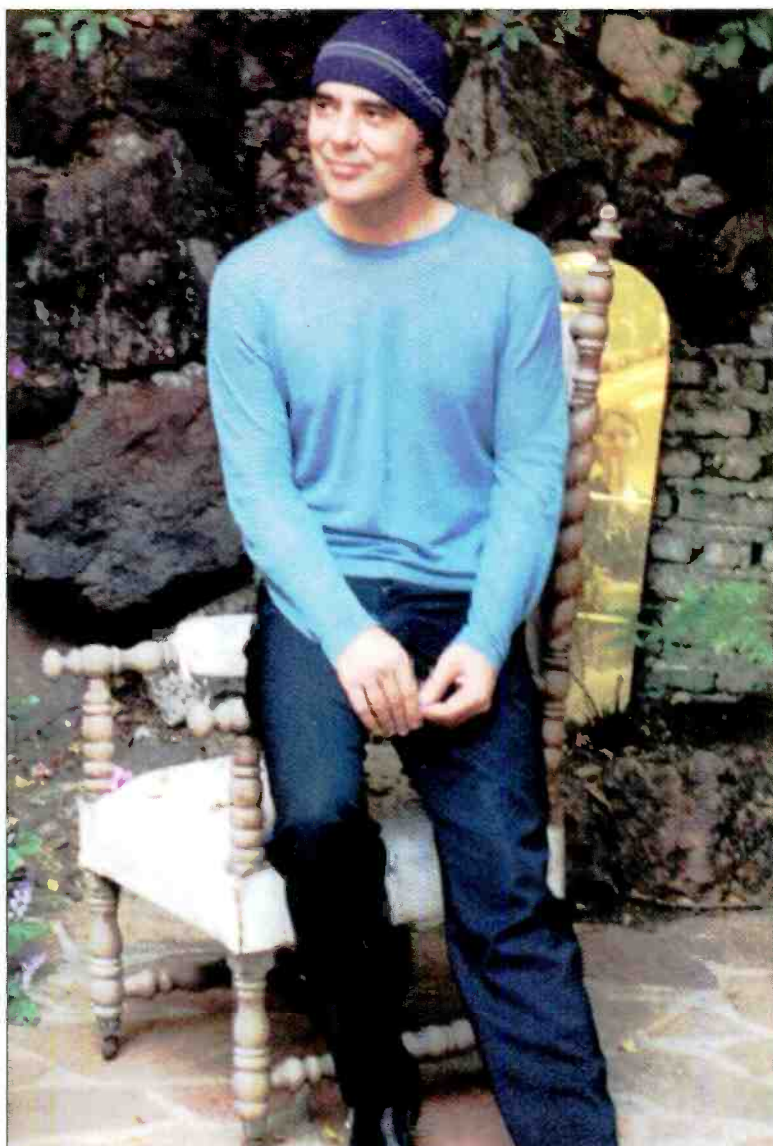


# Global



Albert  
Productions to  
launch U.K.  
label with  
rock band  
Breed 77

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Lanois: "I don't want  
to work in Canada."

## Crossing The Border Canadian Producers Abound

BY LARRY LeBLANC

TORONTO—Canada has long been a breeding ground for music producers, but their advancement has often relied on their ability to be recognized outside the country.

For many years, a cadre of eminent Canadian producers has thrived internationally, primarily working and living away from their home and. They include Daniel Lanois, David Foster, Bob Ezrin, Bob Rock, Malcolm Eurn and Michael Brook.

Ezrin, renowned for his 1970s productions of Alice Cooper, Kiss, Lou Reed and Pink Floyd—and who helmed the current Jane's Addiction album "Strays"—left Toronto for Los Angeles 18 years ago. He says he is now looking to work again in the city.

"I love Toronto," Ezrin says. "I spent so many years trying to develop something that would keep me there, but I wasn't able to do it."

"I miss Canada," Metallica ("St. Anger") producer Rock agrees, "but when I was in the studio in Vancouver, my wife and kids were locked in by the rain."

(Continued on page 70)

## Universal Ready To Rock

### Major To Distribute Taiwanese Indie Powerhouse

BY STEVE McCLURE

TOKYO—CEO Sam Duann of Taiwan-based Rock Records insists the label will hang on to its "independent spirit," despite concluding a sales and distribution deal with Hong Kong-based Universal Music Southeast Asia.

Universal announced July 11 that it has signed a four-year deal with Rock.

Headquartered in Taipei, Taiwan, Rock is Asia's biggest independent label outside of Japan.

The pact came into effect July 1 and covers all of Rock's extensive Chinese back catalog, as well as future releases in Taiwan, Hong Kong, Singapore, Malaysia and South Korea.

Universal will distribute Rock product in all five territories covered by the deal.

Also effective July 1, the companies have set up an as-yet-unnamed joint venture, which will specialize in marketing catalog albums. Rock's catalog includes material by Wu Bai, Tarcy Su, Emil Chau, Mayday, Bobby Chen, Ambrose Hsi and Richie Ren.

Universal and Rock maintain separate A&R teams.

"There are two key reasons for this deal," Universal Music Southeast Asia president Harry Hui says. "The first is that it's going to strengthen our core business. We have a very strong infrastructure, a very efficient operation around the region, and it only makes sense that we get more volume through it."

"The second is that it allows us to enter a joint venture that exploits our respective catalogs," Hui says. "Rock will do joint ventures with our catalog; they will take our catalog and exploit it better for us."

Universal says that the deal gives it a roughly 40% share of the Taiwan music market, including its local distribution of product by Japanese label Avex.

Duann says the indie decided to join forces with a major because it wants to concentrate on its main strength—A&R. He confirms that Rock held talks with "several" majors before coming to terms with Universal.

"Rock needs to focus more on what we think we can do better. We're also

(Continued on page 70)



Rock Across Asia. Rock Records chairman Johnny Duann, left, Universal Music Southeast Asia president Harry Hui, center, and Rock Records CEO Sam Duann, right, celebrate signing the Pan-Asian sales and distribution deal that brings Rock catalog into the Universal fold.

## French Strikes Bring Down Summer Festivals

BY JAMES MARTIN

PARIS—Three of France's biggest summer festivals have been canceled because of strikes by casual entertainment workers.

The strikers—locally known as "intermittents"—are from across the entertainment industry and include actors, musicians and dancers, in addition to those working in technical areas, such as road crew and sound/lighting engineers.

The strikes and blockades by strikers have resulted in massive losses for the organizers of the three festivals. They have also posed potential threats to the future of the events.

Rennes' July 2 street theater and music festival les Tombées de la Nuit à Rennes was the first to be axed. It was followed by pop event Les Fran-

cofolies, due to be held in La Rochelle July 9, and Aix-en-Provence's classical music festival (scheduled for July

structured or operated.

The events' organizers estimate that they have incurred a total loss of nearly 10 million euros (\$11.3 million). That breaks down as 1 million euros (\$1.13 million) for the Rennes cancellation, 7 million euros (\$7.9 million) for Aix-en-Provence and 1.5 million euros (\$1.7 million) for Francofolies.

Francofolies is a yearly festival of French-speaking artists and "chanson française" (French song). The event's founder and director, Jean-Louis Foulquier, says the cancellation of this year's edition could mean the death of what industry insiders acknowledge as France's most important annual showcase for local acts. This year, acts scheduled to appear at the festival included

(Continued on page 71)



FOULQUIER: STRIKE COULD SPELL END OF FEST

10). In particular, action by workers employed in the construction and technical sectors meant that stages for the events could not be con-





Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Each chart shows 'SINGLES' and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK' rankings. Includes artist names, song titles, and record labels.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Each chart shows 'SINGLES' and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK' rankings. Includes artist names, song titles, and record labels.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



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) 07/16/03
<b>SINGLES</b>		
1	2	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
2	1	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
3	NEW	<b>HOLLYWOOD</b> MADONNA MAVERICK/WARNER BROS.
4	3	<b>GET BUSY</b> SEAN PAUL ATLANTIC
5	4	<b>CHIHUAHUA</b> DJ BOBO HANSA/RCA/DJ BOBO/VOGUE
6	NEW	<b>FEEL GOOD TIME</b> PINK FEATURING WILLIAM DRBIT COLUMBIA
7	5	<b>AICHA</b> OUTLANDISH ARIOLA
8	6	<b>SUR UN AIR LATINO</b> LORIE SONY/EPIC
9	7	<b>ICH KENNE NICHTS</b> RZA FEATURING XAVIER NAIDOO EDEL/VIRGIN
10	8	<b>LIVE IS LIFE</b> HERMES HOUSE BAND & DJ DTZI ULM
<b>HOT MOVER SINGLES</b>		
11	NEW	<b>REAL THINGS</b> JAVINE INNOCENT
12	24	<b>LAISSE PARLER LES GENS</b> JOCELYNE LARVILLE & JACOB DESVARIEUX UP MUSIC
13	16	<b>IN DA CLUB</b> 50 CENT INTERSCOPE
14	25	<b>REIGN</b> JA RULE DEF JAM/MERCURY
18	22	<b>FAN</b> PASCAL DBISPO EPIC
<b>ALBUMS</b>		
1	1	<b>METALLICA</b> ST. ANGER VERTIGO/MERCURY
2	2	<b>EVANESCENCE</b> FALLEN WIND-UP/EPIC
3	3	<b>EROS RAMAZZOTTI</b> 9 ARIOLA
4	4	<b>BEYONCÉ</b> DANGEROUSLY IN LOVE COLUMBIA
5	6	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
6	11	<b>SEAN PAUL</b> DUTTY ROCK ATLANTIC
7	5	<b>RADIOHEAD</b> HAIL TO THE THIEF PARLOPHONE
8	15	<b>SIMPLY RED</b> HOME SIMPLY RED.COM
9	8	<b>SHANIA TWAIN</b> UP! MERCURY
10	12	<b>NENA</b> 20 JAHRE—NENA FEAT. NENA WEA/WARNER STRATEGIC MARKETING

THE NETHERLANDS

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 07/14/03
<b>SINGLES</b>		
1	1	<b>SUMMER JAM 2003</b> UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
2	6	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
3	3	<b>BEFORE YOU LET ME GO</b> KANE & ILSE DE LANGE BMG
4	2	<b>IK WOU DAT IK JOU WAS</b> VELDHUIS & KEMPER CAPITOL
5	8	<b>NO LETTING GO</b> WAYNE WONDER WARNER BROS.
<b>ALBUMS</b>		
1	4	<b>KANE</b> WHAT IF RCA
2	1	<b>ANDRE HAZES</b> 25 JAAR—HET ALLERBESTE VAN EMI
3	3	<b>BLOF</b> OMARM CAPITOL
4	5	<b>BEYONCÉ</b> DANGEROUSLY IN LOVE COLUMBIA
5	2	<b>JAMAI</b> JAMAI BMG

SWEDEN

THIS WEEK	LAST WEEK	(GLFI) 07/11/03
<b>SINGLES</b>		
1	2	<b>HAR KOMMER ALLA KANSLORNA</b> PER GESSLE CAPITOL
2	1	<b>EVERYWAY THAT I CAN</b> SERTAB ERENER COLUMBIA
3	3	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY COLUMBIA
4	5	<b>GET BUSY</b> SEAN PAUL ATLANTIC
5	NEW	<b>NAR VI TVA BLIR EN</b> MIO S&S
<b>ALBUMS</b>		
1	1	<b>PER GESSLE</b> MAZARIN CAPITOL
2	2	<b>CAROLA</b> GULD PLATINA & PASSION—DET BASTA SDNET
3	3	<b>METALLICA</b> ST. ANGER MERCURY
4	NEW	<b>MAGNUS CARLSON</b> ETT KUNGARIKE FOR EN KRAM METRONOME
5	4	<b>ANDERS JOHANSSON</b> IF IT'S ALL I EVER DD MARIANN

SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIACONTROL SWITZERLAND) 07/15/03
<b>SINGLES</b>		
1	1	<b>CHIHUAHUA</b> DJ BOBO RCA
2	2	<b>AICHA</b> OUTLANDISH ARIOLA
3	3	<b>GET BUSY</b> SEAN PAUL ATLANTIC
4	4	<b>ICH KENNE NICHTS/I'VE NEVER SEEN</b> RZA FEATURING XAVIER NAIDOO VIRGIN
5	6	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
<b>ALBUMS</b>		
1	1	<b>EROS RAMAZZOTTI</b> 9 ARIOLA
2	4	<b>BEYONCÉ</b> DANGEROUSLY IN LOVE COLUMBIA
3	2	<b>METALLICA</b> ST. ANGER VERTIGO
4	3	<b>STEPHAN EICHER</b> TAXI EUROPA VIRGIN
5	5	<b>EVANESCENCE</b> FALLEN SONY

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 07/11/03
<b>SINGLES</b>		
1	2	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
2	NEW	<b>NEVER WANNA LET YOU DOWN</b> MICKY HARTE COLUMBIA
3	1	<b>MAY WE NEVER HAVE TO SAY GOODBYE</b> RONAN TYNAN & RITA CONNOLLY WARNER MUSIC
4	3	<b>IGNITION</b> R. KELLY JIVE
5	5	<b>FLY ON THE WINGS OF LOVE</b> XTM & DJ CHUCKY PRESENTS ANNIA SERIOUS
<b>ALBUMS</b>		
1	1	<b>THE THRILLS</b> SO MUCH FOR THE CITY VIRGIN
2	2	<b>BEYONCÉ</b> DANGEROUSLY IN LOVE COLUMBIA
3	3	<b>SHANIA TWAIN</b> UP! MERCURY
8	8	<b>50 CENT</b> GET RICH OR DIE TRYIN' INTERSCOPE
14	14	<b>THE WHITE STRIPES</b> ELEPHANT XL

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 07/14/03
<b>SINGLES</b>		
1	1	<b>AB IN DEN SUDEN</b> BUDDY VS. DJ THE WAVE WARNER
2	2	<b>ICH KENNE NICHTS</b> RZA FEATURING XAVIER NAIDOO EDEL
3	6	<b>AICHA</b> OUTLANDISH ARIOLA
4	3	<b>FUR DICH</b> YVONNE CATTERFELD HANSA
5	4	<b>ANYPLACE, ANYTIME, ANYWHERE</b> NENA & KYM WILDE WARNER BROS.
<b>ALBUMS</b>		
1	1	<b>CHRISTINA</b> FREIER FALL UNIVERSAL
2	6	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
3	3	<b>METALLICA</b> ST. ANGER VERTIGO
4	4	<b>NENA</b> 20 JAHRE—NENA FEAT. NENA WEA
5	5	<b>XAVIER NAIDOO</b> ALLES GUTE VOR UNS... EDEL

BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(PROMUV) 07/16/03
<b>SINGLES</b>		
1	1	<b>SUR UN AIR LATINO</b> LORIE EPIC
2	3	<b>CHIHUAHUA</b> BOOMING PEOPLE AMC
3	2	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
4	5	<b>I'M SORRY</b> JUST A MAN RKG
5	13	<b>SUMMER JAM 2003</b> UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
<b>ALBUMS</b>		
1	1	<b>JEAN-JACQUES GOLDMAN</b> UN TOUR ENSEMBLE COLUMBIA
2	2	<b>KYO</b> LE CHEMIN JIVE
3	4	<b>FLORENT PAGNY</b> AILLEURS L'ANO MERCURY
4	3	<b>RADIOHEAD</b> HAIL TO THE THIEF PARLOPHONE
5	8	<b>EVANESCENCE</b> FALLEN WIND-UP/EPIC

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIF) 07/11/03
<b>ALBUMS</b>		
1	2	<b>BANDANA</b> VIVIR INTENTANDO BMG
2	1	<b>ALEX UBAGO</b> QUE PIDES TU? WARNER BROS.
3	NEW	<b>EL CHARRO</b> A PURA VERDAD DBN
4	6	<b>ERREWAY</b> TIEMPO SONY
5	3	<b>MANÁ</b> REVOLUCION DE AMOR WEA LATINA
6	10	<b>PINON FIJO</b> POR LOS CHICOS... VIVO CENTRALIZA/BMG
7	NEW	<b>RATA BLANCA</b> PODER VIVO POP ART DISCOS
8	19	<b>BERSUIT VERGARABAT</b> DE LA CABEZA CON BERSUIT UNIVERSAL
9	7	<b>RICKY MARTIN</b> ALMAS DEL SILENCIO COLUMBIA
10	NEW	<b>RICARDO ARJONA</b> SANTO PECAADO COLUMBIA

# Thrills Live Up To 'So Much' Hype

Tipped here at the start of the year as Ireland's brightest hope for 2003, Dublin quintet **the Thrills** have made good on their early promise



THE THRILLS: GET A KICK OUT OF THE U.S.

after debut album "So Much for the City" (Virgin/EMI) charted last week at No. 1 in Ireland and No. 3 in the U.K. Full of glorious retro-pop hooks and West Coast **Beach Boys**-style harmonies, the set was recorded in Los Angeles and produced by **Tony Hoffer** (Beck, Air, Supergrass). The recording represents the band's love

affair with the U.S., which began on a holiday the band spent in San Diego. "It was just a brilliant summer," guitarist **Daniel Ryan** says. "We rented this tiny place right on the beach. We found these two big couches outside the house and a La-Z-Boy we found in a skip. We just dragged them onto the sand and lived it up." **NICK KELLY**

**GOLDEN BROWN:** One of Brazil's biggest artists, **Carlinhos Brown**, has signed to BMG Spain in a bid to break into European markets. His latest Brazilian album, "Tribalistas," sold more than 1 million units there. BMG Spain has now released his new CD, "Carlinhos Brown Es Carlito Marrón," in 12 countries, including the U.K. and Japan. The album is sung in Portuguese and Spanish, and there is a smattering of English on the single "My Honey." Brown has been awarded a UNESCO prize for his work with the Pracatum nongovernmental organization in his home city of Salvador de Bahia, Brazil's music capital. In recent years, Brown's live concerts have become legendary in Spain. His European tour, which opened in May, runs until August, with a break July 17-19 to play New York's Lincoln Center as a prelude to a U.S. tour scheduled for October. **HOWELL LLEWELLYN**

**HARD JAZZ:** Erik Truffaz is France's biggest name in modern jazz. His previous quartet album, "Bending New Corners" (Blue Note, 1999), achieved gold sales (100,000 units)

in France alone, a considerable achievement for any jazz album. Truffaz's new project, "The Walk of the Giant Turtle" (Blue Note), blends

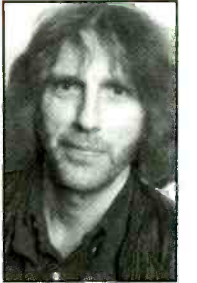
his trademark trumpet style with funk and hard rock in a departure from his previous experiments with electronic music. "I was influenced by the music we listened to as teenagers, like **Led Zeppelin** or **Deep Purple**," Truffaz says. "We needed a new approach. Innovation is an artistic necessity." His European summer touring schedule

includes Rome; Calgary, Alberta; and Vancouver in June and Montreal; the Hague, Netherlands; and Nice, France, in July. **JAMES MARTIN**

**GERMAN COUNTRY:** Germany's top country singer, **Tom Astor**, celebrated his 40th anniversary in the music business last month. Astor has written

## Global Pulse

Nigel Williamson, Editor  
nwilliamson@billboard.com



more than 670 songs and released 30 albums, which have included duets with **Willie Nelson**, **Emmylou Harris** and **Johnny Cash**. In 2002, he became the first German singer to perform at the Grand Ole Opry. His new album, "Mein Eldorado" (BMG Munich), features such top-notch U.S. sessioners as pedal steel player **Paul Franklin** and legendary harmonica player **Charlie McCoy**. It was produced by Astor in Nashville. **WOLFGANG SPAHR**

**RUDE REMIX:** Rudeboy Paul—aka **Paul Mnisi**—is a top DJ at Johannesburg's hippest radio station, YFM. But the recently issued album "Azanian Pulse" (Rudeboy Productions) sees the dreadlocked artist remixing songs by top South African performers. Rudeboy's addition of percussion and bass lines gives the performances a 21st-century, Africa-rooted sound that is finding a grateful audience in clubs. "I wanted to come out with something that speaks about Africa and exposes the young people of this country to musicians of incredible talent and musical integrity," he says. "The result has been amazing." Currently all over radio is "Rude Mbube," Rudeboy's remix of a **Solomon Linda** track, featuring **Miriam Makeba** on vocals. **DIANE COETZER**

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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
<b>BEYONCÉ</b> Dangerously in Love (S)	2		1			2		6		4
<b>EVANESCENCE</b> Fallen (S)	3	9	7	7	2	6		9	4	
<b>50 CENT</b> Get Rich or Die Tryin'	5		10			10				
<b>NORAH JONES</b> Come Away with Me (E)	8				1	4		5		10
<b>METALLICA</b> St. Anger (W/S/U)	7			1		3		7	8	6
<b>EROS RAMAZZOTTI</b> 9 (B)				2					1	7



# Spanish Authors Continue IP Law Fight

## Government Temporarily Shelves Reform Bill After SGAE Speaks Out Vs. Changes

BY HOWELL LLEWELLYN

MADRID—A reform of Spanish intellectual property law has been temporarily shelved by the government.

The Culture Ministry says the reform bill would harmonize what it calls “the current highly conflictive state” of intellectual property rights. But authors and publishers society SGAE insists the bill would mean “a serious worsening of the rights of creators.”

SGAE has previously claimed its 67,000 members would lose up to 25% of their annual rights income, resulting in job losses and closures, if the bill became law (*Billboard*, March 22).

The association says the action would threaten the very existence of SGAE and other smaller collecting societies. SGAE is now gearing up for the renewal of its bitter battle with the ministry in 2004.

SGAE executive president Teddy Bautista says the reform would have “extraordinarily negative consequences. If we cannot prevent it, the Spanish creator will be treated far worse than his counterpart elsewhere in Europe.”

A key element of the reform would see any dispute about rights between users and authors settled by an Intellectual Property

Commission appointed by the ministry. “This would deprive the author of his collective bargaining rights as a cultural worker,” Bautista says. “This law affects us directly; our salaries and dignity are at stake.”

Sources say that the postponement of the bill led some SGAE insiders to believe the association had won its argument with the government. But the bill has been postponed, not scrapped: It is set to be introduced into the Spanish parliament again next year.



BAUTISTA: AGAINST REFORM

Spain's parliament is in recess and will reconvene in late September. Ahead of Spain's general election in May 2004, all legislative business will end in December, when electoral campaigning begins. As a result, there is no time for the intellectual property reforms to be passed into law before the elections.

According to opinion polls, the current center-right government is likely to be re-elected in May 2004. That would clear the way for the bill to pass into law that year.

At the core of the complex reform is the legally defined role of the artist, author or creator. SGAE director of legal services Pablo Hernández says the reform would effectively end the “European or Latin American” model by which the creator sets the level of

rights due to him.

He says the government wants to implement a more “Anglo-Saxon” commercial model, with the value of a right in a work set by a third party.

The culture ministry's general technical secretary, José Luis Cádiz, says the establishment of the commission would eliminate disputes over how much a work is worth and streamline the “chaos” that exists under current legislation.

Spain's intellectual property law was last changed in 1987. Cádiz says that was an “extraordinarily generous” reform, in that it increased the number of creators eligible to receive rights and made it easier to set up collecting societies. Until then, SGAE was Spain's only collecting society. Now there are eight, covering a raft of other arts, from cinema and TV to choreography.

The new changes were born out of the need to incorporate a 2001 European Commission directive on “the harmonization of certain aspects of copyright and related rights in the information society” into Spanish law. A first draft was sent to collecting societies in November 2001.

The main aspects of the reform include setting fee levels by the intellectual property commission, the removal of the legal obligation for suppliers of blank recording media to compen-

sate creators for loss of revenue from private copying with a levy on their products, and subjecting collecting societies to administrative control by the commission.

SGAE and other music industry bodies say the reform threatens some rights that have been consolidated for years. A new home-copying formula could, in effect, scrap the existing tax on blank CDs and cassettes, and remuneration from certain digital areas could end.

Hernández says SGAE is “not against reform, as long as we continue with a European model and not with innovations that have no equivalents in Europe.” He says SGAE wants a “non-belligerent pact” with the culture ministry, “based on negotiations.”

But Cádiz insists the law must be amended. Under current legislation, there are “several ‘conflictive’ areas,” he says. “The question of whether bars and hotels should pay copyright for having a TV or radio is one, as is the digital area.”

Cádiz rejects the idea that the government-controlled commission would in the future fix the price of all rights payable on artistic and cultural works. “The commission would set a ‘provisional’ price,” he says, “which, if not agreed, would go to an independent tribunal.”



HERNANDEZ: WANTS 'NON-BELLIGERENT' PACT

## Crossing The Border

Continued from page 67

Rock has lived in Maui, Hawaii, for the past nine years. He is currently working in his own studio there with Canadian band Our Lady Peace (Sony). “In the coming years,” he says, “I’m going to do my best to reconnect with Canada and spend time there.”

California-based Lanois, however, flinches at any mention of returning to Canada after helming albums by U2, Peter Gabriel and Bob Dylan. “Who the hell am I going to produce in Canada?” he asks. “I can’t think of one name.”

“I don’t want to work in Canada,” he continues. “There isn’t any money, and there’s too much bureaucracy. The taxes are so high—who would want to live [t]here? I will make records in Ireland. They don’t charge taxes there.”

In recent years, a new wave of production talent has broken through, primarily based in Canada and working for U.S.-based labels. They include Nickelback frontman/producer Chad Kroeger, Garth Richardson, Matthew Gerrard, Arnold Lanni and Greig Nori.

At the same time, a number of pro-

ducers who are also credible engineers and/or songwriters have emerged, including Philosopher Kings members James McCollum and Jay Levine, Track & Field (Gerald Eaton and Brian West), Dale Penner and Jon Levine.

A formidable crop of Canadian urban producers/artists has also made its mark, including Saukrates, Kardinal Offishall, Adam Messenger, 2Rude and Agile.

Toronto-raised Richardson (Rage Against the Machine, Red Hot Chili Peppers) spent 12 years in Los Angeles before moving to Canada's west coast six years ago.

“It doesn’t matter where a producer lives today,” he says. “As long as you can fly somewhere, you’re fine. But I hardly do bands from Canada. I don’t get asked.”

“Canadian record companies aren’t signing a lot of bands,” points out Toronto-based Penner, who recently recorded Philadelphia act the Red King for Sony Music Publishing in New York and Ottawa act Circuit for Top Sail/WEA in Los Angeles. “If I relied on working for Canadian record companies, I’d probably make one record a year.”

With a trend in recent years toward the direct signing of Canadian acts by U.S.-based affiliates of multinationals, Canadian producers increasingly seek to play a pivotal role in developing new acts, particularly for the U.S. market.

Toronto-based Steve Blair, director of A&R at Warner Music Canada, says

local producers are “tired of developing a band and having it taken away from them” after the band is signed by a major label. “They are now willing to invest more into getting the product finished.”

“As soon as you get some success from developing a band in Canada, label people worldwide come knocking at your door,” adds Nettwerk-signed Treble Charger guitarist/singer Nori, who discovered successful Canadian band Sum 41 (Def Jam/Universal). Nori co-manages and produces Sum 41.

“My clientele is the A&R community in America or in Canada,” says Toronto-based producer Gavin Brown, who developed Three Days Grace for Jive Records in the U.S. and Billy Talent for Atlantic

Records U.S. and Warner Music Canada. He adds, “I don’t walk into meetings and play demos that are half-assed.”

Los Angeles-based Foster says he scrutinizes submitted song demos for production leads. “I usually will ask about who is singing and who is producing. That’s how you find new young producers.”

That was how Foster tapped producer/songwriter Gerrard in 2001 to produce Eden Crush’s lead single, “Get Over Yourself” (London-Sire/143 Records). Gerrard moved to Los Angeles from Toronto four years ago. He has since produced Nick Carter and Hilary Duff.

Alex Andronache, Toronto-based Canadian manager of producer management firm Worlds End, warns that

Canadian producers face fewer opportunities to work in the U.S. in the wake of world political developments.

“Since the war in Iraq, there has been a major nationalistic trend in America,” he says. “I have Americans telling me their mandate is to use an American producer whenever possible.”

Lanois has blistering words for Canada’s tight border. “You can’t get in and out of Canada without dealing with some ass at the border,” he says. “Canada would be a better musical country if it opened its gates to musicians. Have a welcome committee offering coffee and donuts when musicians arrive. If you are blocking people through red tape, it’s bad for record production in Canada.”

## Ready To Rock

Continued from page 67

under pressure to downsize the whole operation,” he adds, declining to provide details.

Despite the deal, “we will keep our independent spirit,” Duann

says. “Creating good music and good artists are the most important elements.”

In recent years, Rock has significantly scaled back its operations in the region as piracy and the lingering effects of the region’s economic crash in 1997 continued to take their toll on the Asian music industry.

Under the deal, four Rock staffers will join Universal’s sales team in Taipei. In the other territories covered by the deal, local managing directors from both companies will

decide how their respective sales teams will work together.

Parties to the deal would not disclose its financial terms, but one well-placed industry source in the region says Universal paid Rock an advance of some \$10 million.

Noting that the company’s market share in Taiwan has fallen sharply in the past year, the source also points out that it has quit the music markets in Thailand and the Philippines, making \$10 million a high price to pay for such a “declining force” as Rock.



# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



WOZENCROFT: UPS STAFFERS

**Capitol Music U.K. president Keith Wozencroft** has appointed Terry Felgate and Miles Leonard managing directors of EMI Records and Parlophone, respectively. Felgate was marketing and creative director at Parlophone, a role he has held since May 1998. Wozencroft praises Felgate's "outstanding creative vision and marketing direction," which he says has led to "tremendous success with a wide roster of artists, both in the U.K. and internationally." At Parlophone, Felgate worked with Radiohead, Blur, Norah Jones, Kylie Minogue and Coldplay. Leonard was Parlophone director of A&R and head of associated labels; he oversaw the signing of Coldplay, Minogue and Gorillaz. He is also recognized for his key contribution to the development of the Regal and Credence labels. Leonard joined in January 1995 from Virgin Records U.K. Both executives report to Wozencroft. **LARS BRANDLE**

**Spain's authors and publishers society, SGAE**, has opened its first office in mainland China. Spanish foreign minister Ana Palacio presided over the inauguration of the bureau July 9 in Shanghai, along with SGAE executive president Teddy Bautista and director general Enrique Loras. Palacio praised SGAE's "future vision" in extending its activities, adding that "this initiative will promote the expansion of Spanish-language culture in Asia." SGAE now has seven offices outside Spain. The Shanghai bureau is headed by delegate María Cruz Alonso. **HOWELL LLEWELLYN**

**The operations of Zomba Records Japan** have been integrated into those of Tokyo-based BMG Funhouse. The latter has taken on a number of Zomba staffers, with the notable exception of the company's president, Tak Kitazawa. The full extent of staff losses was not available at press time. The Zomba team and future releases on the label are now overseen by BMG Funhouse international managing director Yoshi Terashima. **STEVE MCCLURE**

**The London-based arm** of Australian publishing, production and management company J. Albert & Son is to launch a new rock label Aug. 1. The imprint, Albert Productions U.K., will be headed by J. Albert & Son U.K. head of A&R James Cassidy. A decision on the label's distribution partner is due shortly, says Cassidy, who reports to Sydney-based CEO of J. Albert & Son Fife Riccobono. Press and promotions will be outsourced to independent companies. The first two acts to appear on the label will be rock groups Breed 77 and HappyLife; no dates have yet been set for their first releases on the label. **TOM FERGUSON**

**Brett Blundy**, founder and CEO of Australian retail group Brazin, has abandoned plans to buy back the company from shareholders. Brazin is the parent of market-leading music merchant Sanity Entertainment. Blundy owns 62% of Brazin. In June, he made an offer of \$91 million Australian (\$60.4 million) to buy back shares from investors at \$0.78 Australian (\$0.51) per share through his private company, Yoda Holdings. Blundy did an about-face July 14, explaining he wanted Brazin to concentrate on a strategic business review. Brazin stock fell 12% to close that day at \$0.74 Australian (\$0.49) on the Australian stock exchange. **CHRISTIE ELIEZER**

**Kate Fulton** has been appointed the new director general of British Music Rights (BMR), the lobbying body for author/publisher interests, effective Sept. 15. Most recently, Fulton was chief legal counsel for Europe/U.K. at advertising agency Young and Rubicam. Fulton succeeds Frances Lowe, who is resuming her art education (Billboard Bulletin, May 12). BMR is an umbrella body representing the British Academy of Composers and Songwriters, the Music Publishers Assn., the Mechanical-Copyright Protection Society and the Performing Right Society. **LARS BRANDLE**

**Jean-Manuel de Scarano**—former chairman and owner of French jazz and classical publishing companies Editions Durand, Eschig and Amphion—is named president of the International Confederation of Music Publishers/Confederation Internationale des Editeurs de Musique (ICMP/CIEM). London-based de Scarano will also head the Serious Music Bureau of the Lausanne, Switzerland-headquartered body. His predecessor, Arnold Broido, is named VP. The appointments were voted for by the constituent members of ICMP/CIEM, which are national, regional and international music publishers' associations from Europe, North and South America and the Asia-Pacific region. **TOM FERGUSON**

# Indian Labels Claim FM Radio Hurts Music Sales

BY NYAY BHUSHAN

NEW DELHI, India—Indian record labels are claiming that last year's nationwide launch of FM radio here has been a major contributor in the declining sales of recorded music in the local market.

The first of 10 commercial FM stations launched last April in seven Indian cities.

According to labels body the Indian Music Industry (IMI), the trade value of net shipments by member companies for the year ended March 31 fell to 4.48 billion rupees (\$90 million) from 5.9 billion rupees (\$123 million) the prior year, a 20% drop.

Labels attribute the sales decline to the non-stop airplay of popular film soundtrack hits (India's dominant music genre) by the FM stations.

Virgin Music India managing director Mohan Mahapatra says his label's shipments have dropped by 40% during the past year. He cites the advent of FM radio as a key factor.

But Sumantra Dutta, CEO of Mumbai-based broadcaster Radio City, claims that by attacking FM radio, "the music business is trying to divert attention from the bigger issue of piracy." Radio City operates three FM stations, in Mumbai, Delhi and Bangalore. Mumbai is India's largest city, with a population in excess of 15 million.

The International Federation of



LAZARUS: 'FM STATIONS ARE DESPERATE'

the Phonographic Industry says India has a piracy rate of 25%-50%; informed local estimates put the figure much higher.

Although acknowledging that piracy is the major problem facing the Indian music market, IMI supports its members' claims about the effects of FM radio.

IMI president Vijay Lazarus, who is also chairman of Universal Music India, says the FM stations "are desperate to get listenership figures and thus advertising revenue, as they have to recover the cost of the high license fees they have paid the government."

The body has produced a survey that claims that purchases of cassettes—India's dominant configuration—in Mumbai fell 37% in unit and value terms in the 12 months ended March 31. Three of the country's 10

FM stations launched during April 2002 in Mumbai.

The survey, which had about 1,200 respondents, was conducted in May by NFO-MBL India, the Hyderabad, south India-based arm of U.S. research agency NFO WorldGroup. It found that following the launch of FM, average individual monthly cassette purchases dropped to 80 rupees (\$1.70) from previous levels of 130 rupees (\$2.70). About 81% of those responding to the survey said they preferred FM radio to listening to recorded music.

Still, Dutta suggests that Indian labels have to take some responsibility for their own financial problems, because "they end up paying unviable acquisition rights for film soundtracks."

He also claims that in the year ended March 31, the five companies operating India's 10 private FM stations accumulated total losses of some 1.2 billion rupees (\$25.5 million).

FM broadcasters are involved in an ongoing legal battle with the record labels' performing rights body, Public Phonographic Ltd. (PPL) India, about royalty rates.

PPL India is appealing a 2002 ruling by the government's Copyright Board that broadcasters should pay labels an hourly performance fee of about 680 rupees (\$14). PPL India is seeking a rate of about 1,500 rupees (\$31) per hour, or 20% of the stations' advertising revenue, whichever is higher.

## French Strike

Continued from page 67

ed Renaud, Mickey 3D, Rita Mitsouko, Vincent Delerm and Benabar.

French labels' trade bodies SNEP and UPFI have voiced in a joint statement their "dismay" at the situation and their "support and sympathy" for Francophiles' organizers.

"Other festivals and music events are similarly threatened," the statement said. "Hundreds of artists, many of them at an early stage of their career, are—or will be—prevented from accessing a wide audience."

Foulquier says that the situation regarding the budget for next year's Francophiles will be complicated, as festivals typically depend on the previous year's earnings to mount the following edition.

The strike also came close to halting the Rolling Stones' July 9 Paris concert at the Stade de France, when some crew responsible for sound and

light equipment stopped work in sympathy with the strikers, who had blockaded the venue. The show continued with the help of volunteers, and the strikers were allowed to state their case onstage.

Prodis, the national trade group for concert promoters and venues, says that the strike "threatens the very existence of numerous private structures." It has asked culture minister Jean-Jacques Aillagon to qualify the strike as a case of "force majeure," so that concert promoters and producers can claim on insurance for canceled events.

The conflict has its roots in the government's decision to change the specific unemployment benefit regime applied to casual entertainment workers, whether they are artists or technicians who work in the music, TV, film or theater sector. Workers are required to work at least 507 hours within 12 months to qualify for a year's worth of unemployment benefits.

In France, there are more than 100,000 "intermittents," who account for a third of the state's unemployment benefit deficit of 3 billion euros (\$3.4 billion). Concerned at the cost of this system, Prime Minister Jean-

Pierre Raffarin's conservative government signed an agreement with trade unions June 26 under which workers would only qualify for eight months' worth of benefits if they worked 507 hours during only 10 months.

The CGT general workers' trade union was the only major union not to sign the agreement. The CGT says that the new deal would exclude one-quarter of France's intermittent workers from receiving benefits, as many already have difficulties getting their quota up to 507 hours in 12 months. The CGT has called upon its members to block or disrupt key events.

At press time, the crisis showed no signs of a resolution, with the Avignon drama festival for the first time ever—it had been due to start July 8—and the Marciac jazz festival (August 1-10) under serious threat of cancellation.

Strikers' leaders continue to reject Aillagon's overtures regarding the reform. Aillagon has promised some financial compensation for organizers of canceled events but has branded the strikers' behavior "irresponsible" and "unacceptable." In a statement, he said: "Having acted like pyromaniacs, they have now clearly lost control."



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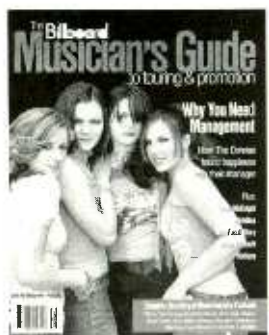
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## CCE'S Perloff Resigns

Continued from page 6

about the future plans of such high-ranking CCE VPs as Wilson Howard in Columbia, S.C.; Rick Franks in Detroit; and Ron Delsener in New York.

Meanwhile, Perloff's departure leaves a big gap in CCE's San Francisco presence. His office, which also employs BGP VP holdovers Sherry Wasserman and Michael Baily, is one of the few that continued to use its previous name, occasionally promoting under the CCE/BGP banner to capitalize on the huge brand equity Graham created in the market.

Among the Bay Area venues where Perloff and his staff have been the primary promoters are the Fillmore (1,250 seats), the Warfield Theatre (2,250), the Bill Graham Civic Auditorium (4,500-8,500), the Berkeley Community Theatre (3,600), Kaiser Auditorium (7,900) and the Greek Theatre in

Berkeley (8,500), along with stadiums 3Com Park at Candlestick Point (67,000) and the new Pacific Bell Park (41,500).

Additionally, CCE/BGP promotes shows at the 12,500-capacity Chronicle Pavilion in Concord, Calif., along with the CCE-owned Shoreline Amphitheatre in Mountain View, Calif., and the new White River Amphitheatre on the Muckleshoot Indian Reservation near Auburn, Wash.

Most agree that Perloff's departure changes the complexion of the San Francisco market.

"Gregg was certainly the most public figure for Clear Channel in that market," says Steve Martin, senior VP of the Agency Group. "If he does go out on his own, that will be the first serious competitor to BGP/Clear Channel in a very long time."

Perloff says he still adheres to many aspects of the concert promotion philosophy of Graham, who died 12 years ago in a helicopter crash.

"Basically, you wake up earlier and work harder than the next guy," Perloff says. "Bill always asked the question, 'How would I like to be treated if I went to a concert?' Answering that one question takes you a long way toward knowing the answer to a lot of questions."

## Celia Cruz Dies

Continued from page 7

Walk of Fame—she garnered a new generation of followers with her later recordings. The 1998 single "La Vida Es un Carnaval" was included on the soundtrack to the film "Amores Perros."

Cruz signed with Sony Discos in 2000 and won three consecutive Latin Grammy Awards, in 2000, 2001 and 2002.

She also acted in the films "The

Mambo Kings" and "The Pérez Family," among others.

Much-emulated during her lifetime, Cruz remained unusually accessible to fans and press and shunned platitudes.

The secret of her perennial freshness onstage, she said, was basic: "First of all, I take good care of myself. I rest. Second, I plan my shows well. I always try to shape my repertoire around a particular audience. And finally, I'm always changing my outfits, my look onstage."

The tireless Cruz made a final trip to the recording studio in February, when her doctor allowed her to leave her house following surgery. She recorded for two months. An album is due in August.



# Gloria Gets Personal

Continued from page 1

sales in the U.S. have rarely been spectacular. Her biggest-selling albums to date, "Hold Me, Thrill Me, Kiss Me" and "Into the Light," have sold 1.7 million and 1.8 million copies, respectively, according to Nielsen SoundScan.

But a new career highlight might be just around the corner, with the Sept. 23 release of "Unwrapped," Estefan's first English-language studio album in six years and her most intimate work yet.

Featuring duets with Chrissie Hynde and Stevie Wonder, "Unwrapped"—written almost entirely by Estefan—is neither dance-based nor obviously Latin-tinged. Its lush, acoustic sound is closer to that of Norah Jones than Madonna.

Still, with four Spanish tracks and at least one remix included, the album should please Estefan's core Latin and dance fan base while reaching out to the mainstream audience and new listeners.

"Unwrapped"—which was co-produced by Sebastian Krys (Carlos Vives), Estefan and her husband, Emilio Estefan Jr.—will be released worldwide by Sony Music.

"Someone said, 'This is Gloria's 'Tapestry' album,' and I thought, 'This is so true.'" says Estefan Enterprises president Frank Amadeo, alluding to Carole King's landmark album. "The music, obviously, is very personal to her. She's tapped into a place she's never gone before. Musically, this is to her English-speaking audience what 'Mi Tierra' is to her Spanish-speaking audience."

"Mi Tierra," Estefan's homage to her Latin roots, has sold more than 1.1 million copies in the U.S. since its release in 1993, according to Nielsen SoundScan. It was the first set to top the *Billboard* Top Latin Albums chart that year and spent 58 weeks in that position, more than any other album in the chart's history. Her most recent studio recording, the Spanish-only "Alma Caribeña—Caribbean Soul," sold 255,000 copies in the U.S.

Expectations for "Unwrapped" are far higher, not just because Estefan bares her soul on it, but because musically, the album has greater commercial possibilities. Additionally, Estefan is planning to tour Europe and the U.S. next year in support of the album—something she has not done for at least five years.

"This album is going to have a lot of appeal to a very broad range of people. And it will appeal to people who do not have a Gloria Estefan album in their collection," says Cice Kurzman, VP of worldwide marketing for Epic Records, which will work the album in the English-language marketplace while Sony Norte (formerly Sony Discos) mines the Latin marketplace.

The plans for "Unwrapped" will be officially announced July 21 at a

press event. There, Estefan will also announce a series of 10 concerts Oct. 10-19 at the Colosseum at Caesars Palace in Las Vegas (*Billboard* Bulletin, July 11).

The intimacy of the chosen venue, which seats 4,000, highlights the dichotomy that makes Estefan appealing.

## WIDESPREAD APPEAL

She's the girl next door who can be found in the coffee shop (she frequently can in Miami, where she lives), but she can also become the diva spotlighted on an episode of VH1's "Behind the Music" or the powerful performer at a sold-out arena.

"I call myself the reluctant diva, when they joke with that whole diva thing," Estefan says. "Because I wasn't a performer. It wasn't what I envisioned myself as. I see myself more as a writer and a communicator. That's why I hope that in my shows, people take away a little more with them than just the music."

Whether Estefan sees herself as a diva or not, it's clear that, at 45, she continues to invoke an overwhelmingly positive response. And

fan album on its video-on-demand service, which is aimed at the mainstream audience.

This ability to move effortlessly between cultures and audiences is another factor in Estefan's permanence. Unlike the younger crop of Latin acts, she never "crossed over." Instead, she simply did what came naturally.

Cuban-born and raised in Miami, Estefan grew up speaking more English than Spanish, but she was also surrounded by Spanish culture.

This is certainly not uncommon in Miami's Latino community. What is unusual is the meshing of those influences into a commercial sound that is more accessible to the mainstream than, say, Tito Puente's Latin jazz. Also, when Estefan sings in English, she does not have an accent.

Her story is well-known. Emilio Estefan Jr., a band leader who had a merchandising business on the side, met Gloria Fajardo at a 1975 wedding and convinced her to sing in his band. He also urged her to write, because the group wanted to play original material.

Three years later, Gloria Fajardo

of which Estefan has only accepted two. Among those she turned down is the part Julia Roberts played in the 1988 movie "Mystic Pizza."

"I couldn't do it because of my schedule, and I wasn't ready," Estefan says. "I thought, 'Here's a great opportunity, here's a great role.' And the things I weighed at that moment were, 'Do I branch out and try to do two things at once, or do I really go down this road of who I am [as a singer] and cement that before going anywhere?'"

Estefan's film debut would occur 12 years later, in a secondary role in "Music of the Heart."

Neither memorable nor embarrassing, the appearance nevertheless left intact Estefan's image and reputation as a singer, composer and businesswoman.

## CAREFUL WITH IS HER IMAGE

"As an artist, she takes care of herself; she thinks and she doesn't overdo it," says Luana Pagani, senior VP of marketing for Sony Music International Latin America. "And of course, being selective has helped her. She appears and disappears. She's there

it wasn't anything I saw."

What people see, she says, is what they get.

"It's not that she stays the same [but that] she stays loyal to her roots," says Ron Slomowicz, a Nashville club/radio DJ. "She stays loyal to her club roots. She's always stayed close to her Spanish-language roots. And there really isn't anyone who's singing to women in their 30s and 40s. Madonna isn't relevant to them; neither is Mariah [Carey] or Whitney Houston."

How do you measure relevance?

In Estefan's case, it doesn't have to do with endorsements or products; she flatly refuses to put her name on clothing, sunglasses or dolls.

It isn't the scant film roles or the occasional guest spots on TV, which also tend to be esoteric. (Recently, she was a guest on the Chris Isaak show that airs in the U.S. on Showtime.)

Rather, it's the reaction to the music. It sells steadily and continues to be heard and requested on a worldwide scale.

"Her catalog, especially ballads, is still accepted and still very well-played," José Santos of Hispanic Broadcasting Corp. says. "I don't think it has anything to do with age as [much as] it does the songs themselves. It's the words, the songs. And she has an incomparable style."

Regarding licensing, perhaps the most-requested Estefan-linked song is "Conga," which she did not write. In recent years, that track has been licensed for such major films as "Analyze This" and "The Birdcage" and TV series "Futurama." Estefan songs can be heard in the traveling "Dora the Explorer" stage show and "Elmo-palooza," "Late Night With David Letterman" and "The Ricki Lake Show."

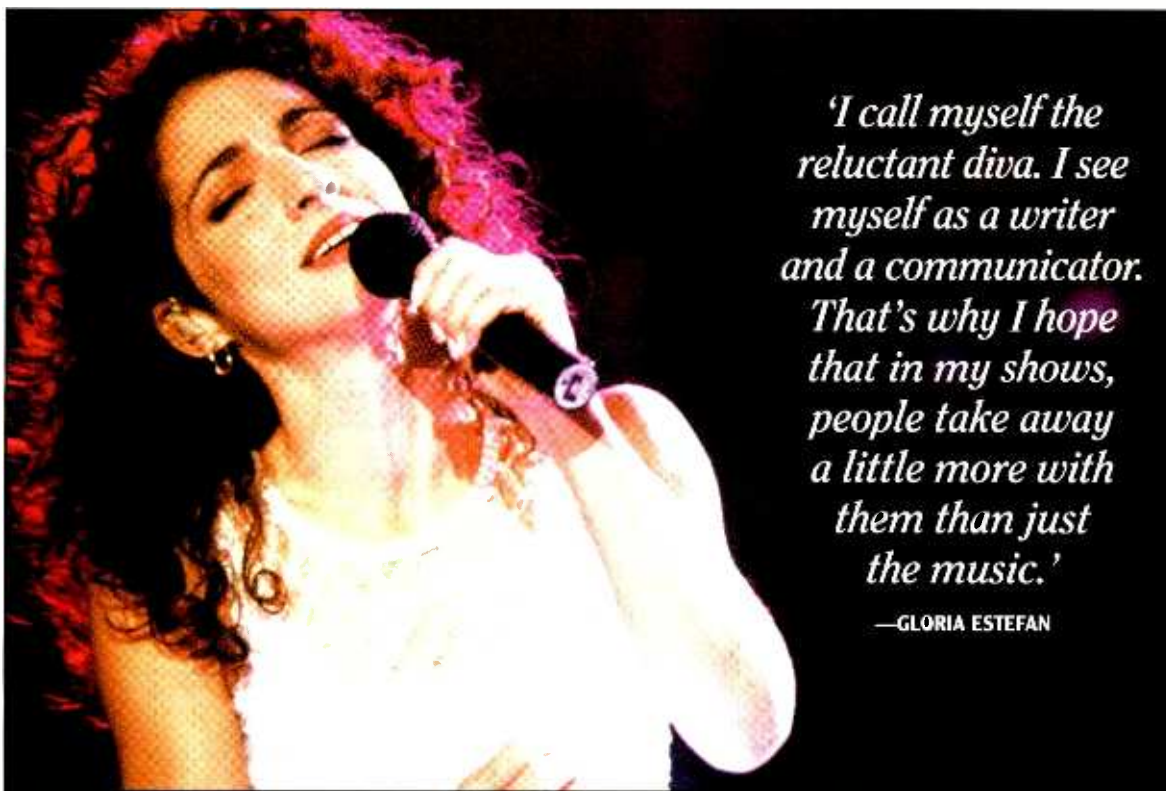
And then, there's the material Estefan has penned for the likes of Jennifer Lopez and Shakira, including the English words for the latter's "Whenever, Wherever."

"The catalog is full of evergreens, which are very hard to come by nowadays," says Iván Alvarez, senior VP of Latin America for Universal Music Publishing Group, which recently acquired the rights to the Estefans' vast catalog. And regarding Estefan herself, "very few people have done what she's done. As far as the kind of longevity she has shown . . . how many people are there like her in general?"

If Estefan is ever compared to another act, it tends to be Celine Dion, who boasts a similar, scandal-free image.

And like Dion—with whom she has shared the stage for several specials—Estefan has paced herself. That keeps her from appearing too hungry for exposure or taking on the feel of a nostalgia act.

"First of all, I'm not out there," Estefan says. "I don't have to be. That's the best part. Emilio grew the business to a point where he had other artists, [where] I'm not the only artist, and I've been able to pick and choose what I do. What a luxury that is. I'm happy for whoever is out there having success. And at the same time, I'm relieved that I had the time to cement a relationship with my fans and that they're still loyal to me."



*'I call myself the reluctant diva. I see myself as a writer and a communicator. That's why I hope that in my shows, people take away a little more with them than just the music.'*

—GLORIA ESTEFAN

that response spans all age groups and backgrounds.

That is the reason why cable giant Comcast tapped her for a national campaign for Cable Latino, its cable package for Hispanic consumers.

"We looked at other artists, and she had the strongest appeal," says Scott Tenney, national marketing VP of Core Video Services for Comcast. "Not only in the Latino community, but she has great cross-market appeal."

The Comcast promotion, which kicks off in October, will offer a free copy of "Unwrapped" to new subscribers to the service. Although Estefan will not appear as a spokesperson endorsing Comcast, her photograph, videos and music—with the single, which is yet to be determined—will be used in TV, radio and direct-mail advertising efforts.

Although the Cable Latino promotion will target Spanish speakers, Comcast will promote the new Este-

became Gloria Estefan, and the original Miami Latin Boys—who played weddings and bar mitzvahs—became the Miami Sound Machine.

The act's big breakthrough came with the 1985 album "Primitive Love," which sold 300,000 copies and included the huge single "Conga." The Estefans went on to win Grammy Awards and become business moguls. The reluctant diva became a convincing leading lady.

"She's the quintessential live entertainer," says Jack Sussman, senior VP of specials for CBS Television, who has worked on Estefan specials at CBS and VH1.

"She might not be the world's greatest vocalist or the world's greatest dancer or the world's greatest musician, but as far as the package is concerned, there are very few people who can compete with her."

This has invariably led to multiple film offers throughout the years,

and she isn't there. And when she isn't there, it's not that she's at home, thinking of it as a ploy."

For a recent interview at the Estefans' Crescent Moon Studios, she showed up unrecognizable in jeans, braids and with a bandana tied around her head. She drove a nondescript car and was alone. Her cell phone rang periodically, and it was always her 8-year-old daughter, Emily.

Unlike Madonna, who was already a superstar when she began discovering the joys of motherhood, having kids around has been a constant for Estefan. Her oldest son, Nayib, is now 24.

For that reason, being a sex symbol was never an integral part of the package—even though the package continues to be attractive.

"I always had my son when I became famous, so I never thought of myself that way," Estefan says. "If anyone ever saw me as a sex symbol,



# Behind the Bullets

THE LATEST TRENDS FROM BILLBOARD'S CHARTS

## Ashanti Stays Up As Chart Slows Down

In the midst of summer's heat, the album release schedule cools down. Thus, there is no new No. 1 on The Billboard 200 for the first time in 10 weeks.

Last issue's champ, **Ashanti**, retains the chart's lead (135,000, down 58.5%), ending at nine the chart's record-setting streak of weeks in which albums debuted at No. 1. Keep your seat belts fastened, though, as the "Bad Boys II" soundtrack will resume the pace when it bows on top in the next issue (see A Look Ahead, page 6).

The second-week decline for Ashanti's "Chapter II" is steeper

than that of prior No. 1, **Beyoncé's** "Dangerously in Love," which fell by 28% in its sophomore frame. That somewhat mitigates the bragging rights Ashanti had for garnering a larger opening sum (326,000 for her, compared with 317,000 for Beyoncé).

Ashanti's two-week take at Nielsen SoundScan stands at 462,500 copies, while Beyoncé had tallied 500,000 scans in her first two stanzas. The latter remains at No. 2 this issue with 132,000 copies (down 28%).

This is the second straight issue that there has been just one new entry in The Billboard 200's top 10, but it is the first time since the April 19 issue that no new title started inside the top five.

**TALL TALE:** Thanks to a hits package, tall country singer **Trace Adkins** lands by far the tallest Billboard 200 rank of his career, entering the list at No. 9. This also marks his first

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By Geoff Mayfield  
gmayfield@billboard.com



No. 1 on Top Country Albums.

Adkins' previous plateau on the country list had been No. 4, earned by his last album, "Chrome," in 2001. Each of his four prior albums reached that chart's top 10.

His previous Billboard 200 peak had been No. 50, notched in 1997 by sophomore album "Big Time." That set included "(This Ain't) No Thinkin' Thing," his only No. 1 on Hot Country Singles & Tracks since he first appeared on that chart in 1996.

The new album has been paced by lead track "Then They Do," which this issue bullets at No. 14 on the country radio chart.

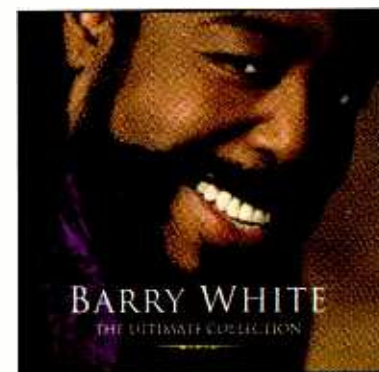
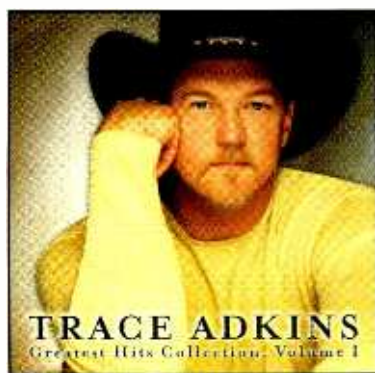
**LITTLE LATIN LUPE LU:** With an opening sum of 50,000 copies, the first English album by Latin heartthrob **Thalía** storms The Billboard 200 at No. 11. That is not only a career high for the artist but also the highest rank on the big chart by any Latin act in 2003.

**Ricky Martin's** "Almas Del Silencio" debuted at No. 12 in the June 7 issue, although it had a higher first-week sale (65,000). Thalía's bow is the highest the chart has seen since last summer, when **Paulina Rubio's** English "Border Girl" also began at No. 11, with 56,000 copies, in the July 6, 2002, *Billboard*.

Like Rubio's album, "Thalía" is absent from Top Latin Albums, which requires that half of a set's tracks be recorded in Spanish. Five of the six albums Thalía has placed on the Latin list have reached that chart's top 10, including an earlier self-titled album that reached No. 1 last year.

**DETAILS:** In the first full week after his death, the three **Barry White**

albums that entered Top Pop Catalog sell 27,000 units collectively (Nos. 2, 4 and 25). The oldest of those three, "Barry White's Greatest Hits," first issued in 1975, has a 52% increase, easily earning the chart's Greatest Gainer ribbon... Guess it's good to leave Las Vegas once in a while. Following visits to "Today" and "Live With Regis and Kelly," **Celine Dion** earns the Greatest Gainer on The Billboard 200 (54-28, up 52%). For what it's worth, all 31,000 copies sold during the tracking week did so without a dime spent on any recent retail co-op advertising.



## Lonestar's 'Front Porch' Shows 'Beer' The Door

After spending a record six weeks in the runner-up position (see Chart Beat, page 80), **Lonestar's** "My Front Porch Looking In" gains three detections. That's enough to replace **Toby Keith** and **Willie Nelson's** "Beer for My Horses" atop Hot Country Singles & Tracks.

Lonestar caps a chart that has seen only three new titles enter the top 10 during the past month, with no titles breaking into that part of the chart for two consecutive issues.

The logjam in this chart's upper tier is partially a result of its unusually high superstar population, which includes Keith and Nelson,

**Brooks & Dunn, Kenny Chesney, Shania Twain** and **Alan Jackson & Jimmy Buffett**.

Several of these heavy hitters occupy the top 10 with summertime themes, which also slows the chart's traffic. Brooks & Dunn's track and the Keith/Nelson and Jackson/Bufett duets are about drinking, while the Chesney title is a tropical-flavored beach anthem.

**'LOVE' BLOOMS:** **Beyoncé Featuring Jay-Z's** "Crazy in Love" takes the No. 1 reins from **Monica's** "So Gone" on Hot R&B/Hip-Hop Singles & Tracks. The move into pole position is driven by the retail launch of the DVD and 12-inch vinyl singles.

If "Crazy" did not have a retail release, "Gone" would have been able to hold on to the No. 1 slot for another week. With the audience total of each song so close ("Crazy" leads by 60,000 listener impressions), the edge that "Gone" had in non-moni-

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tored airplay would have given **Monica** the nod. The 60,000-impression difference on the R&B/Hip-Hop Airplay chart is the closest between the top two titles since 12,600 impressions separated No. 1 "Heard It All Before" by **Sunshine Anderson** from runner-up **Musiq's** "Love" in the May 12, 2001, issue.

**LONG AND SHORT OF IT:** **Trapt's** "Headstrong" leaps 3-1 on the Mainstream Rock Tracks chart, continuing a trend of slow-climbing chart-toppers at the rock formats. "Headstrong" debuted in the Oct. 26, 2002, issue and finally makes it to No. 1 in its 40th chart week. That length of time shatters the record

set by the song being replaced at No. 1, "Send the Pain Below" by **Chevelle**, which needed 23 weeks to reach the summit two weeks ago. "Headstrong" recently set the same mark for deliberateness on Modern Rock Tracks, hitting No. 1 in its 24th chart week (Singles Minded, *Billboard*, May 31).

"Seven Nation Army" by **the White Stripes** holds on to the No. 1 slot on the Modern Rock chart by the slimmest of margins, fending off "Just Because" from **Jane's Addiction** by one detection. That is the closest spin differential between the top two since the chart switched exclusively to Nielsen Broadcast Data Systems data in January 1994.

Prior to this, the tightest race for No. 1 came in the June 27, 1997, issue, when **Third Eye Blind's** "Semi-Charmed Life" edged **the Mighty Mighty Bosstones'** "The Impression That I Get" by three spins.

**THIRD AND ONE:** Christian rock troupe **Third Day** dominates our

inaugural editions of Hot Christian Singles & Tracks and Hot Christian Adult Contemporary, which bowed July 17 exclusively on billboard.com (see Upfront, page 5). Third Day's "You Are So Good to Me" controls both charts with a total of 4.3 million estimated audience impressions.

**ON THE DOWNLOAD:** **Dido's** "White Flag" debuts at No. 2 on Hot Digital Tracks, falling less than a handful of paid transactions behind "Crazy in Love" by **Beyoncé Featuring Jay-Z**.

The high placement of "Flag," which just hit radio during the same tracking week, shows not only that fans are clamoring for new Dido material but also that a song that just started to get airplay can compel consumers (1,300 in this case) to purchase the track.

Elsewhere on the Digital chart, the July 4 passing of **Barry White** leads to renewed interest in his music, as two of his biggest hits debut at No. 8 and No. 13.

Additional reporting by **Anthony Colombo** in New York.





# 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			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							LAST WEEK	2 WKS. AGO	WEEKS ON			
				<b>NUMBER 1</b>			2 Weeks At Number 1					
1	1	—	2	<b>ASHANTI</b> MURDER INC./DEF JAM 000143*/DJMGM (12.98/18.98)	Chapter II	1	48	47	52	<b>FABOLOUS</b> ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
2	2	1	3	<b>BEYONCE</b> COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	49	48	—	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	Totally Hip Hop	48
3	7	8	19	<b>EVANESCENCE</b> ▲ <sup>2</sup> WIND-UP 13063 (18.98 CD)	Fallen	3	50	37	43	<b>GINUWINE</b> ● EPIC 86960/SONY MUSIC (12.98 EQ/18.98)	The Senior	6
4	3	3	5	<b>LUTHER VANDROSS</b> ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1	51	50	54	<b>THE ALL-AMERICAN REJECTS</b> ● DGGHOUSE/DREAMWORKS 45040*/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25
5	5	6	23	<b>50 CENT</b> ▲ <sup>5</sup> SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	52	56	62	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
6	4	2	3	<b>MICHELLE BRANCH</b> MAVERICK 48426*/WARNER BROS. (18.98 CD)	Hotel Paper	2	53	49	50	<b>DAVID BANNER</b> SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	9
7	6	5	6	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 62853*/EEG (18.98 CD)	St. Anger	1	54	NEW	1	<b>THE PETER MALICK GROUP FEATURING NORAH JONES</b> KUCH 8678 (13.98 CD)	New York City	54
8	9	9	72	<b>NORAH JONES</b> ▲ <sup>7</sup> BLUE NOTE 32088 (12.98 CD) [M]	Come Away With Me	1	55	62	63	<b>EMINEM</b> ▲ <sup>8</sup> WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
				<b>HOT SHOT DEBUT</b>								
9	NEW	1		<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9	56	55	59	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>2</sup> JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
10	18	16	15	<b>CHER</b> ▲ GEPHEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4	57	51	36	<b>LED ZEPPELIN</b> ▲ ATLANTIC 83587/AG (27.98 CD)	How The West Was Won	1
11	NEW	1		<b>THALIA</b> EMI LATIN 81023/VIRGIN (18.98 CD)	Thalia	11	58	63	61	<b>AVRIL LAVIGNE</b> ▲ <sup>6</sup> ARISTA 14740 (17.98 CD)	Let Go	2
12	15	17	16	<b>LINKIN PARK</b> ▲ <sup>2</sup> WARNER BROS. 48186* (19.98 CD)	Meteora	1	59	57	27	<b>LIZ PHAIR</b> CAPITOL 83928 (18.98 CD)	Liz Phair	27
13	11	12	13	<b>KELLY CLARKSON</b> ▲ RCA 88159/RMG (18.98 CD)	Thankful	1	60	58	60	<b>KID ROCK</b> ▲ <sup>4</sup> LAVA 83482*/AG (12.98/18.98)	Cocky	3
14	8	7	4	<b>MONICA</b> J 20031*/RMG (12.98/18.98)	After The Storm	1	61	60	56	<b>TRAPT</b> ● WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
15	12	14	3	<b>SOUNDTRACK</b> COLUMBIA 80132/SONY MUSIC (18.98 EQ CD)	Charlie's Angels: Full Throttle	12	62	40	18	<b>GANG STARR</b> VIRGIN 80247* (12.98/18.98)	The Ownerz	18
16	17	19	35	<b>SEAN PAUL</b> ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	63	53	55	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> ● DREAMWORKS 45040*/INTERSCOPE (12.98/18.98)	Body Kiss	1
17	19	15	12	<b>SOUNDTRACK</b> ▲ WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6	64	61	68	<b>VARIOUS ARTISTS</b> VP/ATLANTIC 83654*/AG (17.98 CD)	Reggae Gold 2003	43
18	14	10	5	<b>ANNIE LENNOX</b> ● J 52390/RMG (18.98 CD)	Bare	4	65	33	—	<b>TRACY BYRD</b> RCA (NASHVILLE) 67073/RLG (11.98/18.98)	The Truth About Men	33
19	16	13	7	<b>SOUNDTRACK</b> DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMGM (12.98/18.98)	2 Fast 2 Furious	5	66	65	65	<b>BONE CRUSHER</b> BREAK EM OFF/50 50 DEF 50955*/ARISTA (18.98 CD)	AttenCHUN!	11
20	20	21	6	<b>LONESTAR</b> BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	7	67	72	73	<b>JASON MRAZ</b> ELEKTRA 82829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	64
21	10	4	3	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	4	68	73	71	<b>JOHN MAYER</b> ▲ <sup>3</sup> AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares	8
22	22	24	51	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)	Unleashed	1	69	59	42	<b>WILLIE NELSON &amp; FRIENDS</b> LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	42
23	26	26	46	<b>COLDPLAY</b> ▲ <sup>2</sup> CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	70	76	77	<b>GODSMACK</b> ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1
24	25	28	8	<b>STAIN'D</b> ▲ FLIP/ELEKTRA 62862/EEG (18.98 CD)	14 Shades Of Grey	1	71	82	76	<b>SIMPLE PLAN</b> ● LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
25	23	25	5	<b>THE BEACH BOYS</b> CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	72	69	66	<b>COLD</b> FLIP/EPHEN 000006*/INTERSCOPE (18.98 CD)	Year Of The Spider	3
26	21	11	5	<b>RADIOHEAD</b> ● CAPITOL 84543* (18.98 CD)	Hail To The Thief	3	73	77	83	<b>UNCLE KRACKER</b> LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
27	35	48	13	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/MCA 067781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	74	74	72	<b>DEFTONES</b> ● MAVERICK 48350*/WARNER BROS. (18.98 CD)	Deftones	2
				<b>GREATEST GAINER</b>								
28	54	51	16	<b>CELINE DION</b> ▲ <sup>7</sup> EPIC 87185/SONY MUSIC (12.98 EQ/18.98)	One Heart	2	75	78	70	<b>FLEETWOOD MAC</b> ● REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3
29	24	20	6	<b>JEWEL</b> ● ATLANTIC 83638/AG (18.98 CD)	0304	2	76	64	49	<b>STEELY DAN</b> REPRISE 48435/WARNER BROS. (18.98 CD)	Everything Must Go	9
30	27	32	21	<b>R. KELLY</b> ▲ <sup>2</sup> JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	77	71	53	<b>WEIRD AL YANKOVIC</b> WAY MOBY/VOLCANO 31294/ZOMBA (18.98 CD)	Poodle Hat	17
31	32	38	34	<b>AUDIOSLAVE</b> ▲ INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	78	83	80	<b>3 DOORS DOWN</b> ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8
32	13	—	2	<b>BUDDY JEWELL</b> COLUMBIA (NASHVILLE) 80131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	13	79	102	100	<b>THE ATARIS</b> COLUMBIA 86184*/SONY MUSIC (18.98 EQ CD)	So Long, Astoria	24
33	31	29	6	<b>TRAIN</b> COLUMBIA 89593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6	80	68	37	<b>BLU CANTRELL</b> REDZONE 51132/ARISTA (18.98 CD)	Bittersweet	37
34	41	33	3	<b>BLACK EYED PEAS</b> A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	33	81	70	57	<b>SOUNDTRACK</b> ● RCA 51169/RMG (18.98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2
35	34	41	41	<b>GOOD CHARLOTTE</b> ▲ <sup>2</sup> DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7	82	81	69	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 37180/ANGEL (18.98 CD)	Harem	29
36	29	30	15	<b>THE WHITE STRIPES</b> ● THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	83	97	90	<b>AFI</b> ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
37	30	22	3	<b>LUMIDEE</b> UNIVERSAL 000681/UMRG (18.98 CD)	Almost Famous	22	84	106	93	<b>MERCYME</b> ▲ INO 86133/CORB (16.98 CD) [M]	Almost There	67
38	36	34	10	<b>JACK JOHNSON</b> ● JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3	85	84	92	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
39	42	47	37	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 68037*/RMG (12.98/18.98)	Stripped	2	86	86	86	<b>NELLY</b> ▲ <sup>5</sup> FD/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
40	28	23	5	<b>GEORGE STRAIT</b> MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	5	87	88	74	<b>VARIOUS ARTISTS</b> SIDE ONE DUMMY 71237 (8.98 CD)	Vans Warped Tour 2003 Compilation	21
41	43	58	37	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15	88	111	120	<b>KIDZ BOP KIDS</b> ● RAZOR & TIE 89060 (11.98/17.98)	Kidz Bop 3	17
42	45	46	34	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (19.98 CD)	Up!	1	89	96	87	<b>DANIEL BEDINGFIELD</b> ISLAND 065113*/DJMGM (17.98 CD)	Gotta Get Thru This	41
				<b>PACESETTER</b>								
43	75	82	26	<b>VARIOUS ARTISTS</b> ● EMI SPECIAL MARKETS 83201/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39	90	80	67	<b>SOUNDTRACK</b> ● WARNER SUNSET MAVERICK 48411/WARNER BROS. (18.98 CD)	The Matrix Reloaded: The Album	5
44	46	44	16	<b>VARIOUS ARTISTS</b> ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	91	66	—	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52552/AAL (18.98 CD)	Totally R&B	66
45	39	31	3	<b>JOE BUDDEN</b> DEF JAM 000505*/DJMGM (10.98/18.98)	Joe Budden	8	92	100	102	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 185031/HOLLYWOOD (12.98/18.98)	Melt	5
46	38	40		<b>LIL' KIM</b> ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5	93	89	95	<b>CHEVELLE</b> ▲ EPIC 86157/SONY MUSIC (9.98 EQ CD)	Wonder What's Next	14
47	44	45		<b>MATCHBOX TWENTY</b> ▲ MELISSA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	94	67	—	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350871/JUG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	67
										<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1
										<b>FRANKIE J</b> COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	What's A Man To Do?	53
										<b>SOUNDTRACK</b> ▲ EPIC 87018/SONY MUSIC (18.98 EQ CD)	Chicago	2
										<b>JAMES TAYLOR</b> WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11



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	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
99	148	—	9	<b>SOUNDTRACK</b> VIRGIN 81522 (18.98 CD)	How To Lose A Guy In 10 Days	96	150	160	151	22	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 87199/SONY MUSIC (18.98 EQ CD)	Any Given Thursday	17																																					
100	117	118	40	<b>KEITH URBAN</b> ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	151	166	101	3	<b>VENETTA RED</b> EPIC 86415/SONY MUSIC (9.98 EQ CD) [M]	Between The Never And The Now	101																																					
101	104	84	9	<b>MARILYN MANSON</b> NOTHING 000370/INTERSCOPE (18.98 CD)	The Golden Age Of Grotesque	1	152	150	132	23	<b>LIONEL RICHIE</b> ● MOTOWN/UTV 068140/UMG (18.98 CD)	The Definitive Collection	19																																					
102	90	39	3	<b>THE MARS VOLTA</b> GOLDSTANDARD/LABS/STRUMMER 000593/UMRG (9.98 CD)	De-Loused In The Comatorium	39	153	138	109	6	<b>JOHN MELLENCAMP</b> COLUMBIA 90133/SONY MUSIC (18.98 EQ CD)	Trouble No More	31																																					
103	95	79	5	<b>KENNY G</b> BMG HERITAGE 50997/ARISTA (12.98/18.98)	Ultimate Kenny G	42	154	175	150	16	<b>SWITCHFOOT</b> COLUMBIA 71083/RED J/K (9.98 CD)	The Beautiful Letdown	85																																					
104	87	35	3	<b>GUSTER</b> PALM/REPRISE 48305/WARNER BROS. (14.98 CD)	Keep It Together	35	155	145	144	12	<b>SOUNDTRACK</b> WALT DISNEY 860092 (18.98 CD)	Holes	80																																					
105	93	96	5	<b>PLAY</b> MUSIC WORLD/COLUMBIA 87177/SONY MUSIC (8.98 EQ/12.98)	Replay	67	156	162	130	14	<b>NEWSBOYS</b> SPARROW 41763 (18.98 CD)	Adoration: The Worship Album	33																																					
106	109	105	95	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67012/RJLG (12.98/18.98)	Greatest Hits	5	157	158	146	16	<b>CAM'RON PRESENTS THE DIPLOMATS</b> ● RDC-A-FELLA/DEF JAM 0632117/DJMG (12.98 CD)	Diplomatic Immunity	8																																					
107	105	121	38	<b>FOO FIGHTERS</b> ● ROSWELL/RCA 68008/RMG (18.98 CD)	One By One	3	158	170	161	8	<b>LESS THAN JAKE</b> SIRE 48459/WARNER BROS. (14.98 CD)	Anthem	45																																					
108	92	98	36	<b>JAHEIM</b> ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8	159	141	115	6	<b>SUGAR RAY</b> ATLANTIC 83619/AG (18.98 CD)	In The Pursuit Of Leisure	29																																					
109	91	94	13	<b>DARRYL WORLEY</b> ● DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4	160	153	154	33	<b>BUSTA RHYMES</b> ● J 20043/RMG (12.98/18.98)	It Ain't Safe No More...	43																																					
110	85	64	3	<b>JIMMY WAYNE</b> DREAMWORKS (NASHVILLE) 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	64	161	169	169	46	<b>QUEENS OF THE STONE AGE</b> ● INTERSCOPE 493425 (18.98 CD)	Songs For The Deaf	17																																					
111	113	97	8	<b>JO DEE MESSINA</b> CURB 78790 (18.98 CD)	Greatest Hits	14	162	151	153	86	<b>PINK</b> ▲ <sup>4</sup> ARISTA 14718 (12.98/18.98)	Missundaztood	6																																					
112	120	110	53	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 46140* (18.98 CD)	By The Way	2	163	143	122	8	<b>RICKY MARTIN</b> ▲ <sup>2</sup> SONY DISCOS 70439/SONY MUSIC (17.98 EQ CD)	Almas Del Silencio	12																																					
113	114	85	28	<b>T.A.T.U.</b> ● INTERSCOPE 064107 (18.98 CD) [M]	200 KM/H In The Wrong Lane	13	164	131	—	2	<b>ME FIRST AND THE GIMME GIMMES</b> FAT WRECK CHORDS 650 (14.98 CD) [M]	Take A Break	131																																					
114	115	111	30	<b>TYRESE</b> ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16	165	159	135	18	<b>BEN HARPER</b> VIRGIN 80540 (18.98 CD)	Diamonds On The Inside	19																																					
115	103	81	38	<b>HEATHER HEADLEY</b> ● RCA 69376/RMG (12.98/18.98)	This Is Who I Am	38	166	190	179	31	<b>B2K</b> ▲ T.U.G./EPIC 88995*/SONY MUSIC (12.98 EQ/18.98)	Pandemonium!	10																																					
116	124	119	38	<b>ROD STEWART</b> ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	167	164	158	4	<b>LOUIE DEVITO</b> DEE VEE 0006/MUSICRAMA (17.98 CD)	Louie DeVito's Dance Factory Level 2	132																																					
117	107	75	3	<b>DWIGHT YOAKAM</b> AUDIUM 8176/KOCH (18.98 CD)	Population: Me	75	168	163	157	8	<b>POWERMAN 5000</b> DREAMWORKS 450433/INTERSCOPE (18.98 CD)	Transform	27																																					
118	94	145	17	<b>KEM</b> MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	94	169	172	159	33	<b>THE ROOTS</b> ● MCA 112996* (18.98 CD)	Phrenology	28																																					
119	127	114	17	<b>VARIOUS ARTISTS</b> ● EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44	170	186	152	4	<b>BRAND NEW</b> TRIPLE CROWN 82896/RAZOR & TIE (12.98 CD)	Deja Entendu	63																																					
120	146	148	9	<b>MAROON 5</b> OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	120	171	126	88	5	<b>JUSTIN GUARINI</b> RCA 68188/RMG (18.98 CD)	Justin Guarini	20																																					
121	119	112	13	<b>50 CENT</b> SHADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD)	The New Breed	2	172	173	164	8	<b>THE THORNS</b> AWARE/COLUMBIA 86958/SONY MUSIC (12.98 EQ CD)	The Thorns	62																																					
122	133	141	5	<b>MEST</b> MAVERICK 48456/WARNER BROS. (12.98 CD)	Mest	64	173	199	—	29	<b>THE USED</b> REPRISE 48287/WARNER BROS. (18.98 CD) [M]	The Used	63																																					
123	123	108	83	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	174	156	147	6	<b>VARIOUS ARTISTS</b> BMG HERITAGE 52522/ARISTA (18.98 CD)	Ultimate Smash Hits	55																																					
124	144	138	8	<b>LIVE</b> RADIOACTIVE 000374/MCA (18.98 CD)	Birds Of Prey	28	175	161	143	8	<b>DJ KAYSLAY</b> COLUMBIA 87048*/SONY MUSIC (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	22																																					
125	136	123	37	<b>SOUNDTRACK</b> ▲ <sup>4</sup> SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	176	142	166	8	<b>REVIS</b> EPIC 86514/SONY MUSIC (9.98 EQ CD) [M]	Places For Breathing	115																																					
126	167	129	14	<b>LISA MARIE PRESLEY</b> ● CAPITOL 96665 (11.98/18.98)	To Whom It May Concern	5	177	178	172	5	<b>DROPKICK MURPHYS</b> HELLCAT 80446*/EPITAPH (18.98 CD)	Blackout	83																																					
127	130	131	36	<b>JOE NICHOLS</b> ● UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72	178	176	174	9	<b>ALKALINE TRIO</b> VAGRANT 381* (12.98 CD)	Good Mourning	20																																					
128	116	78	3	<b>MICHAEL MCDONALD</b> MOTOWN 000551/UMRG (18.98 CD)	Motown	78	179	79	136	8	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b> AMERICAN GRAMAPHONE 1776 (18.98 CD)	American Spirit	78																																					
129	140	139	38	<b>SANTANA</b> ▲ <sup>2</sup> ARISTA 14737 (12.98/18.98)	Shaman	1	180	157	137	9	<b>THIRD EYE BLIND</b> ELEKTRA 62783/EEG (18.98 CD)	Out Of The Vein	12																																					
130	118	106	33	<b>SNOOP DOGG</b> ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da BoSS	12	181	149	107	4	<b>TYPE O NEGATIVE</b> ROADRUNNER 618438/DJMG (18.98 CD)	Life Is Killing Me	39																																					
131	129	134	36	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26	182	171	162	35	<b>MISSY ELLIOTT</b> ▲ <sup>2</sup> THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3																																					
132	128	125	8	<b>LYNYRD SKYNYRD</b> SANCTUARY 84610 (18.98 CD)	Vicious Cycle	30	183	181	176	41	<b>THE ROLLING STONES</b> ▲ <sup>4</sup> ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2																																					
133	122	113	35	<b>FLOETRY</b> ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19	184	180	177	23	<b>LED ZEPPELIN</b> Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two ATLANTIC 83619/AG (18.98 CD)	Priceless	10																																					
134	98	—	2	<b>POISON THE WELL</b> VELVET HAMMER/ATLANTIC 83645/AG (12.98 CD)	You Come Before You	98	185	174	156	11	<b>KELLY PRICE</b> DEF SOUL 58677/DJMG (12.98/18.98)	Disclaimer	92																																					
135	139	133	8	<b>ROONEY</b> GEFFEN 000242/INTERSCOPE (19.98 CD) [M]	Rooney	133	186	184	192	41	<b>SEETHER</b> WIND-UP 13068 (9.98 CD)	The End Of All Things To Come	17																																					
136	147	116	16	<b>STACIE ORRICO</b> FDREDFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	187	193	198	33	<b>MUDVAYNE</b> ● EPIC 86487/SONY MUSIC (18.98 EQ CD)	What It Is To Burn	99																																					
137	121	127	20	<b>RANDY TRAVIS</b> WORD CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	73	188	188	165	21	<b>FINCH</b> DRIVE-THRU 860991/MCA (12.98 CD) [M]	Quality	21																																					
138	NEW	1		<b>GEORGE BENSON</b> RHINO 78284 (18.98 CD)	The Greatest Hits Of All	138	189	189	181	29	<b>TALIB KWELI</b> RAWKUS 113048*/MCA (18.98 CD)	For The Last Time: Live From The Astrodome	7																																					
139	125	103	12	<b>MADONNA</b> ▲ MAVERICK 48439/WARNER BROS. (18.98 CD)	American Life	1	190	179	180	22	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	Toxicity	1																																					
140	137	140	13	<b>CRAIG MORGAN</b> BROKEN BOW 77567 (13.98 CD) [M]	I Love It	124	191	177	195	90	<b>SYSTEM OF A DOWN</b> ▲ <sup>3</sup> AMERICAN/COLUMBIA 62240*/SONY MUSIC (12.98 EQ/18.98)	Make Up The Breakdown	192																																					
141	134	128	35	<b>ELTON JOHN</b> ▲ <sup>2</sup> ROCKET/UTV 063478/UMG (24.98 CD)	Greatest Hits 1970-2002	12	192	NEW	1		<b>HOT HOT HEAT</b> SUB POP 70599* (12.98 CD) [M]	American IV: The Man Comes Around	45																																					
142	132	149	14	<b>LUCINDA WILLIAMS</b> LOST HIGHWAY 170355 (18.98 CD)	World Without Tears	18	193	185	168	32	<b>JOHNNY CASH</b> ● AMERICAN 063339*/LST HIGHWAY (18.98 CD)	A Walk To Remember	34																																					
143	135	126	33	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> EPIC 86231/SONY MUSIC (18.98 EQ CD)	This Is Me...Then	2	194	RE-ENTRY	46		<b>SOUNDTRACK</b> ● EPIC 86311/SONY MUSIC (18.98 EQ CD)	Save My Soul	195																																					
144	154	142	48	<b>SOUNDTRACK</b> ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31	195	NEW	1		<b>BIG BAD VOODOO DADDY</b> BIG BAO 79742/VANGUARD (16.98 CD)	C'mon, C'mon	2																																					
145	52	—	2	<b>TWIZTID</b> PSYCHOPATHIC 4014 (17.98 CD)	The Green Book	52	196	RE-ENTRY	40		<b>SHERYL CROW</b> ▲ A&M 493260/INTERSCOPE (12.98/18.98)	Chris Cagle	15																																					
146	165	183	11	<b>DISTURBED</b> ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1	197	183	178	15	<b>CHRIS CAGLE</b> CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Various Artists Disneymania: Superstar Artists Sing Disney ... Their Way!	52																																					
147	152	124	18	<b>THIRD DAY</b> ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18	198	RE-ENTRY	36		<b>VARIOUS ARTISTS</b> ● WALT DISNEY 860785 (18.98 CD)	Elvis: 30 #1 Hits	1																																					
148	155	155	39	<b>FLEETWOOD MAC</b> ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12	199	197	200	42	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	Cry	1																																					
149	168	185	3	<b>SMILE EMPTY SOUL</b> THROBACK/LAVA 83639/AG (12.98 CD) [M]	Smile Empty Soul	149	200	195	196	39	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)																																							

● 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. 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.



JULY 26 2003		Billboard® TOP JAZZ ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	6	<b>DAVID SANBORN</b> VERVE 065574/VG	<b>timeagain</b>
2	2	41	<b>DIANA KRALL</b> ● VERVE 065109/VG	Live In Paris
3	3	10	<b>PETER CINCOTTI</b> CONCORD 2159 [M]	Peter Cincotti
4	4	7	<b>PAT METHENY</b> WARNER BROS. 48473	One Quiet Night
5	5	96	<b>DIANA KRALL</b> ▲ VERVE 065946/VG	The Look Of Love
6	6	36	<b>TONY BENNETT &amp; K.D. LANG</b> ● RPM COLUMBIA 80734/SONY MUSIC	A Wonderful World
7	7	10	<b>BOZ SCAGGS</b> GRAY CAT 4000/MARBLOAT	But Beautiful: Standards Volume 1
8	10	16	<b>VARIOUS ARTISTS</b> CAPITOL 80738	Lady Sings The Blues
9	8	4	<b>SUZY BOGGUSS</b> COMPADRE 925151	Swing
10	9	12	<b>REGINA CARTER</b> VERVE 065554/VG [M]	Paganini: After A Dream
11	RE-ENTRY		<b>VARIOUS ARTISTS</b> VERVE 000116/VG	The Diva Series: The Ultimate Diva Collection
12	16	2	<b>NINA SIMONE</b> BMG HERITAGE 53015/AAL	Anthology
13	12	14	<b>VARIOUS ARTISTS</b> PLAYBOY JAZZ 7507/CUNICORD	Jazz After Dark
14	11	3	<b>SHIRLEY HORN</b> VERVE 076028/VG	May The Music Never End
15	14	11	<b>GLENN MILLER</b> RCA VICTOR 84014/AAL	Platinum Glenn Miller
16	13	10	<b>ARTURO SANDOVAL</b> DRESCHEF MUON/COLUMBIA 87195/SONY MUSIC [M]	Trumpet Evolution
17	21	4	<b>VARIOUS ARTISTS</b> DENON 17241	The Most Relaxing Jazz Music In The Universe
18	15	43	<b>NATALIE COLE</b> VERVE 589774/VG	Ask A Woman Who Knows
19	17	22	<b>NAT KING COLE</b> CAPITOL 81513	Love Songs
20	23	22	<b>THE BAD PLUS</b> COLUMBIA 87040/SONY MUSIC	These Are The Vistas
21	25	5	<b>EDDIE PALMIERI</b> CONCORD PISCANE 2180/CONCORD	Ritmo Caliente
22	24	14	<b>WAYNE SHORTER</b> VERVE 543558/VG	Alegria
23	22	12	<b>BILL FRISELL</b> NONESUCH 79661/AG	The Intercontinentals
24	RE-ENTRY		<b>STEVE TYRELL</b> COLUMBIA 86006/SONY MUSIC [M]	Standard Time
25	NEW		<b>HIROSHIMA</b> HEADS UP 3076	The Bridge

JULY 26 2003		Billboard® TOP CONTEMPORARY JAZZ ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	72	<b>NORAH JONES</b> ▲ BLUE NOTE 32088 [M]	Come Away With Me
2	2	5	<b>KENNY G</b> BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
3	NEW		<b>GEORGE BENSON</b> RHINO 78264	The Greatest Hits Of All
4	3	3	<b>BRIAN CULBERTSON</b> WARNER BROS. 48300 [M]	Come On Up
5	4	8	<b>ROY HARGROVE PRESENTS THE RH FACTOR</b> VERVE 065192/VG [M]	Hard Groove
6	5	9	<b>LIZZ WRIGHT</b> VERVE 589933/VG [M]	Salt
7	6	3	<b>ACOUSTIC ALCHEMY</b> HIGHER OCTAVE 84285	Radio Contact
8	7	10	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK 8514/CONCORD	Let It Ripp
9	9	2	<b>MADLIB</b> BLUE NOTE 36447	Shades Of Blue
10	8	18	<b>THE CRUSADERS</b> PRA/VERVE 060077/VG	Rural Renewal
11	10	5	<b>URBAN KNIGHTS</b> NARADA 80488	Urban Knights V
12	11	30	<b>MINDI ABAIR</b> GRP 065229/VG	It Just Happens That Way
13	12	6	<b>PAUL TAYLOR</b> PEAK 8516/CONCORD	Steppin' Out
14	14	11	<b>RICHARD ELLIOT</b> GRP 065553/VG [M]	Ricochet
15	13	43	<b>KENNY G</b> ● ARISTA 14738	Paradise
16	NEW		<b>CHUCK LOEB</b> SHANACHIE 5103	eBop
17	16	2	<b>KEVIN TONEY</b> SHANACHIE 5101	Sweet Spot
18	24	7	<b>ACOUSTIC ALCHEMY</b> GRP 589238/VG	The Very Best Of Acoustic Alchemy
19	19	3	<b>KIRK WHALUM</b> SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According To Jazz - Chapter II
20	17	31	<b>VARIOUS ARTISTS</b> HIDDEN BEACH/EPIC 87088/SONY MUSIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
21	15	14	<b>STREETWIZE</b> SHANACHIE 5100	Work It!
22	18	8	<b>THE JOHN SCOFIELD BAND</b> VERVE 065596/VG	Up All Night
23	RE-ENTRY		<b>TOWER OF POWER</b> RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
24	RE-ENTRY		<b>FOURPLAY</b> BLUEBIRD/RCA VICTOR 63916/AAL	Heartfelt
25	23	15	<b>BONEY JAMES</b> WARNER BROS. 48004	Ride

JULY 26 2003		Billboard® TOP CLASSICAL ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	2	28	<b>JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b> SONY CLASSICAL 87739/SONY MUSIC	<b>NUMBER 1</b> The Pianist (Soundtrack)
2	1	30	<b>ANDREA BOCELLI</b> ▲ PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
3	3	3	<b>MARCELO ALVAREZ/SALVATORE LICITRA</b> SONY CLASSICAL 87957/SONY MUSIC	Duetto
4	4	13	<b>YO-YO MA</b> SONY CLASSICAL 87287/SONY MUSIC	La Belle Epoque
5	5	95	<b>YO-YO MA</b> SONY CLASSICAL 89667/SONY MUSIC	Classic Yo-Yo
6	NEW		<b>ROBERT SPANO</b> TELARC 80596	Rainbow Body
7	6	18	<b>VARIOUS ARTISTS</b> CIRCA 66967/VIRGIN	The Most Relaxing Classical Album...Ever! II
8	11	11	<b>SHARON ISBIN</b> TELDEC 45312/AG	Baroque Favorites For Guitar
9	8	64	<b>GLENN GOULD</b> SONY CLASSICAL 87703/SONY MUSIC	State Of Wonder
10	9	17	<b>CHANTICLEER</b> TELDEC 45702/AG	A Portrait
11	7	97	<b>CARRERAS-DOMINGO-PAVAROTTI</b> DECCA 46899/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
12	10	9	<b>VARIOUS ARTISTS</b> EMI CLASSICS 82514/ANGEL	Pure Cinema Classics
13	RE-ENTRY		<b>VLADIMIR HOROWITZ</b> RCA VICTOR 50798/AAL	Horowitz Rediscovered
14	NEW		<b>SARAH CHANG</b> EMI CLASSICS 57521/ANGEL	Dvorak: Violin Concerto/Piano Quintet
15	13	9	<b>ANDREA BOCELLI</b> DECCA 000117/UNIVERSAL CLASSICS GROUP	Puccini: Tosca

JULY 26 2003		Billboard® TOP CLASSICAL CROSSOVER™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	6	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 37180/ANGEL	<b>NUMBER 1</b> Harem
2	2	33	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban
3	3	33	<b>JOSH GROBAN</b> 143/REPRISE 48154/WARNER BROS.	Josh Groban In Concert
4	4	39	<b>BOND</b> MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
5	5	33	<b>CHARLOTTE CHURCH</b> COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
6	6	3	<b>CHRISTOPHER O'RILEY</b> 001/SSEY/SONY CLASSICAL 87321/SONY MUSIC	True Love Waits: O'Riley Plays Radiohead
7	8	84	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO 33257/ANGEL	Classics
8	7	38	<b>OPERA BABES</b> SONY CLASSICAL 87803/SONY MUSIC [M]	Beyond Imagination
9	9	87	<b>ANDREA BOCELLI</b> ▲ PHILIPS 389341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
10	12	3	<b>VARIOUS ARTISTS</b> SONY CLASSICAL 80019/SONY MUSIC	Classics For A New Century
11	10	2	<b>GINO VANNELLI</b> RCA VICTOR 88101/AAL	Canto
12	14	43	<b>MARIO FRANGOULIS</b> SONY CLASSICAL 89806/SONY MUSIC [M]	Sometimes I Dream
13	11	41	<b>RUSSELL WATSON</b> DECCA 473180/UNIVERSAL CLASSICS GROUP	Encore
14	RE-ENTRY		<b>DANIEL RODRIGUEZ</b> MANHATTAN 37564/ANGEL [M]	The Spirit Of America
15	RE-ENTRY		<b>DANIEL RODRIGUEZ</b> MANHATTAN 42086/ANGEL [M]	From My Heart

JULY 26 2003		Billboard® TOP NEW AGE ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan	
1	1	8	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b> AMERICAN GRAMAPHONE 1776	<b>NUMBER 1</b> American Spirit
2	2	2	<b>DELERIUM</b> NETTWERK 30306 [M]	Chimera
3	3	3	<b>YANNI</b> VIRGIN 81516	Ethnicity
4	4	4	<b>YANNI</b> WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
5	5	5	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 214	Romantic Melodies
6	6	6	<b>STEVEN ANDERSON</b> MADACY CHRISTIAN 2881/MADACY	100 Church Classics
7	11	11	<b>VARIOUS ARTISTS</b> VIRGIN 12082	Pure Moods IV
8	8	8	<b>JIM BRICKMAN</b> WINDHAM HILL/RCA VICTOR 11647/AAL	Love Songs & Lullabies
9	7	7	<b>LISA LYNNE</b> NEW EARTH 2303	Hopes & Dreams
10	9	9	<b>DANNY WRIGHT</b> REAL MUSIC 5518	Healer Of Hearts
11	10	10	<b>KEVIN KERN</b> REAL MUSIC 2826	The Winding Path
12	12	12	<b>OTTMAR LIEBERT + LUNA NEGRA</b> HIGHER OCTAVE 80961/VIRGIN	Santa Fe Sessions
13	14	14	<b>VARIOUS ARTISTS</b> WINDHAM HILL/RCA VICTOR 11676/AAL	Windham Hill Chill
14	15	15	<b>CUSCO</b> HIGHER OCTAVE 82259/VIRGIN	Inner Journeys
15	13	13	<b>JIM BRICKMAN</b> WINDHAM HILL/RCA VICTOR 11589/AAL	Simple Things

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

JULY 26 2003		Billboard® TOP CLASSICAL BUDGET		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	<b>FOR BOOK LOVERS</b> DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
2	2	10	<b>GUITAR CLASSICS</b> ST. CLAIR	VARIOUS ARTISTS
3	3	10	<b>25 GREATEST HITS</b> ST. CLAIR	VARIOUS ARTISTS
4	4	10	<b>PIANO CLASSICS</b> ST. CLAIR	VARIOUS ARTISTS
5	5	10	<b>RELAXING CLASSICS</b> ST. CLAIR	VARIOUS ARTISTS
6	6	10	<b>TRANQUIL CLASSICS</b> ST. CLAIR	VARIOUS ARTISTS
7	7	10	<b>THE MOST RELAXING CLASSICAL MUSIC</b> SAVOY	VARIOUS ARTISTS
8	8	10	<b>ROMANTIC CLASSICS</b> ST. CLAIR	VARIOUS ARTISTS
9	9	10	<b>BEST OF BEETHOVEN: VOL. 1</b> ST. CLAIR	VARIOUS ARTISTS
10	10	10	<b>BEST OF MOZART: VOL. 1</b> ST. CLAIR	VARIOUS ARTISTS
11	11	10	<b>RESTFUL CLASSICS</b> ST. CLAIR	VARIOUS ARTISTS
12	12	10	<b>PEACEFUL CLASSICS</b> MADACY	VARIOUS ARTISTS
13	13	10	<b>20 CLASSICAL FAVORITES</b> ST. CLAIR	VARIOUS ARTISTS
14	14	10	<b>BEST TRADITIONAL WEDDING MUSIC</b> ST. CLAIR	VARIOUS ARTISTS
15	15	10	<b>SPIRITUAL CLASSICS</b> ST. CLAIR	VARIOUS ARTISTS

JULY 26 2003		Billboard® TOP CLASSICAL MIDLINE		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	<b>BABY MOZART</b> WALT DISNEY	VARIOUS ARTISTS
2	2	6	<b>DISNEY'S BABY BEETHOVEN</b> WALT DISNEY	VARIOUS ARTISTS
3	3	6	<b>VIVA ITALIA</b> DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	4	6	<b>PIANO ADAGIOS</b> ERATO/AG	VARIOUS ARTISTS
5	5	6	<b>CHOPIN: THE ROMANTIC PIANIST</b> EMI CLASSICS/ANGEL	VARIOUS ARTISTS
6	6	6	<b>50 GREATEST CLASSICS</b> ST. CLAIR	VARIOUS ARTISTS
7	7	6	<b>COPLAND: APPALACHIAN SPRING</b> SONY CLASSICAL/SONY MUSIC	NEW YORK PHILHARMONIC (BERNSTEIN)
8	8	6	<b>THE #1 MOZART ALBUM</b> DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
9	9	6	<b>VIVALDI'S GREATEST HITS</b> RCA VICTOR/BMG CLASSICS	VARIOUS ARTISTS
10	10	6	<b>BABY BACH</b> WALT DISNEY	VARIOUS ARTISTS
11	11	6	<b>BABY EINSTEIN: BABY NEPTUNE</b> BUENA VISTA/WALT DISNEY	VARIOUS ARTISTS
12	12	6	<b>SIMPLY THE BEST-CLASSICAL PASSION</b> ERATO/AG	VARIOUS ARTISTS
13	13	6	<b>BRIDE'S GUIDE TO WEDDING MUSIC</b> ANGEL	VARIOUS ARTISTS
14	14	6	<b>THERE IS LOVE</b> TELARC	VARIOUS ARTISTS
15	15	6	<b>THE #1 WEDDING ALBUM</b> DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS

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.

JULY 26 2003		Billboard® TOP KID AUDIO		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	<b>KIDZ BOP KIDS</b> RAZOR & TIE 83960	KIDZ BOP 3
2	2	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860785	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
3	3	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860781	RADIO DISNEY JAMS: VOL. 5
4	4	3	<b>READ-ALONG</b> WALT DISNEY 860688	FINDING NEMO
5	5	3	<b>KIDZ BOP KIDS</b> RAZOR & TIE 83965	KIDZ BOP 2
6	6	3	<b>KIDZ BOP KIDS</b> RAZOR & TIE 83962	KIDZ BOP
7	7	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
8	8	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
9	9	3	<b>VEGGIETALES</b> BIG IDEA 35007	BDB & LARRY'S SUNOAY MORNING SONGS
10	10	3	<b>VARIOUS ARTISTS</b> MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
11	11	3	<b>SING-ALONG</b> WALT DISNEY 860683	SING-ALONG WITH DISNEY'S PRINCESSES
12	12	3	<b>THE WIGGLES</b> LYRICK STUDIOS 9204	YUMMY YUMMY
13	13	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860686	DISNEY CHILDREN'S FAVORITES VOL. 1
14	14	3	<b>VARIOUS ARTISTS</b> SIMS SPECIAL PRODUCTS 44570/AAL	KID'S DANCE PARTY
15	15	3	<b>VEGGIETALES</b> BIG IDEA 35007	WE GOT A SHOW FOR YOU! TEN YEARS OF VEGGIE'S GREATEST HITS
16	16	3	<b>SPONGEBOB SQUAREPANTS</b> NICK/JIVE 49500/ZEMBA	ORIGINAL THEME HIGHLIGHTS
17	17	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860746	PRINCESS FAVORITES
18	18	3	<b>VEGGIETALES</b> BIG IDEA 35007	ON THE ROAD WITH BDB & LARRY
19	19	3	<b>EDARPOINT KIDS</b> PENSION 84956/ZEMBA	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS
20	20	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860674	PLAYHOUSE DISNEY 2
21	21	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860687	DISNEY'S PRINCESS COLLECTION
22	22	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860730	RADIO DISNEY'S POP DREAMERS
23	23	3	<b>VEGGIETALES</b> BIG IDEA 35010	BDB & LARRY'S BACKYARD PARTY
24	24	3	<b>VEGGIETALES</b> BIG IDEA 35003	O VEGGIE, WHERE ART THOU?
25	25	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860797	LLO & STITCH ISLAND FAVORITES

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 Sound



JULY 26 2003 **Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WEEKS	ARTIST	Title
1	2	2	678	<b>METALLICA</b> ♦ <sup>13</sup> ELEKTRA 6113/EEG (11.98/17.98)	<b>Metallica</b>
2	6	—	53	<b>BARRY WHITE</b> ▲ CASABLANCA/MERCURY 822782/DJMG (12.98/18.98)	<b>Barry White's Greatest Hits Volume 1</b>
3	1	1	719	<b>BOB MARLEY AND THE WAILERS</b> ♦ <sup>10</sup> TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	<b>Legend</b>
4	3	—	64	<b>BARRY WHITE</b> ▲ MERCURY 522459/DJMG (11.98/18.98)	<b>All Time Greatest Hits</b>
5	5	5	144	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 679/6/RLG (12.98/18.98)	<b>Greatest Hits</b>
6	9	8	129	<b>EMINEM</b> ▲ <sup>8</sup> WEB/AFRIMATH 490629/INTERSCOPE (12.98/18.98)	<b>The Marshall Mathers LP</b>
7	4	4	138	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77978 (12.98/18.98)	<b>Greatest Hits</b>
8	10	3	108	<b>COLDPLAY</b> ▲ NETWERK 30162/CAPITOL (11.98/17.98) [M]	<b>Parachutes</b>
9	7	6	75	<b>JACK JOHNSON</b> ▲ ENJOY/UNIVERSAL 860994/UMRG (11.98/18.98) [M]	<b>Brushfire Fairytales</b>
10	8	7	453	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>6</sup> CAPITOL 30334 (10.98/15.98)	<b>Greatest Hits</b>
11	12	9	142	<b>LINKIN PARK</b> ▲ <sup>3</sup> WARNER BROS. 47755 (11.98/18.98)	<b>[Hybrid Theory]</b>
12	17	23	168	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC/EPIC 63760/SONY MUSIC (12.98/18.98)	<b>All The Way...A Decade Of Song</b>
13	15	11	498	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 60439/EEG (11.98/18.98)	<b>Master Of Puppets</b>
14	13	10	121	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	<b>Rascal Flatts</b>
15	16	19	164	<b>DISTURBED</b> ▲ <sup>3</sup> GIANT 24738/WARNER BROS. (11.98/17.98) [M]	<b>The Sickness</b>
16	28	27	168	<b>EMINEM</b> ▲ <sup>4</sup> WEB/AFRIMATH 490287/INTERSCOPE (12.98/18.98)	<b>The Slim Shady LP</b>
17	19	12	94	<b>GOOD CHARLOTTE</b> ● DAYLIGHT/EPIC 85845/SONY MUSIC (13.98/18.98) [M]	<b>Good Charlotte</b>
18	25	26	195	<b>PHIL COLLINS</b> ▲ <sup>2</sup> FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	<b>...Hits</b>
19	24	21	564	<b>METALLICA</b> ▲ <sup>8</sup> ELEKTRA 60812/EEG (11.98/18.98)	<b>...And Justice For All</b>
20	20	25	87	<b>BEE GEES</b> ▲ POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	<b>One Night Only</b>
21	18	16	139	<b>THE BEATLES</b> ▲ <sup>6</sup> APPLE 29325/CAPITOL (12.98/18.98)	<b>1</b>
22	22	20	296	<b>SHANIA TWAIN</b> ▲ <sup>19</sup> MERCURY 536003/UMRG (12.98/18.98)	<b>Come On Over</b>
23	21	15	495	<b>QUEEN</b> ▲ <sup>7</sup> HOLLYWOOD 161265 (11.98/17.98)	<b>Greatest Hits</b>
24	23	24	133	<b>SOUNDTRACK</b> ▲ <sup>7</sup> LOST HIGHWAY/MERCURY 170609/DJMG (12.98/18.98)	<b>O Brother, Where Art Thou?</b>
25	33	—	6	<b>BARRY WHITE</b> ● UTV 542291/UME (12.98/18.98)	<b>The Ultimate Collection</b>
26	14	13	285	<b>DIXIE CHICKS</b> ♦ <sup>12</sup> MONUMENT 68195/SONY MUSIC (10.98/17.98) [M]	<b>Wide Open Spaces</b>
27	26	22	50	<b>ORIGINAL BROADWAY CAST RECORDING</b> ● DECCA BRADWAY 543115 (18.98 CD)	<b>Mamma Mia!</b>
28	36	31	454	<b>METALLICA</b> ▲ <sup>5</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/18.98)	<b>Ride The Lightning</b>
29	32	41	397	<b>MADONNA</b> ♦ <sup>10</sup> SIRE 25440/WARNER BROS. (13.98/18.98)	<b>The Immaculate Collection</b>
30	11	14	202	<b>MICHAEL JACKSON</b> ♦ <sup>26</sup> EPIC 66073/SONY MUSIC (12.98/18.98)	<b>Thriller</b>
31	29	30	314	<b>ABBA</b> ▲ <sup>6</sup> POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	<b>Gold - Greatest Hits</b>
32	30	28	334	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 528718/DJMG (11.98/18.98)	<b>Vault - Greatest Hits 1980-1995</b>
33	41	38	527	<b>VAN MORRISON</b> ▲ <sup>4</sup> POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	<b>The Best Of Van Morrison</b>
34	35	32	325	<b>GUNS N' ROSES</b> ♦ <sup>15</sup> GEPFEN 424148/INTERSCOPE (12.98/18.98)	<b>Appetite For Destruction</b>
35	27	29	189	<b>SIMON &amp; GARFUNKEL</b> ♦ <sup>10</sup> COLUMBIA 31350/SONY MUSIC (11.98/17.98)	<b>Greatest Hits</b>
36	RE-ENTRY	192	—	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12.98/18.98)	<b>The Greatest Hits Collection</b>
37	46	39	73	<b>LYNYRD SKYNYRD</b> ▲ MCA 111941 (6.98/11.98)	<b>The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection</b>
38	31	36	451	<b>AC/DC</b> ▲ <sup>19</sup> LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	<b>Back In Black</b>
39	34	40	344	<b>EAGLES</b> ♦ <sup>28</sup> ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	<b>Their Greatest Hits 1971-1975</b>
40	45	47	448	<b>BEASTIE BOYS</b> ▲ <sup>9</sup> DEF JAM 527351/DJMG (6.98/11.98)	<b>Licensed To Ill</b>
41	49	45	308	<b>SUBLIME</b> ▲ <sup>5</sup> GASOLINE ALLEY 111413/MCA (12.98/18.98)	<b>Sublime</b>
42	39	18	121	<b>ENYA</b> ▲ <sup>6</sup> REPRISE 47426/WARNER BROS. (12.98/18.98)	<b>A Day Without Rain</b>
43	40	—	71	<b>JIMI HENDRIX</b> ▲ EXPERIENCE HENDRIX 111671/MCA (12.98/18.98)	<b>Experience Hendrix: The Best Of Jimi Hendrix</b>
44	44	43	162	<b>2PAC</b> ▲ <sup>3</sup> AMARU/DEATH ROW 490301/INTERSCOPE (19.98/24.98)	<b>Greatest Hits</b>
45	RE-ENTRY	84	—	<b>SOUNDTRACK</b> ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	<b>Shrek</b>
46	RE-ENTRY	343	—	<b>JOURNEY</b> ▲ <sup>10</sup> COLUMBIA 44493/SONY MUSIC (11.98/17.98)	<b>Journey's Greatest Hits</b>
47	50	17	159	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 46835/WARNER BROS. (12.98/18.98)	<b>Paint The Sky With Stars - The Best Of Enya</b>
48	43	48	79	<b>STAIN'D</b> ▲ <sup>4</sup> FLIP/ELEKTRA 62626/EEG (12.98/18.98)	<b>Break The Cycle</b>
49	38	42	657	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	<b>Greatest Hits</b>
50	RE-ENTRY	437	—	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2 (12.98/17.98)	<b>Chronicle The 20 Greatest Hits</b>

JULY 26 2003 **Billboard** **HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title
1	5	5	27	<b>MAROON 5</b> DCTDNE/J 50001/RMG (11.98 CD)	<b>Songs About Jane</b>
2	3	2	8	<b>ROONEY</b> GEPFEN 000242/INTERSCOPE (9.98 CD)	<b>Rooney</b>
3	2	3	18	<b>CRAIG MORGAN</b> BROKEN BOW 77567 (13.98 CD)	<b>I Love It</b>
4	7	9	7	<b>SMILE EMPTY SOUL</b> THROBACK/LAVA 83639/AG (12.98 CD)	<b>Smile Empty Soul</b>
5	6	1	4	<b>VENETTA RED</b> <b>Between The Never And The Now</b> EPIC 86415/SONY MUSIC (9.98 EQ CD)	<b>Between The Never And The Now</b>
6	1	—	2	<b>ME FIRST AND THE GIMME GIMMES</b> <b>Take A Break</b> FAT WRECK CHORDS 650 (14.98 CD)	<b>Take A Break</b>
7	4	7	8	<b>REVIS</b> EPIC 86514/SONY MUSIC (9.98 EQ CD)	<b>Places For Breathing</b>
8	8	14	13	<b>HOT HOT HEAT</b> <b>Make Up The Breakdown</b> SUB POP 70599* (12.98 CD)	<b>Make Up The Breakdown</b>
9	13	18	26	<b>BOWLING FOR SOUP</b> <b>Drunk Enough To Dance</b> SILVERTONE/JIVE 41819/20MBA (12.98 CD)	<b>Drunk Enough To Dance</b>
10	9	6	5	<b>FOUNTAINS OF WAYNE</b> <b>Welcome Interstate Managers</b> S-CURVE 30875/VIRGIN (18.98 CD)	<b>Welcome Interstate Managers</b>
11	12	35	13	<b>THE STARTING LINE</b> <b>Say It Like You Mean It</b> DRIVE THRU 06063/MCA (12.98 CD)	<b>Say It Like You Mean It</b>
12	18	13	3	<b>DELERIUM</b> NETWERK 30306 (11.98 CD)	<b>Chimera</b>
13	24	—	2	<b>THE HAPPY BOYS</b> <b>Trance Party (Volume Three)</b> ROBBINS 75038 (18.98 CD)	<b>Trance Party (Volume Three)</b>
14	27	33	5	<b>DIE TRYING</b> ISLAND 00099/DJMG (9.98 CD)	<b>Die Trying</b>
15	NEW	1	1	<b>LOS ORIGINALES DE SAN JUAN</b> <b>La Motosierra</b> EMI LATIN 84638 (13.98 CD)	<b>La Motosierra</b>
16	26	45	3	<b>JOSH KELLEY</b> HOLLYWOOD 16237 (9.98 CD)	<b>For The Ride Home</b>
17	10	8	10	<b>VICKIE WINANS</b> <b>Bringing It All Together</b> VERITY 43214/20MBA (11.98/18.98)	<b>Bringing It All Together</b>
18	20	26	40	<b>JUANES</b> ▲ <sup>2</sup> SURCO 017532/UNIVERSAL LATINO (16.98 CD)	<b>Un Dia Normal</b>
19	21	21	5	<b>DAMIEN RICE</b> <b>O</b> VECTOR 48507/WARNER BROS. (18.98 CD)	<b>O</b>
20	11	19	7	<b>LILLIX</b> MAVERICK 48323/WARNER BROS. (12.98 CD)	<b>Falling Uphill</b>
21	15	22	16	<b>KINDRED THE FAMILY SOUL</b> <b>Surrender To Love</b> HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD)	<b>Surrender To Love</b>
22	29	48	4	<b>BANDA EL RECODO</b> <b>Nuestra Historia</b> MCG 70293/UMRG (14.98 CD)	<b>Nuestra Historia</b>
23	16	16	6	<b>GILLIAN WELCH</b> <b>Soul Journey</b> ACONY 0305 (18.98 CD)	<b>Soul Journey</b>
24	19	37	4	<b>LOS CADETES DE LINARES</b> <b>30 Inolvidables</b> UNIVISION 310127/UG (14.98 CD)	<b>30 Inolvidables</b>
25	31	20	23	<b>SMOKIE NORFUL</b> <b>I Need You Now</b> EMI GOSPEL 20374 (9.98/16.98)	<b>I Need You Now</b>
26	44	—	3	<b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b> <b>Encuentro De Angeles Vol. 1</b> DISA 727044 (14.98 CD)	<b>Encuentro De Angeles Vol. 1</b>
27	22	10	3	<b>BRIAN CULBERTSON</b> <b>Come On Up</b> WARNER BROS. 49300 (18.98 CD)	<b>Come On Up</b>
28	33	29	30	<b>TAKING BACK SUNDAY</b> <b>Tell All Your Friends</b> VICTORY 176 (12.98 CD)	<b>Tell All Your Friends</b>
29	23	25	8	<b>ROY HARGROVE PRESENTS THE RH FACTOR</b> <b>Hard Groove</b> VERVE 005192/VG (12.98 CD)	<b>Hard Groove</b>
30	25	17	5	<b>ROSCOE</b> <b>Young Roscoe Philiphornia</b> PRIORITY 28291/CAPITOL (10.98/18.98)	<b>Young Roscoe Philiphornia</b>
31	37	38	11	<b>SENSES FAIL</b> <b>From The Depths Of Dreams (EP)</b> DRIVE THRU 000155/MCA (8.98 CD)	<b>From The Depths Of Dreams (EP)</b>
32	35	28	9	<b>LIZZ WRIGHT</b> <b>Salt</b> VERVE 589933/VG (12.98 CD)	<b>Salt</b>
33	17	11	5	<b>DON OMAR</b> <b>The Last Don</b> VI 45587 (15.98 CD)	<b>The Last Don</b>
34	30	43	5	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> <b>Right On Time</b> MCG 7029/MALACO (11.98/16.98)	<b>Right On Time</b>
35	14	—	2	<b>PALOALTO</b> <b>Heroes And Villains</b> AMERICAN 053037/DJMG (9.98 CD)	<b>Heroes And Villains</b>
36	40	30	51	<b>12 STONES</b> <b>12 Stones</b> WIND-UP 13068 (17.98 CD)	<b>12 Stones</b>
37	36	—	2	<b>MARVIN SAPP</b> <b>Diary Of A Psalmist</b> VERITY 43227/20MBA (11.98/18.98)	<b>Diary Of A Psalmist</b>
38	45	49	4	<b>THE POSTAL SERVICE</b> <b>Give Up</b> SUB POP 595 (14.98 CD)	<b>Give Up</b>
39	43	34	33	<b>SHEKINAH GLORY MINISTRY</b> <b>Praise Is What I Do</b> KINGDOM 001/PGE (11.98/17.98)	<b>Praise Is What I Do</b>
40	38	27	18	<b>PETER CINCOTTI</b> <b>Peter Cincotti</b> CONCORD 2159 (18.98 CD)	<b>Peter Cincotti</b>
41	NEW	1	1	<b>VIC LATINO</b> <b>Summer Vibes</b> TOMMY BOY 1569 (19.98 CD) [M]	<b>Summer Vibes</b>
42	50	—	3	<b>AKWID</b> <b>Proyecto Akwid</b> UNIVISION 310155/UG (14.98 CD)	<b>Proyecto Akwid</b>
43	39	12	3	<b>TOBYMAC</b> <b>Re:Mix Momentum</b> FOREFRONT 83162 (9.98 CD)	<b>Re:Mix Momentum</b>
44	NEW	1	1	<b>FANNYPACK</b> <b>So Stylistic</b> TOMMY BOY 1567 (18.98 CD)	<b>So Stylistic</b>
45	34	39	8	<b>JEFF BATES</b> <b>Rainbow Man</b> RCA (NASHVILLE) 67071/RLG (11.98/17.98)	<b>Rainbow Man</b>
46	NEW	1	1	<b>PALOMO/CONJUNTO PRIMAVERA</b> <b>Encuentro De Titanes</b> DISA 727043 (14.98 CD)	<b>Encuentro De Titanes</b>
47	48	42	8	<b>DWELE</b> <b>Subject</b> VIRGIN 80919* (9.98 CD)	<b>Subject</b>
48	47	47	4	<b>INTERPOL</b> <b>Turn On The Bright Lights</b> MADACV 4981 (19.98 CD)	<b>Turn On The Bright Lights</b>
49	RE-ENTRY	4	4	<b>PANCHO BARRAZA</b> <b>Las Romanticas De Pancho Barraza</b> MUSART 2713/BALBOA (6.98 CD)	<b>Las Romanticas De Pancho Barraza</b>
50	46	40	4	<b>RUFIO</b> <b>MCMLXXXV</b> NITRO 15853 (14.98 CD)	<b>MCMLXXXV</b>

JULY 26 2003 **Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title
1	1	1	38	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ● BME 2370*/TVT (13.98/17.98)	<b>Kings Of Crunk</b>
2	NEW	1	1	<b>THE PETER MALICK GROUP FEATURING NORAH JONES</b> <b>New York City</b> KOCH 8878 (13.98 CD)	<b>New York City</b>
3	4	2	6	<b>VARIOUS ARTISTS</b> <b>Vans Warped Tour 2003 Compilation</b> SIDE ONE DUMMY 71237 (8.98 CD)	<b>Vans Warped Tour 2003 Compilation</b>
4	5	3	3	<b>DWIGHT YOAKAM</b> <b>Population: Me</b> AUDIUM 8176/KOCH (18.98 CD)	<b>Population: Me</b>
5	7	5	18	<b>CRAIG MORGAN</b> <b>I Love It</b> BROKEN BOW 77567 (13.98 CD) [M]	<b>I Love It</b>
6	2	—	2	<b>TWIZTID</b> <b>The Green Book</b> PSYCHOPATHIC 4014 (17.98 CD)	<b>The Green Book</b>
7	6	—	2	<b>ME FIRST AND THE GIMME GIMMES</b> <b>Take A Break</b> FAT WRECK CHORDS 650 (14.98 CD) [M]	<b>Take A Break</b>
8	8	6	4	<b>LOUIE DEVITO</b> <b>Louie DeVito's Dance Factory Level 2</b> DEE VEE 0006/MUS/GRAMA (17.98 CD)	<b>Louie DeVito's Dance Factory Level 2</b>
9	10	7	5	<b>DROPKICK MURPHYS</b> <b>Blackout</b> HELLCAT 80446*/EPITAPH (18.98 CD)	<b>Blackout</b>
10	9	8	8	<b>ALKALINE TRIO</b> <b>Good Mourning</b> VAGRANT 361 (12.98 CD)	<b>Good Mourning</b>
11	3	4	8	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b> <b>American Spirit</b> AMERICAN GRAMAPHONE 1776 (16.98 CD)	<b>American Spirit</b>
12	12	13	20	<b>HOT HOT HEAT</b> <b>Make Up The Breakdown</b> SUB POP 70599* (12.98 CD) [M]	<b>Make Up The Breakdown</b>
13	NEW	1	1	<b>BIG BAD VOODOO DADDY</b> <b>Save My Soul</b> BIG BAD 79742/VANGUARD (16.98 CD)	<b>Save My Soul</b>
14	11	11	8	<b>VARIOUS ARTISTS</b> <b>Punk -O- Rama 8</b> EPITAPH 86613 (7.98 CD)	<b>Punk -O- Rama 8</b>
15	14	9	4	<b>STEVE WINWOOD</b> <b>About Time</b> WINCRAFT 0001 (17.98 CD)	<b>About Time</b>
16	15	19	12	<b>BLACK LABEL SOCIETY</b> <b>The Blessed Hellride</b> SPIRITRE 15901 (18.98 CD)	<b>The Blessed Hellride</b>
17	13	—	2	<b>DAZ</b> <b>DPGC-U Know What I'm Throwin' Up</b> GANGSTA ADVISORY 164 (11.98 CD)	<b>DPGC-U Know What I'm Throwin' Up</b>
18	NEW	1	1	<b>DAVID LEE ROTH</b> <b>Diamond Dave</b> MAGNIFICENT 5089 (18.98 CD)	<b>Diamond Dave</b>
19	17	14	10	<b>NOFX</b> <b>The War On Errorism</b> FAT WRECK CHORDS 657 (14.98 CD)	<b>The War On Errorism</b>
20	16	12	5	<b>BROTHA LYNCH HUNG</b>	



Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	2	72	NORAH JONES ▲ <sup>7</sup>	BLUE NOTE 32088 [H]	19 Weeks At Number 1 Come Away With Me	8
2	3	11	SENSES FAIL	DRIVE-THRU 000155/MCA [H]	From The Depths Of Dreams (EP)	-
3	1	5	ANNIE LENNOX ●	J 52350/RMG	Bare	18
4	19	20	VARIOUS ARTISTS ●	EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	43
5	5	2	VARIOUS ARTISTS	WALT DISNEY 860787	Radio Disney Jams: Vol. 5	-
6	12	2	CHER ▲	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	10
7	12	2	DJ BEEJ	MOMA 4233	The Big Bang	-
8	4	9	RADIOHEAD ●	CAPITOL 84543*	Hail To The Thief	26
9	13	15	EVANESCENCE ▲ <sup>2</sup>	WIND-UP 13063	Fallen	3
10	NEW	1	PEARL JAM	EPIC 90243/SONY MUSIC	Columbus, OH: June 24, 2003	-
11	8	1	BEYONCE	COLUMBIA 86386/SONY MUSIC	Dangerously In Love	2
12	NEW	1	PEARL JAM	EPIC 90246/SONY MUSIC	Detroit, MI: June 25, 2003	-
13	9	3	LUTHER VANDROSS ▲	J 51985/RMG	Dance With My Father	4
14	17	16	THE EARLY NOVEMBER	DRIVE-THRU 050081/MCA	For All Of This (EP)	-
15	14	20	COLDPLAY ▲ <sup>2</sup>	CAPITOL 40504*	A Rush Of Blood To The Head	23
16	6	1	MICHELLE BRANCH	MAVERICK 48426/WARNER BROS.	Hotel Paper	6
17	10	1	LIZ PHAIR	CAPITOL 83928	Liz Phair	59
18	11	1	STEELY DAN	REPRISE 48435/WARNER BROS.	Everything Must Go	76
19	NEW	1	LUCINDA WILLIAMS	LOST HIGHWAY 170355	World Without Tears	142
20	25	1	THE WHITE STRIPES ●	THIRD MAN 27148*/V2	Elephant	36
21	NEW	1	DJ ELLIS DEE	MOMA 5730	Gamma Function	-
22	23	1	PEARL JAM	EPIC 90237/SONY MUSIC	E. Troy, WI: June 21, 2003	-
23	NEW	1	WILLIE NELSON & FRIENDS	LOST HIGHWAY 000453/UMGN	Live And Kickin'	69
24	NEW	1	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit	179
25	NEW	1	THE MOVIELIFE	DRIVE-THRU 060092/MCA [H]	Forty Hour Train Back To Penn	-

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	3	CHARLIE'S ANGELS: FULL THROTTLE	COLUMBIA 90132/SONY MUSIC
2	3	12	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
3	2	7	2 FAST 2 FURIOUS	DISTURBING THE PEACE/DEF JAM SOUTH 000426*/IDJMG
4	4	11	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●	RCA 51169/RMG
5	5	10	THE MATRIX RELOADED: THE ALBUM ●	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
6	6	16	CHICAGO ▲	EPIC 87018/SONY MUSIC
7	9	11	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
8	7	17	8 MILE ▲ <sup>4</sup>	SHADY 493508*/INTERSCOPE
9	10	10	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
10	8	13	HOLES	WALT DISNEY 860092
11	11	10	O BROTHER, WHERE ART THOU? ▲ <sup>7</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG
12	12	16	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
13	14	10	DISNEY'S LILO & STITCH ▲	WALT DISNEY 860734
14	16	17	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
15	15	9	LEGALLY BLONDE 2: RED, WHITE & BLONDE	CURB 78822
16	13	14	MOULIN ROUGE ▲ <sup>2</sup>	INTERSCOPE 493035
17	21	11	CRADLE 2 THE GRAVE ●	BLOODLINE/DEF JAM 063615*/IDJMG
18	18	13	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
19	19	16	FRIDA	DG 474150/UNIVERSAL CLASSICS GROUP
20	20	10	FINDING NEMO	WALT DISNEY 860078
21	17	17	RUGRATS GO WILD!	NICKELDEEON 162399/HOLLYWOOD
22	22	11	SWEET HOME ALABAMA	HOLLYWOOD 162364
23	23	13	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
24	24	10	COYOTE UGLY ▲ <sup>3</sup>	CURB 78703
25	NEW	1	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN

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). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# 'Hollywood' Swinging On Two Sales Charts

The debut of the remixes of "Hollywood" (Maverick/Warner Bros.) at No. 1 on Hot Dance Music/Dance Singles Sales gives Madonna her longest stretch of chart-topping titles on this chart. "Hollywood" is her sixth No. 1 in a row, besting two previous runs of five No. 1 hits.

"Hollywood" is Madonna's second No. 1 of 2003 on this survey. "American Life" spent one week in pole position in May. This run of six No. 1s in a row began with "Music" in September 2000 and continued with "Don't Tell Me" (February 2001), "What It Feels Like for a Girl" (May 2001) and

"Die Another Day" (November 2002).

Madonna's first run of five consecutive No. 1s began in October 1987 with "Causing a Commotion" and continued with "Like a Prayer" (April 1989), "Express Yourself" (July 1989), "Keep It Together" (April 1990) and "Vogue" (May 1990).

The follow-up to "Vogue" was "Hanky Panky," which peaked at No. 9. Next came "Justify My Love," which began a second run of five No. 1s in a row in January 1991. The other four hits were "Rescue Me" (April 1991), "Erotica" (December 1992), "Deeper and Deeper" (January 1993) and "Fever"/"Bad Girl" (April 1993).

"Hollywood" is Madonna's 22nd No. 1 hit on the dance singles sales chart, putting her far in front of any other artist. There is a four-way tie for second place for artists with the most No. 1 singles on this tally. Janet Jackson, Michael Jackson, Prince and the Notorious B.I.G. each have seven.

Including the current frame, Madonna has spent 80 weeks at No. 1 on the dance sales chart. Her first 16 chart-toppers racked up a total of 45 weeks, while her most recent six have accumulated 35 weeks so far.

On Hot 100 Singles Sales, "Hollywood" is a new entry at No. 4 but doesn't have enough power

**Chart Beat™**  
By Fred Bronson  
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career began with "Holiday" in 1983. The predecessor to "Holiday" was "Everybody," which did not chart.

**IN A SINGLE BOUND:** Superman may be faster than a speeding bullet, but the descent of **Five for Fighting's** "Superman (It's Not Easy)" (Aware/Columbia) on the Adult Contemporary chart was as slow as

molasses. The song peaked at No. 2 in May 2002 but didn't fall off the chart until this issue.

With an 87-week run, "Superman" is the 10th-longest-run-

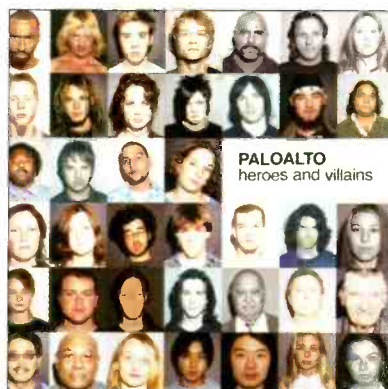
ning title in the history of the AC chart. **Savage Garden** has the two longest runs with "I Knew I Loved You" (124 weeks) and "Truly Madly Deeply" (123 weeks).

**WORTH THE WAIT:** The new occupant of pole position on Hot Country Singles & Tracks is "My Front Porch Looking In" (BNA) by **Lonestar**. The song moves up after six weeks at No. 2. That's the longest any song has waited in the runner-up spot. In January 2001, the **Dixie Chicks'** "Without You" advanced to No. 1 after five weeks at No. 2.



MADONNA: NO. 1 DEBUT ON DANCE CHART

## NEW CHART FEATURES AT BILLBOARD.COM



PALOALTO heroes and villains

Nielsen Broadcast Data Systems (see story, page 5).

• Now appearing on our Web site are the *Billboard* chart indexes: Artist Index and Singles and Tracks Song Index.



REBECCA ST. JAMES: ON THE CHRISTIAN CHARTS



JULY 26 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	SEVEN NATION ARMY <small>THIRD MAN/V2</small>	The White Stripes
2	2	JUST BECAUSE <small>CAPITOL</small>	Jane's Addiction
3	3	SEND THE PAIN BELOW <small>EPIC</small>	Chevelle
4	5	FAINT <small>WARNER BROS.</small>	Linkin Park
5	4	HEADSTRONG <small>WARNER BROS.</small>	Trapt
6	7	THE BOYS OF SUMMER <small>COLUMBIA</small>	The Ataris
7	9	GO WITH THE FLOW <small>INTERSCOPE</small>	Queens Of The Stone Age
8	6	LIKE A STONE <small>INTERSCOPE/EPIC</small>	Audioslave
9	10	SO FAR AWAY <small>FLIP/ELEKTRA/VEEG</small>	Staind
10	8	STUPID GIRL <small>FLIP/GEFFEN/INTERSCOPE</small>	Cold
11	22	CREATURES (FOR A WHILE) <small>VOLCANO/LIVE</small>	311
12	16	SHOW ME HOW TO LIVE <small>INTERSCOPE/EPIC</small>	Audioslave
13	11	SOMEWHERE I BELONG <small>WARNER BROS.</small>	Linkin Park
14	15	BOTTOM OF A BOTTLE <small>LAVA</small>	Smile Empty Soul
15	13	DOSED <small>WARNER BROS.</small>	Red Hot Chili Peppers
16	17	THINK TWICE <small>RCA/RMG</small>	Eve 6
17	12	TIMES LIKE THESE <small>ROSWELL/RCA/RMG</small>	Foo Fighters
18	20	GOING UNDER <small>WIND-UP</small>	Evanscence
19	18	THERE THERE <small>CAPITOL</small>	Radiohead
20	21	SHATTERDAY <small>EPIC</small>	Vendetta Red
21	14	MINERVA <small>MAVERICK/REPRISE</small>	Deftones
22	26	DID MY TIME <small>IMMORTAL/EPIC</small>	Korn
23	25	BANDAGES <small>SUB POP/SIRE/REPRISE</small>	Hot Hot Heat
24	24	BLUE AND YELLOW <small>REPRISE</small>	The Used
25	28	THE LEAVING SONG PT. II <small>NITRO/DREAMWORKS</small>	AFI
26	23	DRIVEN UNDER <small>WIND-UP</small>	Seether
27	36	LOW <small>ROSWELL/RCA/RMG</small>	Foo Fighters
28	30	LIBERATE <small>REPRISE</small>	Disturbed
29	27	ST. ANGER <small>ELEKTRA/VEEG</small>	Metallica
30	29	EVERYONE <small>ELEKTRA/VEEG</small>	Socialburn
31	33	SERENITY <small>REPUBLIC/UNIVERSAL/UMRG</small>	Godsmack
32	35	SET ME FREE <small>DECCA</small>	Velvet Revolver
33	32	PRICE TO PLAY <small>FLIP/ELEKTRA/VEEG</small>	Staind
34	40	STILL FRAME <small>WARNER BROS.</small>	Trapt
35	31	OXYGEN'S GONE <small>ISLAND/IDJMG</small>	Die Trying
36	34	STRAIGHT OUT OF LINE <small>REPUBLIC/UNIVERSAL/UMRG</small>	Godsmack
37	39	(I HATE) EVERYTHING ABOUT YOU <small>JIVE</small>	Three Days Grace
38	NEW	HANDS DOWN <small>VAGRANT</small>	Dashboard Confessional
39	NEW	THESE DAYS <small>ELTONAL/DREAMWORKS</small>	Alien Ant Farm
40	NEW	ALL THAT'S LEFT <small>ISLAND/IDJMG</small>	Thrice

JULY 26 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	3	HEADSTRONG <small>WARNER BROS.</small>	Trapt
2	1	SEND THE PAIN BELOW <small>EPIC</small>	Chevelle
3	2	LIKE A STONE <small>INTERSCOPE/EPIC</small>	Audioslave
4	4	STUPID GIRL <small>FLIP/GEFFEN/INTERSCOPE</small>	Cold
5	5	ST. ANGER <small>ELEKTRA/VEEG</small>	Metallica
6	10	SO FAR AWAY <small>FLIP/ELEKTRA/VEEG</small>	Staind
7	7	JUST BECAUSE <small>CAPITOL</small>	Jane's Addiction
8	8	CAUGHT IN THE RAIN <small>EPIC</small>	Revis
9	11	SHOW ME HOW TO LIVE <small>INTERSCOPE/EPIC</small>	Audioslave
10	6	SOMEWHERE I BELONG <small>WARNER BROS.</small>	Linkin Park
11	12	FAINT <small>WARNER BROS.</small>	Linkin Park
12	9	STRAIGHT OUT OF LINE <small>REPUBLIC/UNIVERSAL/UMRG</small>	Godsmack
13	14	STILLBORN <small>SPITFIRE</small>	Black Label Society
14	13	FREE <small>DREAMWORKS</small>	Powerman 5000
15	17	LIBERATE <small>REPRISE</small>	Disturbed
16	19	DID MY TIME <small>IMMORTAL/EPIC</small>	Korn
17	15	DRIVEN UNDER <small>WIND-UP</small>	Seether
18	16	FLY FROM THE INSIDE <small>ATLANTIC</small>	Shinedown
19	23	SERENITY <small>REPUBLIC/UNIVERSAL/UMRG</small>	Godsmack
20	22	SET ME FREE <small>DECCA</small>	Velvet Revolver
21	27	TIMES LIKE THESE <small>ROSWELL/RCA/RMG</small>	Foo Fighters
22	18	MINERVA <small>MAVERICK/REPRISE</small>	Deftones
23	25	EVERYONE <small>ELEKTRA/VEEG</small>	Socialburn
24	21	THE ROAD I'M ON <small>REPUBLIC/UNIVERSAL/UMRG</small>	3 Doors Down
25	24	BRING ME TO LIFE <small>WIND-UP</small>	Evanscence Featuring Paul McCoy
26	29	WORLD SO COLD <small>EPIC</small>	Mudvayne
27	30	BOTTOM OF A BOTTLE <small>LAVA</small>	Smile Empty Soul
28	26	PRICE TO PLAY <small>FLIP/ELEKTRA/VEEG</small>	Staind
29	28	IMPRINT <small>ROADRUNNER/IDJMG</small>	doubleDrive
30	32	STILL FRAME <small>WARNER BROS.</small>	Trapt
31	36	RAISE UP <small>ISLAND/IDJMG</small>	Saliva
32	NEW	LOW <small>ROSWELL/RCA/RMG</small>	Foo Fighters
33	35	SEVEN NATION ARMY <small>THIRD MAN/V2</small>	The White Stripes
34	37	UNSTABLE <small>ARISTA</small>	Adema
35	34	RED WHITE AND BLUE <small>SANCTUARY</small>	Lynyrd Skynyrd
36	31	MOBSCENE <small>NOTHING/INTERSCOPE</small>	Marilyn Manson
37	39	SAFE PASSAGE <small>AMERICAN/IDJMG</small>	Manmade God
38	38	OXYGEN'S GONE <small>ISLAND/IDJMG</small>	Die Trying
39	40	FIREPROOF <small>FLICKER/MCA</small>	Pillar
40	33	NOTHING SACRED <small>COLUMBIA</small>	Memento

JULY 26 2003		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	NUMBER 1 <small>1 Wk At No. 1</small>	
2	1	MISS INDEPENDENT <small>KELLY CLARKSON</small>	Kelly Clarkson
3	3	CRAZY IN LOVE <small>BEYONCE FEATURING JAY-Z</small>	Beyonce
4	2	BRING ME TO LIFE <small>EVANESCENCE FEATURING PAUL MCCOY</small>	Evanscence
5	7	WHERE IS THE LOVE? <small>BLACK EYED PEAS</small>	Black Eyed Peas
6	5	MAGIC STICK <small>LIL' KIM FEATURING 50 CENT</small>	Lil' Kim
7	10	ARE YOU HAPPY NOW? <small>MICHELLE BRANCH</small>	Michelle Branch
8	9	ROCK WIT U (AWWWW BABY) <small>ASHANTI</small>	Ashanti
9	8	DRIFT AWAY <small>UNCLE KRACKER FEAT. DOBIE GRAY</small>	Uncle Kracker
10	6	GET BUSY <small>SEAN PAUL</small>	Sean Paul
11	12	INTUITION <small>JEWEL</small>	Jewel
12	17	NEVER LEAVE YOU - UH OOH, UH OOOH! <small>LUMIDEE</small>	Lumidee
13	14	NO LETTING GO <small>WAYNE WONDER</small>	Wayne Wonder
14	15	ROCK YOUR BODY <small>JUSTIN TIMBERLAKE</small>	Justin Timberlake
15	16	WHEN I'M GONE <small>3 DOORS DOWN</small>	3 Doors Down
16	11	I KNOW WHAT YOU WANT <small>BUSTA RHYMES &amp; MARIAH CAREY</small>	Busta Rhymes & Mariah Carey
17	21	I WANT YOU <small>THALIA FEATURING FAT JOE</small>	Thalia
18	18	IGNITION <small>R. KELLY</small>	R. Kelly
19	13	21 QUESTIONS <small>50 CENT FEATURING NATE DOGG</small>	50 Cent
20	19	DON'T WANNA TRY <small>FRANKIE J</small>	Frankie J
21	25	RIGHT THURR <small>CHINGY</small>	Chingy
22	22	THE REMEDY (I WON'T WORRY) <small>JASON MRAZ</small>	Jason Mraz
23	26	CALLING ALL ANGELS <small>TRAIN</small>	Train
24	28	INTO YOU <small>FABOLOUS FEATURING TAMIA OR ASHANTI</small>	Fabulous
25	23	ADDICTED <small>SIMPLE PLAN</small>	Simple Plan
26	20	FIGHTER <small>CHRISTINA AGUILERA</small>	Christina Aguilera
27	29	SHAKE YA TAILFEATHER <small>NELLY, P. DIDDY &amp; MURPHY LEE</small>	Nelly
28	24	IN DA CLUB <small>50 CENT</small>	50 Cent
29	27	CAN'T LET YOU GO <small>FABOLOUS FEATURING MIKE SHOREY &amp; LIL' MO</small>	Fabulous
30	31	SWING, SWING <small>THE ALL-AMERICAN REJECTS</small>	The All-American Rejects
31	32	IF YOU'RE NOT THE ONE <small>DANIEL BEDINGFIELD</small>	Daniel Bedingfield
32	33	P.I.M.P. <small>50 CENT</small>	50 Cent
33	36	WHY DON'T YOU & I <small>SANTANA FEAT. ALEX BAND OR CHAD KROEGER</small>	Santana
34	NEW	SEÑORITA <small>JUSTIN TIMBERLAKE</small>	Justin Timberlake
35	34	BIG YELLOW TAXI <small>COUNTING CROWS FEAT. VANESSA CARLTON</small>	Counting Crows
36	40	GIRLS AND BOYS <small>GODD CHARLOTTE</small>	Godd Charlotte
37	37	BREATHE <small>BLU CANTRELL FEAT. SEAN PAUL</small>	Blu Cantrell
38	38	LIKE GLUE <small>SEAN PAUL</small>	Sean Paul
39	35	CLOCKS <small>COLDPLAY</small>	Coldplay
40	30	FEEL GOOD TIME <small>PINK FEATURING WILLIAM ORBIT</small>	Pink

JULY 26 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	DRIFT AWAY <small>LAVA</small>	Uncle Kracker Featuring Dobie Gray
2	2	HAVE YOU EVER BEEN IN LOVE <small>EPIC</small>	Celine Dion
3	3	IF YOU'RE NOT THE ONE <small>ISLAND/IDJMG</small>	Daniel Bedingfield
4	4	THE GAME OF LOVE <small>ARISTA</small>	Santana Featuring Michelle Branch
5	5	CAN'T STOP LOVING YOU <small>ATLANTIC</small>	Phil Collins
6	8	DON'T KNOW WHY <small>BLUE NOTE/VIRGIN</small>	Norah Jones
7	6	BEAUTIFUL <small>RCA/RMG</small>	Christina Aguilera
8	9	HOLE IN THE WORLD <small>ERC</small>	Eagles
9	7	ONE <small>WARNER BROS.</small>	Faith Hill
10	10	BIG YELLOW TAXI <small>GEFFEN/INTERSCOPE</small>	Counting Crows Featuring Vanessa Carlton
11	11	FOREVER AND FOR ALWAYS <small>MERCURY/IDJMG</small>	Shania Twain
12	14	UNWELL <small>ATLANTIC</small>	matchbox twenty
13	12	A THOUSAND MILES <small>A&amp;M/INTERSCOPE</small>	Vanessa Carlton
14	13	CRY <small>WARNER BROS.</small>	Faith Hill
15	16	DANCE WITH MY FATHER <small>J/RMG</small>	Luther Vandross
16	17	MAN ON A MISSION <small>U WATCH</small>	Daryl Hall John Oates
17	18	I CAN ONLY IMAGINE <small>IND/CURB</small>	MercyMe
18	19	THIS IS THE NIGHT <small>RCA/RMG</small>	Clay Aiken
19	22	SAY YOU WILL <small>REPRISE</small>	Fleetwood Mac
20	21	I HEARD IT THROUGH THE GRAPEVINE <small>MOTOWN/UMRG</small>	Michael McDonald
21	23	WE CAN <small>REPRISE/CURB</small>	LeAnn Rimes
22	20	PICTURE <small>LAVA/ATLANTIC</small>	Kid Rock Featuring Sheryl Crow
23	30	CALLING ALL ANGELS <small>COLUMBIA</small>	Train
24	25	DON'T WANNA TRY <small>COLUMBIA</small>	Frankie J
25	NEW	ALL IN THE WAY <small>KALUMBA</small>	Earth, Wind & Fire
26	24	I DROVE ALL NIGHT <small>EPIC</small>	Celine Dion
27	26	I'M WITH YOU <small>ARISTA</small>	Avril Lavigne
28	27	FLYING WITHOUT WINGS <small>J/RMG</small>	Ruben Studdard
29	28	TRY IT ON MY OWN <small>ARISTA</small>	Whitney Houston
30	NEW	DON'T DREAM IT'S OVER <small>SQUINT/CURB/REPRISE</small>	Sixpence None The Richer

JULY 26 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	UNWELL <small>ATLANTIC</small>	matchbox twenty
2	2	CALLING ALL ANGELS <small>COLUMBIA</small>	Train
3	3	DRIFT AWAY <small>LAVA</small>	Uncle Kracker Featuring Dobie Gray
4	4	BRING ME TO LIFE <small>WIND-UP</small>	Evanscence Featuring Paul McCoy
5	6	THE REMEDY (I WON'T WORRY) <small>ELEKTRA/VEEG</small>	Jason Mraz
6	8	INTUITION <small>ATLANTIC</small>	Jewel
7	5	WHEN I'M GONE <small>REPUBLIC/UNIVERSAL/UMRG</small>	3 Doors Down
8	7	ARE YOU HAPPY NOW? <small>MAVERICK/WARNER BROS.</small>	Michelle Branch
9	9	BIG YELLOW TAXI <small>GEFFEN/INTERSCOPE</small>	Counting Crows Featuring Vanessa Carlton
10	10	CLOCKS <small>CAPITOL</small>	Coldplay
11	13	WHY DON'T YOU & I <small>ARISTA</small>	Santana Featuring Alex Band Or Chad Kroeger
12	11	WHY GEORGIA <small>AWARE/COLUMBIA</small>	John Mayer
13	15	AMAZING <small>HOLLYWOOD</small>	Josh Kelley
14	12	I'M WITH YOU <small>ARISTA</small>	Avril Lavigne
15	16	HEAVEN <small>RAD/OACTIVE/MCA</small>	Live
16	14	SYMPATHY <small>WARNER BROS.</small>	Goo Goo Dolls
17	17	WHY CAN'T I <small>CAPITOL</small>	Liz Phair
18	20	MISS INDEPENDENT <small>RCA/RMG</small>	Kelly Clarkson
19	18	HARDER TO BREATHE <small>OCTONE/J/RMG</small>	Maroon 5
20	19	BLINDED (WHEN I SEE YOU) <small>ELEKTRA/VEEG</small>	Third Eye Blind
21	21	IF YOU'RE NOT THE ONE <small>ISLAND/IDJMG</small>	Daniel Bedingfield
22	22	COME AWAY WITH ME <small>BLUE NOTE/VIRGIN</small>	Norah Jones
23	23	LIKE A STONE <small>INTERSCOPE/EPIC</small>	Audioslave
24	24	ROCK YOUR BODY <small>JIVE</small>	Justin Timberlake
25	25	WHITE FLAG <small>ARISTA</small>	Dido
26	27	SAY YOU WILL <small>REPRISE</small>	Fleetwood Mac
27	29	IS SHE REALLY GOING OUT WITH HIM <small>ATLANTIC</small>	Sugar Ray
28	30	FIGHTER <small>RCA/RMG</small>	Christina Aguilera
29	28	CRYSTAL VILLAGE <small>COLUMBIA</small>	Pete Yorn
30	32	YOU ARE MY NUMBER ONE <small>INTERSCOPE</small>	Smash Mouth
31	33	FEEL GOOD TIME <small>COLUMBIA</small>	Pink Featuring William Orbit
32	35	THE BOYS OF SUMMER <small>COLUMBIA</small>	The Ataris
33	31	SPECIAL <small>COLUMBIA</small>	Wilshire
34	31	REAL <small>CURB</small>	Plumb
35	25	SOMETHING CRAZY <small>LAVA</small>	Franky Perez
36	NEW	REST IN PIECES <small>ISLAND/IDJMG</small>	Saliva
37	37	STACY'S MOM <small>CURB/VIRGIN</small>	Fountains Of Wayne
38	38	THE SCIENTIST <small>CAPITOL</small>	Coldplay
39	26	TAKE ME AWAY <small>DREAMWORKS</small>	Lifeshouse
40	36	RIGHTEOUSLY <small>LOST HIGHWAY/IDJMG</small>	Lucinda Williams

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 modern rock stations, 91 adult contemporary stations and 88 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 262 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2003, VNU Business Media, 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 16; RBH 17  
**24'S** (Ya Majesty's Music, ASCAP/Toomptone, BMI) RBH 57  
**4 EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I Brasco, ASCAP), WBM, H100 88; 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 65

## -A-

**ACA ENTRE NOS** (LGA, BMI) LT 21  
**ACT A FOOL** (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 46; RBH 24  
**ACTOS DE UN TONTO** (Seg. Son, BMI) LT 16  
**ADDICTED** (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Slinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 51  
**ALL IN THE WAY** (Maurice White, ASCAP/Sony/ATV Tunes, ASCAP/Stilla Qid, ASCAP/Vaughnwa, ASCAP/Wendi Vaughn, ASCAP/National League, ASCAP), HL, RBH 87  
**ALL NIGHT LONG** (Stone City, ASCAP) RBH 95  
**ALMOST HOME** (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) H100 90  
**AMAME** (EMI April, ASCAP) LT 17  
**AMAZIN'** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 98  
**AND THE CROWD GOES WILD** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) CS 8  
**ANTES** (Copyright Control) LT 36  
**ARE YOU HAPPY NOW?** (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 21  
**ASITE QUIERO** (Edimusa, ASCAP) LT 30

## -B-

**BABY BOY** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/Black Owned Music, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP), HL, RBH 55  
**THE BACK OF YOUR HAND** (Hanks Cat, ASCAP) CS 60  
**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/Macadoo, BMI), CLM/HL/WBM, CS 19  
**BEAUTIFUL** (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 46  
**BEER FOR MY HORSES** (Tokoeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 3; H100 34  
**BEWARE OF THE BOYS (MUNDIANO TO BACH KE)** (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, RBH 94  
**BIG YELLOW TAXI** (Siquomb, BMI), WBM, H100 50  
**BLOWIN' ME UP (CALLIN' ME)** (Starfield, BMI/Thor House, BMI/Neib Lou, BMI) RBH 96  
**THE BOYS OF SUMMER** (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 71  
**BREAK THE RECORD** (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, CS 54  
**BREATHE** (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Hous-ing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hen-nessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Breton, SACEM), HL/WBM, H100 82  
**BRING ME TO LIFE** (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 7

## -C-

**CALLING ALL ANGELS** (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 39  
**CANDI BAR** (Illiotic, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yipity Yipity, ASCAP), WBM, RBH 70  
**CAN'T LET YOU GO** (Desert Storm, BMI/F.O.B.), ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 24; RBH 19  
**CAN'T STOP, WON'T STOP** (Copyright Control/Six Figga, BMI) RBH 44  
**CAN YOU HEAR ME WHEN I TALK TO YOU?** (Harnen, ASCAP/Low Pig, ASCAP) CS 42  
**CASI** (Yami, BMI) LT 5  
**CELEBRITY** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 4; H100 40  
**CHICKS DIG IT** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 35  
**CLAVAME TU AMOR** (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 50  
**CLOSER** (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 84  
**COME OVER** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Buttha Gee, BMI/Noontime Tunes, BMI), WBM, H100 47; RBH 14  
**COP THAT SH#** (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingsston 8, ASCAP), HL/WBM, RBH 64  
**CRAZY** (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) RBH 56  
**CRAZY IN LOVE** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichap-pell, BMI), HL/WBM, H100 1; RBH 1

## -D-

**DAMN!** (Drugstore, ASCAP/Lit) 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 48  
**DANCE WITH MY FATHER** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 52; RBH 40  
**DAYS LIKE THIS** (Castle Street, ASCAP/Cal IV, ASCAP) CS 31  
**DEJENME SI ESTOY LORANDO** (Irmaos Vitale, BMI) LT 45  
**EL DESEDO DE TI** (Rubet, ASCAP/Universal Musica, ASCAP) LT 41  
**DON'T WANNA TRY** (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) H100 23; RBH 86  
**DREAM EYES** (Amiah's, ASCAP/Horrible, ASCAP/Lil Van, ASCAP/Sounds-of-seventy7, ASCAP) RBH 90  
**DRIFT AWAY** (Almo, ASCAP), HL, H100 12

## -E-

**ESTOY A PUNTO** (Ser-Ca, BMI) LT 32

**EVERY LITTLE THING** (EMI April, ASCAP/Pang Toun, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 38

## -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 73  
**FAITHFUL TO YOU** (Zomba, ASCAP/Nikeeya, ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM, RBH 78  
**FANATIC** (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 65  
**FAR AWAY** (Family Soul, ASCAP/Babies Formula, BMI) RBH 54  
**FEEL GOOD TIME** (Rondor London, PRS/Almo, ASCAP/Beck Hansen's, ASCAP/Hollenbeck, BMI), HL, H100 87  
**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 Moet, ASCAP/MO' Lyric's, ASCAP), HL/WBM, RBH 59  
**A FEW QUESTIONS** (Noble Vision, ASCAP/Green Dog, BMI) CS 21  
**FIGHTER** (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 54  
**FIND A WAY** (Modat, ASCAP/916, BMI) RBH 79  
**FIRE (YES, YES Y'ALL)** (Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Ten-ty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 58  
**FLIPSIDE** (Efortooee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 68  
**FLYING WITHOUT WINGS** (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Irving, BMI), HL/WBM, H100 38  
**FOREVER** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 74  
**FOREVER AND FOR ALWAYS** (Universal-Songs Of Poly-gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 9; H100 36  
**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 29; RBH 10

## -G-

**GET BUSY** (EMI April, ASCAP/Tafari, ASCAP), HL, H100 8; RBH 21  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/DWC, BMI) H100 19; RBH 8  
**GIRLS AND BOYS** (EMI April, ASCAP/21:1, ASCAP), HL, H100 75  
**GODSPEED (SWEET DREAMS)** (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 53

## -H-

**HAIL MARY** (Songs Of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/Yaki Kadafi, BMI/Thug Nation, BMI/Foxbat, ASCAP/Royal Safari, BMI/Eight Mile Style, BMI/High On Life, ASCAP/Starbus, BMI/WB, ASCAP/Suga, ASCAP), WBM, RBH 83  
**HAVE YOU FORGOTTEN?** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 94  
**HEADSTRONG** (WBM, SESAC/Traptism, SESAC), WBM, H100 59  
**HELL YEAH** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) CS 59  
**HELP POUR OUT THE RAIN (LACEY'S SONG)** (My Little Jewell, BMI) CS 18; H100 61  
**HERIDA MORTAL** (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 42  
**HONESTY (WRITE ME A LIST)** (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 37  
**HOT DAMN** (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 82  
**HOW YOU GONNA ACT LIKE THAT** (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, RBH 39  
**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 51  
**HOY EMPIEZA MI TRISTEZA** (Edimusa, ASCAP) LT 27

## -I-

**I BELIEVE** (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, H100 89  
**I CAN ONLY IMAGINE** (Simpleville, ASCAP/Fun Attic, ASCAP) CS 51  
**I CAN'T BE YOUR FRIEND** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 29  
**I CAN'T TAKE YOU ANYWHERE** (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokoeco Tunes, BMI), HL, CS 52  
**ICE CREAM** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 60  
**IF I CAN'T** (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 42  
**IF THERE AIN'T THERE OUGHTA BE** (Mosaic Music, BMI/Almo, ASCAP/What If Factor, ASCAP/Extremely Big Tractor, ASCAP), HL, CS 47  
**IF YOU'RE NOT THE ONE** (Sony/ATV Tunes, ASCAP), HL, H100 43  
**IGNITION** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 33  
**I KNOW WHAT YOU WANT** (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cypherleff, ASCAP/EMI April, ASCAP), HL, H100 18; RBH 29  
**I'LL NEVER LEAVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 30  
**I LOVE YOU** (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 99; RBH 52  
**I MELT** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 33  
**I'M GLAD** (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advance-ments, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 93  
**I'M JUST A GIRL** (Deanaling, ASCAP/BP Administra-tion, ASCAP/Turtle Wins The Race, ASCAP/Annotation,

ASCAP/WB, ASCAP), WBM, CS 36  
**IN DA CLUB** (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Music Of Windswept, ASCAP), WBM, H100 44; RBH 45  
**IN LOVE WIT CHU** (Thowin' Tantrums, ASCAP/Air Con-trol, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 91; RBH 80  
**IN MY DREAMS** (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 50  
**IN THOSE JEANS** (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 10; RBH 3  
**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 15; RBH 13  
**INTUITION** (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 20

**I STILL LOVE YOU** (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 89  
**IT DOESN'T MEAN I DON'T LOVE YOU** (Mosaic Music, BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 45  
**IT'S 5 O'CLOCK SOMEWHERE** (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 6; H100 35  
**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 27; RBH 67  
**I WISH** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI) CS 49  
**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 7  
**JUST BECAUSE** (I'll Hit You Back, BMI/Embryonic, BMI/Swizzle Stick, BMI/Ezerman, BMI/ZaneyChaney, ASCAP) H100 72

## -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 43  
**LA PILA DE AGUA** (Copyright Control) LT 38  
**LET'S GET DOWN** (Shad Moss, BMI/Warner-Tamer-lane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 55; RBH 18  
**LIGHTS OUT** (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'Al, ASCAP/Baby Re Toonz, BMI), HL, RBH 61  
**LIGHT YOUR ASS ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 37  
**LIKE A PIMP** (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 48; RBH 15  
**LIKE KELLY** (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VR, BMI), HL/WBM, H100 22; RBH 12  
**LORARE LAS PENAS** (Nat. BMI/Ventura, ASCAP) LT 3  
**LONG BLACK TRAIN** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 41  
**LO QUE TU TUVISTE CONTIGO** (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-cos, ASCAP) LT 22

**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 28; RBH 11  
**LOVE CALLS** (Kern, BMI) RBH 50  
**LOVE CHANGES EVERYTHING** (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 44  
**THE LOVE SONG** (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 10; H100 68  
**LOVE YOU OUT LOUD** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, H100 78  
**LOVIN' ALL NIGHT** (Sony/ATV Cross Keys, ASCAP), HL, CS 32  
**THE LUCKY ONE** (Live Slow, BMI) CS 57

## -M-

**MAGIC STICK** (Notorious K.I.A.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 2; RBH 6  
**MALDITA IGNORANCIA** (F.I.P.P., BMI) LT 29  
**MARIA CHUCHENA (MARIA SUSENA)** (Peer Int'l., BMI) LT 28  
**MARIPOSA TRACIONERA** (Tulum, ASCAP/EMI April, ASCAP) LT 4  
**ME FALTA VALOR** (Bello Musical, BMI) LT 15  
**MINUTOS** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 23  
**MISS INDEPENDENT** (Rhettiski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 9  
**MISS YOU** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, RBH 41  
**MUY A TU MANERA** (Ser-Ca, BMI) LT 33  
**MY FRONT PORCH LOOKING IN** (Sony/ATV Tree, BMI/Sixteen Stars, BMI/Horipro, BMI/Cosmic Muel, ASCAP/Dan Pfirmer, ASCAP), HL, CS 1; H100 32  
**MY LOVE IS LIKE... WO** (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Red, BMI), WBM, H100 49; RBH 28

## -N-

**NAGGIN** (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 85  
**NA NA NA** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, RBH 75  
**NAS' ANGELS... THE FLYEST** (Zomba, ASCAP/III Will, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, RBH 72

**NEVER LEAVE YOU - UH OOH, UH OOOH!** (1433, ASCAP/Tafari, ASCAP/Creensleeves, PRS) H100 5; RBH 9  
**NEVER SCARED** (Bonecrusher, ASCAP) H100 57; RBH 16  
**NO HACE FALTA UN HOMBRE** (Jax & Broder, ASCAP/ION, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 44  
**NO LETTING GO** (Greensleeves, PRS/Singo WW, BMI) H100 30  
**NO PODRAS** (Kike Santander, BMI) LT 10  
**NO SHOES, NO SHIRT, NO PROBLEMS** (Sony/ATV Acuff Rose, BMI), HL, CS 7; H100 41

## -O-

**OFFICIALLY MISSING YOU** (Aurelius, ASCAP/Famous, ASCAP), HL, RBH 49  
**OK** (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cocoa Chanelle, SESAC), HL, RBH 92  
**ONE LAST TIME** (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 39  
**ONLY GOD (COULD STOP ME LOVING YOU)** (Zomba, ASCAP), WBM, CS 27  
**THE ONLY THING MISSIN'** (Kharatroy, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemus, ASCAP), HL, RBH 71

## -P-

**PARA QUE LA VIDA** (EMI April, ASCAP/Enrique Igle-sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, LT 34  
**PEQUEÑA Y FRAGIL** (SADAIC Latin, BMI) LT 31  
**P.I.M.P.** (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL/WBM, H100 13; RBH 5  
**PLAYBOYS OF THE SOUTHWESTERN WORLD** (Mur-rah, BMI/VanWarmer, ASCAP), WBM, CS 40  
**POCO HOMBRE (V.M.R, ASCAP)** LT 48  
**PON DE RIVER, PON DE BANK** (Greensleeves, PRS/Copyright Control) H100 98; RBH 53  
**PRAY FOR THE FISH** (Green Dog, BMI/Springer Ink, BMI) CS 56  
**PUEDOS CONTAR CONMIGO** (Sony/ATV Discos, ASCAP) LT 11  
**PUMP IT UP** (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 79; RBH 36  
**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/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, H100 63; RBH 22

## -Q-

**QUEDATE CALLADA** (Edimusa, ASCAP) LT 19  
**QUE GANAS** (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 9  
**A QUIEN LE IMPORTA?** (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 35  
**QUITEMONOS LA ROPA** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 25

## -R-

**RAIN ON ME** (Pookietoots, ASCAP/Baeva, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldier Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Screen Gems-EMI, BMI/EMI April, ASCAP), HL/WBM, RBH 63  
**REAL GOOD MAN** (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 12; H100 62  
**REED DIRT ROAD** (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL, CS 2; H100 31  
**THE REMEDY (I WON'T WORRY)** (Goo Eyed, ASCAP/B5M, ASCAP/Warner-Tamerlane, BMI/Hollydodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 45  
**REST OF OUR LIVES** (Oz Got Songs, ASCAP/Dragon Gate, ASCAP) RBH 76  
**RIDIN' SPINNERS** (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 62  
**RIGHT THURR** (Trak Starz, ASCAP) H100 4; RBH 4  
**ROCK WIT U (AWWWW B)** (Pookietoots, ASCAP/Baeva, ASCAP/Universal, ASCAP/Soldier Touch, ASCAP/DJ Irv, BMI), WBM, H100 3; RBH 7  
**ROCK YOUR BODY** (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 37; RBH 100

## -S-

**SAY YES** (Marshmallow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 86; RBH 32  
**SE ME OLVIDO TU NOMBRE** (F.I.P.P., BMI) LT 39  
**SEND THE PAIN BELOW** (WB, ASCAP/Loeffler, ASCAP), WBM, H100 66  
**SERAN SUS OJOS** (Fonomusic, SESAC) LT 40  
**SEVEN NATION ARMY** (Peppermint Stripe, BMI), CLM, H100 80  
**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 25; RBH 27  
**SHE ONLY SMOKES WHEN SHE DRINKS** (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 24  
**SHOULDA, WOULDA, COULDA** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Antonio Dixon's Muzik, ASCAP/EMI April, ASCAP) RBH 77  
**SIGNS OF LOVE MAKIN'** (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, H100 69; RBH 26  
**SING FOR THE MOMENT** (Ensign, BMI/Eight Mile Style, BMI/Mosaic Music, BMI), HL, H100 97  
**EL SINVERGUENZA** (Flamingo, BMI) LT 18  
**SI TE DIJERON** (V.M.R, ASCAP) LT 8  
**SMOOTH SAILIN'** (Scodie Mac, BMI/World Life, ASCAP/Black Smoove, ASCAP/EMI April, ASCAP), HL, RBH 73  
**SLAKE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 76; RBH 34  
**SO GONE** (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 11; RBH 2  
**SOMEWHERE I BELONG** (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 84  
**SOY ASI** (Iron Tigga, BMI/C.K. Jointz, BMI/Ser-Ca,

BMI) LT 46  
**SPEED** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept Pacific, WBM, CS 8; H100 56  
**STAY GONE** (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM/WBM, CS 5; H100 42  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 38  
**STILL BALLIN** (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamer-lane, BMI), HL/WBM, H100 95; RBH 47  
**STREETS OF HEAVEN** (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 34  
**STUCK** (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), WBM, H100 100  
**STUPID GIRL** (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 92  
**SUETLATO** (Eliz, ASCAP) LT 12  
**SUMMERTIME** (Not Listed) RBH 69  
**SUPERSTAR** (Embassy, BMI/Young Carney, ASCAP) RBH 23  
**SWING, SWING** (Smells Like Phys Ed, ASCAP) H100 60

## -T-

**TAL VEZ** (Muziekuitgeveris Artemis BV, BMI), WBM, LT 6  
**TELL ME SOMETHING BAD ABOUT TULSA** (Sony/ATV Tree, BMI), HL, CS 13; H100 81  
**TE METISTE EN MI CAMA** (Edimusa, ASCAP) LT 49  
**TENNESSEE RIVER RUN** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), WBM, CS 43  
**TE REGALO MI TRISTEZA** (ADG, SESAC) LT 47  
**TE VAS AMOR** (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 20  
**THAT GIRL** (Jobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP), HL/WBM, RBH 99  
**THEN THEY DO** (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 14; H100 67  
**THIS IS THE NIGHT** (Aldo Nova, SOCAN/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP), HL/WBM, H100 17  
**THIS ONE'S FOR THE GIRLS** (DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG



# Studio Clampdown

Continued from page 1

Serious music fans and collectors have for decades hoarded bootleg records and tapes purchased at second-hand stores and collectors' shows. Typically made from third- or fourth-generation analog tapes, these rarities were frequently of poor or unlistenable quality.

While the circulation of bootlegs annoyed many artists and label executives, the recordings did not significantly depress legitimate sales.

The digitization of music changed all that. At the same time, recording technology has increased the potential for studio theft.

Many master recordings are now largely created within a computer-based digital audio workstation (DAW). These masters spend at least part of their existence on removable hard drives that can be easily stolen.

For NRG Recording Services, the recent sessions for Linkin Park's "Metemora" inspired new and permanent procedures, many of which are being applied at studios worldwide.

"It really became an issue with the Linkin Park album, because they were so concerned about security," Garver says. "It brought it to our attention. This is clearly very important now, and we need to take steps for all of the artists that are coming in."

Linkin Park, like some other acts that have recorded at NRG, hired a private security company for the duration of the "Metemora" project. "They went to extreme, extreme, steps," Garver observes.

In a busy recording facility, clients, employees, deliveries and rental equipment come and go through the day and night; studio personnel admit it is impossible to keep a constant watch on everything and everybody.

"When we did the last Aerosmith record, I recorded all the strings for the album," says recording engineer Allen Sides, owner of the Ocean Way and Record One studios in Hollywood and Sherman Oaks, Calif., respectively. "We rented a Pro Tools [DAW], we took the discs and put it into the Pro Tools system and did the string date. When they left and the rental company picked up the Pro Tools, the entire album was sitting in the Pro Tools drive bays!"

"This happened all the time. We changed the way we did it, and now we have dedicated drives, specifically for the projects, that don't go anywhere; they stay with the projects."

"We have vaults where we keep tapes and drives and such," Sides adds. "[But] I can't tell my clients exactly what to do with their product. To some degree, they control their own project." Sessions for Radiohead's "Hail to the Thief," which took place at Ocean Way, were leaked online weeks prior to its release.

Studio principals are understandably eager to absolve themselves of any actions—or lack thereof—that could lead to theft. But the ease and speed with which a digital copy can be made

carries a corresponding, exponential increase in that possibility.

Artists and producers routinely create rough mixes at the end of a session. In an age of CD burners, MP3s and peer-to-peer services, however, the potential for disaster is significant.

"I've got 50 employees here, any of a dozen rental companies coming and going, guitar techs, tuners—everything," Sides says. "I see CDs of albums just lying around. It's been extremely loose, so I've certainly made some suggestions of ways to deal with this."

"One is that the drive stays with the project. I would suggest pulling them out and locking them up at the end of every session and not just leaving them sitting in the Pro Tools."

"The other thing, of course, is to really cut down on the [quantity of] CDs that you make. Honestly, artists are working, and they're making CDs every 30 minutes, taking them to their car and listening to it. Sometimes they'll have 30 CDs sitting in the trunk."

Garver says artists have stopped casually burning session updates to CD.

"They're being very careful about that, actually. If they are burning—a lot of people will burn a mix at the end of the night—they're keeping track within the session of what CDs are made and what's on each CD and who they're going home with. So if

that mix ends up on the radio, we can track it back to whoever took that CD from the band. But generally, we're encouraging people to not make those extra CDs, and if they do, to keep them here and safe."

In addition to these measures, the practice of instilling rigid rules of conduct in new studio employees—who are typically young and computer-savvy—is of great importance to commercial studio management.

At the Village Recorder in West Los

Sound Recording in New York. "It's something that, in this day and age, you have to do."

When hiring new employees, Sides says, "we talk about property rights and how serious these issues are. I make it as clear as I can. It didn't used to be that big a deal, but [now] it's a huge deal."

In addition to traditional security measures—Amlen, Greenberg and Sides all refer to attaching ID numbers and/or bar codes on all incoming and outgoing media—the new paradigm of storage area networks requires another area of care. "We have a completely password-protected, double-secure storage area network," Green-

berg says, "so that nobody can access anything without the permission of the project engineer."

A central server for multiple control rooms "is an area of concern," Garver says, "but we have a huge firewall protecting that network. Someone comes in, and they are assigned one or two of our drives for their session, which are locked in our drive bay in our server room."

## A ROLE FOR LABELS

Not only are studios applying every means available to maintain the security of ongoing sessions and, by extension, their own reputation, but many

have reached out to labels—which, along with the artist, suffer most acutely when an album is leaked.

"We warn the clients that if they're sending stuff to A&R people, they should abrogate it with time-outs and stuff," Greenberg says. "And we tell everybody that any time something physically leaves this place, they're in danger of someone burning it or ripping it."

Garver says, "My personal opinion is, once it goes to the label, it's on the Internet."

The Firm's Rob McDermott, who manages Linkin Park, says the outcome of the uncommon security surrounding the "Metemora" sessions is self-evident: "The proof is in what we were able to do the first week: 810,000."

"We're a very Web-friendly band, and we believe that people should be able to trade songs that we give them to play with and do what they need to do with," McDermott says. "But it doesn't mean that they should be able to get my whole album months in advance."

He adds, "We destroyed everything that we made, if we made any listening discs."

Linkin Park did the same thing at Soundtrack Studios, the New York facility where "Metemora" was mixed. "We pretty much had around-the-clock security at Soundtrack," McDermott says.

Sides notes that such caution with loose copies was unnecessary in the past. "No one really thought about it, because they didn't go anywhere—there wasn't anywhere for them to go. Now, there is."

*'Artists are making CDs every 30 minutes, taking them to their car and listening to it. Sometimes they'll have 30 CDs in the trunk.'*

—ALLEN SIDES, OCEAN WAY AND RECORD ONE STUDIOS

Angeles, where Korn recorded "Untouchables," CEO Jeff Greenberg notes that content security was stepped up more than 18 months ago. Though he will not confirm it, it has long been understood that a project arousing tremendous curiosity—"Chinese Democracy" by Guns N' Roses—is in progress at the Village.

"We're doing some really high-profile stuff, and we're very, very cautious," Greenberg says. "Our staff is not permitted to listen to anything in the building unless the clients are present."

"We have an entire employee manual that deals with stuff like this," says David Amlen, owner of Sound on

# Look: Who's On DVD

Continued from page 5

its first week last November, and "Beatles Anthology" (EMI), which sold 59,000 units in its first week in April.

## INVITING NUMBERS

"People are starting to recognize music as a genre for DVD," says Rick Buehler, Pioneer senior VP of sales. "The numbers we are hearing for 'Zeppelin' and 'Anthology' are very inviting to us. It's pretty much the same customer, and, as with 'Zeppelin' and the 'Anthology,' you are getting much more than a concert."

"The Kids Are Alright" is also likely to attract buyers beyond the fourth-quarter holiday season.

"You've got the Rolling Stones, the Beatles and the Who. Those are the three British rock groups that took over America in the '60s," Buehler notes. "This title will appeal to the younger demographic—13 and up—that is getting into this music for the first time, and to the 50- and 60-year-olds. I certainly think that music videos have a lot longer shelf life than a movie. This will continue to sell for a long, long time and certainly through the holidays."

The Who's albums have been certified for shipments of 20 million units since the band's U.S. debut in 1966, according to the Recording Industry

Assn. of America. The group's first single was released in the U.K. in 1964.

"The Kids Are Alright" will be available in two different DVD versions.

The \$22.98, single-disc Deluxe Edition features a commentary track, subtitles and on-screen notes.

The \$29.98, two-disc Special Edition includes the "Won't Get Filmed Again!" bonus disc. This boasts even more features, such as new interviews with Daltrey and director Jeff Stein, a virtual tour of London, trivia games and a multi-angle performance segment, as well as a 30-page booklet.

Both packages contain the restored version of the film. That process, which was supervised by producer John Albarian, took almost two years to complete. Beatles historian Martin Lewis was also an associate producer for the project.

"We had a handful of people see a screening of it in the studio where they had done the 5.1 sound," says Stein, whose original 109-minute cut is presented on the DVD. (A previous VHS release of the film was an abridged version.)

"It was like a rock'n'roll revival meeting, which is what I always intended the film to be," Stein says. "Somebody turned to me at the end

and said, 'I feel like I have to go out and break something.'"

Stein was a "rabid fan" of the Who as a teenager. As a 17-year-old without any experience as a filmmaker, he approached Townshend with the idea of creating a movie about the band.

"I had a burning desire to share my enthusiasm with others," Stein recalls. "The Who were fairly adamant about not having their performances memorialized. I think they never felt like they wanted to be cemented in a historical document. Basically, I pestered and hounded them."

The band eventually relented, and Stein began digging up archival footage.

"It was extremely frustrating because we didn't have the Internet to do research. It was detective work," Stein says. "The 'Rolling Stones Rock'n'Roll Circus' TV footage [from December 1968] was found in a barn. I found the performance of 'Young Man Blues' in a garbage bin. It was heartbreaking how much stuff had been tossed and erased."

In all, the film took roughly seven years to complete. In addition to putting together archival footage, Stein recorded several new performance segments for the film during that time.

"The reason I'm most pleased with [The Kids Are Alright] is that it was a great epitaph for Keith Moon," Daltrey says. "It really shows his personality. His life is up there. It's going from the beginning to the end."

Moon died of alcohol poisoning in 1978, about a year before the film was completed and shown in theaters. Entwistle passed away in 2002.

Pioneer is meeting with retailers during the next month to discuss plans for the title and will also be shopping it at the upcoming Video Software Dealers Assn. convention July 29-31 in Las Vegas.

Buehler says that while "The Kids Are Alright" needs to be merchandised as a music video title because of its concert-based footage, it should also be cross-merchandised as a theatrical release.

## MEDIA BLITZ

Pioneer will spearhead an extensive TV and online advertising campaign. MCA, which owns the rights to the film's soundtrack, is formulating plans for a possible re-promotion.

Daltrey is hoping that the DVD does well, but he also wants fans to be on the lookout for new Who projects.

"I think that our best work is still to come. We won't have John and Keith there, but we can re-create the essence of them," he says. "And when we play the old stuff, they'll always exist. They're not dead, they've just moved on. We will [too] one day. But the music won't. The music will just be the way it [was when it] spoke to you when you first heard it. The way it speaks to everyone when they first hear it. And that's magical."





# EU Chiefs Rebuff Biz On VAT Cut

Continued from page 1

range, as compared with the 5%-7% rate for other cultural goods.

The decision from the EC—the EU's executive body—was greeted with dismay by the music industry.

Frances Moore, International Federation of the Phonographic Industry regional director for Europe, says the decision is disappointing, even if it was what she expected.

"Throughout the process, the commission has refused to consider the economic merits of the music industry's case," she says.

However, the final word will come from finance ministers for the individual EU member states later this year.

When the finance ministers meet, they must unanimously approve the proposal put forward by the EC.

Already the British and Irish governments have signaled they will block the EC proposal. London and Dublin object to other provisions that end their zero VAT rate on children's clothing.

Moore says the coming months will see the IFPI and national trade groups throughout the EU press member governments "to support a VAT reduction on sound recordings ahead of a final decision by EU finance ministers" in the fall.

Hervé Rony, director general of French labels body SNEP, expects

France, which has taken the lead on the issue from the outset, to play a major role in convincing other member states. "We'll see how solid the position of [president Jacques] Chirac and [prime minister] Jean-Pierre Raffarin is on the issue," Rony says. "The reports we have suggest that they are still behind the plan."

The European independent music lobby group IMPALA described the commission's decision as "discriminatory and indefensible" and said the views of the music business have been completely ignored.

"We are basically being told that we are not cultural enough," a spokesperson for the group said. "Only three out of 20 commissioners supported us. We never expected to get an easy ride, but such an outright defeat is very telling. We will continue to lobby, and we are confident that the views of the European Parliament will help, even though its powers are limited in this area."

The European Parliament cannot vote on such issues as VAT, but its members can voice their preferences.

IMPALA says the music industry also needs to fundamentally rethink its communication strategy. "VAT is just one example where we have failed to change basic preconceptions that this industry is a fat cat, greedy and doesn't need any help," the spokesperson said.

Rony adds, "The commission never warmed to cultural matters anyway and always took very [free-market] views on these issues."

EU internal market commissioner Frits Bolkestein accepted that there was some sort of cultural discrimination that meant full VAT rates of between 15% and 25% were charged on CDs, DVDs and videos but not on newspapers, books and cinema, the-

ater and concert tickets.

"It is true that books, for example, are privileged, if you like," he said at a July 16 press conference, adding that the rate was inherited many years ago when VAT exemptions were first allocated. "That is a problem. But to answer that distortion of the market with another distortion would be wrong."

He said that VAT is a consumption



BOLKESTEIN: BOOKS ARE 'PRIVILEGED'

tax and its main aim is to generate tax revenue, with each EU government using this revenue according to its own priorities, but it could never be used to subsidize particular sectors.

Officials said that cuts in VAT often had only a minor, temporary impact on consumer prices. They predicted that only a minority of EU governments would be likely to introduce the reduced rates, which would result in a substantial loss of revenue.

They also pointed to a pilot study conducted during the past two years on how lower rates affected such labor-intensive activities as shoe repair, hair-dressing and house renovation. The findings showed that the tax cut did not

affect prices or jobs: Benefits were not passed on to consumers, nor was there any appreciable impact on the black market in such activities.

"Detailed economic evidence provided by the sector showed the potential benefits of a VAT cut to both the music industry and the consumer," Moore counters.

The music sector has said that in the face of rampant piracy, the EU could help by providing a mechanism to cut prices of CDs. But Bolkestein disagreed. "We cannot solve the problems of the music industry, which is primarily piracy," he said.

He suggested that a further problem would be created with legal Internet downloads of songs, for which a full VAT is currently payable. Even if the VAT was to change on physical product, the Internet VAT would remain. "For all these reasons, it would be unwise to create another market distortion," he said.

Bolkestein said he instinctively objected to any special perks for the music and cinema sectors, as they undermined attempts to coordinate VAT rates across the EU.

He pointed to the EU's Treaty, whose Article 93 placed a legal obligation on the commission to seek a harmonization of indirect taxes as part of the package of measures to improve the internal market rules.

"VAT rates on CDs and DVDs are already harmonized in the EU: They all pay the full tariff at the moment," he said.

If the EC were to offer an exemption, it would remain up to individual EU governments to set the rate for sound recordings. For example, Denmark could keep its 25% rate, while Germany could cut its rate to 5%. For Bolkestein, this would create an additional distortion in tax rates.

# 'Blues'

Continued from page 7

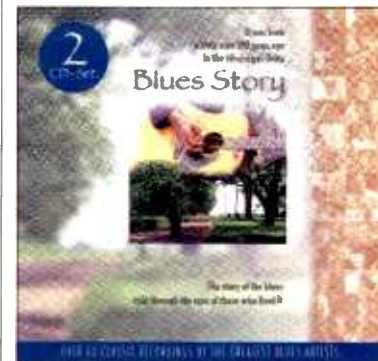
president of Rhino Entertainment, about the possibility of making a feature in which living bluesmen would recount the history of the music in their own words, without narration or outside commentary.

"The clock kept ticking," Levey says, "and when I sent [Foos] the obituary for [harmonica player] Junior Wells, he called and said, 'Let's not wait anymore.'"

Foos says, "It was originally projected as a six-hour project, along the lines of what PBS is doing. We decided to do it more modestly."

Rhino supplied the funding for Levey's film. "It was Jay's and my pet project," Foos says. "When I left Rhino [in March 2002], there wasn't a person there to champion the project. They very kindly made an agreement, [and] we licensed it from Rhino."

Production of "Blues Story" consumed five years. During that time, six of the 23 musicians Levey interviewed passed away.



Also, in the interim, PBS, the logical outlet for the program, had committed to Scorsese's ambitious series.

"Obviously, I was tremendously concerned that this 8,000-pound gorilla could squash us," Levey says. But in the end, "Blues Story" was successfully sold to PBS affiliates covering 98% of U.S. markets by Executive Program Services, a Washington, D.C.-based syndicator servicing public TV outlets.

The economical, chronological approach of "Blues Story" is in marked contrast to the personal and impressionistic approach taken by the seven directors of "The Blues."

Levey says his film inadvertently works hand in hand with the Scorsese features: "What I've done is a primer of the music, and it sets the Scorsese project up perfectly."

The "Blues Story" DVD, which will be priced at \$19.98, will include additional performances by 10 of the show's interview subjects: Othar Turner, Pine-top Perkins, Robert Junior Lockwood, Snooky Pryor, Koko Taylor, Honeyboy Edwards, Jerry Ricks, R.L. Burnside, John Jackson and Willie Foster.

The companion two-CD set does not include any newly recorded performances from the film. Like Universal's "The Blues" boxed set, "Blues Story" is a linear blues history, featuring four tracks from the Biograph Records catalog (owned by Shout Factory) and 31 other songs licensed from 14 labels. The set was co-produced by Levey, Foos and Jim O'Neal, founding editor of "Living Blues" magazine and executive consultant for the film.

# Congress Targets FCC Rules

Continued from page 6

have thought two months ago," says Michael Bracy, FMC's government relations chief.

Insiders say FCC chairman Michael Powell badly misjudged public reaction to the new rules. Some Republicans now want to distance themselves from the issue, which has turned into a political rallying cry by Democrats

that the Bush administration has caved in to media conglomerates and has ignored public concerns.

Some lawmakers, notably Sens. John McCain, R-Ariz., and Russ Feingold, D-Wis., agree with critics who say that consolidation has resulted in less diversity and localized news and music programming and choices.

The Senate non-legislative stratagem to nullify the FCC's new rules is called a "resolution of disapproval." It already carries the signatures of 35 senators from both sides of the aisle. It was placed on the Senate calendar days after the FCC officially presented its rules by publication in the Federal Register before the July 4 holiday.

With more than the 30 necessary signatures, the resolution bypasses committee approval and will receive

expedited consideration for a "yes or no" vote on the Senate floor, requiring a simple majority to pass.

If the Senate approves the resolution, it goes directly to the House floor for a vote bypassing committee consideration. Rep. W.J. "Billy" Tauzin, R-La., chairman of the House Telecommunications Subcommittee, has vowed to table any rollback.

Rollback legislation sponsored by Sens. Ted Stevens, R-Alaska, and Ernest Hollings, D-N.C., is also pending Senate approval. The Commerce Committee has already approved the measure, S.1346, and co-sponsorship has soared to 42, which means it is within a few votes of being able to win a simple-majority vote on the Senate floor.

Included in that bill is an amend-

ment by McCain that would require radio companies to sell off any stations that exceed new FCC local ownership caps.

Sponsors hope the bill can be brought to the Senate floor before the August recess. It would then go to the House floor. Insiders see new hope for House approval following the Appropriations Committee no-funds action.

Meanwhile, Democratic FCC commissioner Jonathan Adelstein, who opposes the ruling, announced July 15 to a group of South Dakota broadcasters that because of faulty FCC methodology, Sioux Falls, S.D., is seen as having more TV stations than Detroit. Therefore, he said, a newspaper owner there can own two TV stations and "can buy twice as many radio stations than it could otherwise."

# Benny Carter Dies

Continued from page 7

person's groundbreaking big band; he went on to perform in the orchestras of Ellington, Benny Goodman, Glenn Miller, Artie Shaw and Count Basie,

among others. He had his own long-running big band in the late '30s and early '40s.

In the '50s, Carter moved on to do extensive work as an arranger/writer for film ("The Gene Krupa Story," "The Five Pennies," "Flower Drum Song") and TV. He also served as an arranger for Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Ray Charles and other jazz and pop vocalists.

In 1953, Carter took a central role in finally uniting the black and white

locals of L.A.'s musicians' union, kicking open a door for equal employment that had long been closed within the Hollywood entertainment industry.

Late in his career, Carter recorded extensively for Verve, Impulse!, Pablo, Concord and MusicMasters.

He was nominated for seven Grammy Awards and won two, for best instrumental composition in 1992 ("Harlem Renaissance Suite") and best jazz instrumental solo ("Prelude to a Kiss," from his album "Elegy in Blue").

He wrote commissioned works for the Library of Congress and New York's Lincoln Center.

Carter received a lifetime achievement award from the National Academy of Recording Arts and Sciences in 1996, two years before he made his last public appearance as a player in the L.A. club Catalina's.

Carter is survived by his wife, Hilma; a daughter from a previous marriage; a grandchild; and a great-grandchild.



## EVENTS CALENDAR

### JULY

July 22, **2003 Florida Heroes Awards**, presented by LARAS and the Florida chapter of NARAS, Mandarin Oriental, Miami. 305-672-4060.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 26, **A Midsummer Night's Magic Concert Gala**, benefiting the Magic Johnson Foundation Taylor Michaels Scholarship Program, Barker Hanger, Santa Monica, Calif. 310-247-2033.

July 28, **Fourth Annual WCBS-FM Golf**

**Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 29-31, **Video Software Dealers Assn. Home Entertainment 2003 Conference**, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlantis Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

### AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8, **P2P Summit**, Wyndham Bel Age Hotel, Los Angeles. network@p2psummit.com.

Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel. 615-269-7071.

Aug. 14-16, **Fourth Annual Latin Alternative Music Conference**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Popkomm 2003**, Koelnmesse Complex, Cologne, Germany. 49-221-6509-7620.

Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. immedia.com.au.

Aug. 16, **2003 Mancini Musicale Honoring Clint Eastwood**, presented by the Henry Mancini Institute, Royce Hall, University of California, Los Angeles. 310-314-5407.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

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. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York. 646-654-4660.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

### DEATHS

**Sorrells Pickard**, 63, of a heart attack, July 5 in Jacksonville, Fla. Born James W. Bazzell Jr., Pickard wrote more than 100 songs for such country stars as Roy Clark, Hank Thompson, Kitty Wells, Slim Whitman and the Statler Brothers. He also wrote songs for Ringo Starr's "Beaucoups of Blues." Pickard performed many times at the Grand Ole Opry before becoming the entrepreneur/spokesperson of his family's gourmet peanut butter, which he made a career of until his death. He is survived by two siblings, two children and six grandchildren.

**Larry Spier**, 73, of natural causes, June 30 in New York. Spier was owner/president of the Memory Lane Music Group, which encompasses the publishing firms of Larry Spier Inc., Memory Lane Music Corp. (U.K.) and Memory Lane Music Pty. (Australia). He helmed the companies since 1967 and was a pioneer in catalog administration, entering into one of the first administrative deals in 1975. Collectively, Memory Lane Music Group supports more than 1,500 well-known and active titles. Spier is survived by his son, Mark; daughter, Roberta; sister, Carol; sister-in-law, Lila; daughter-in-law, Lori; son-in-law, Wayne; and grandchildren Matthew, Danielle, Benjamin and Jeffrey.

## FOR THE RECORD

The story "How Virgin Sealed 'Sweetheart' Deal" in the July 19 issue may have given the wrong impression about the relationship between U.K. indie labels Poptones and Telstar. Their joint-venture Telstar-Poptones label remains active; a new album by the Bellrays is due in October from the label.

President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Group Presidents: Robert Dowling (Film & Performing Arts), Mark Holdreith (Retail), John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design), Mike Parker (Marketing/Media & Arts) Vice Presidents: Joanne Wheatley (Information Marketing), Barbara Devlin (Manufacturing & Distribution)

President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Chief Financial Officer: Joe Furey; President—VNU Expositions: Greg Farrar; Executive Vice President—eMedia & Information Marketing: Toni Nevitt; Vice President/Business Management: Joellen Sommer; Vice President/Communications: Deborah Patton; Vice President/Human Resources: Sharon Sheer; Vice President/Licensing and Events: Howard Appelbaum

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# homefront

Billboard Information Group events & happenings

## Six To Compete In Nashville Indie-Artist Showcase



DEAN FIELDS



JAG STAR



GAMBLE BROTHERS BAND



CHEF CHRIS & HIS NAIROBI TRIO



WISEDUMB



THE SMARTEST MONKEYS

A panel of *Billboard* judges has chosen six finalists for the Southeast regional finals of the Independent Music World Series (IMWS). They will compete July 31 in a live showcase at the 3rd and Lindsley club in Nashville. A national unsigned artist competition, the IMWS is presented by CD manufacturer Disc Makers in association with "The Billboard Musician's Guide to Touring & Promotion" and other sponsors.

Chosen from among 1,200 submissions, the six finalists are Chef Chris & his Nairobi Trio, Dean Fields, Gamble Brothers Band, Jag Star, the Smartest Monkeys and Wisedumb. The six will compete for more than \$35,000 in

recording gear, instruments, CD manufacturing services, DJ equipment and more. The showcase will be judged by music industry executives and members of the media, including *Billboard*.

The July 31 showcase concludes the 2002-2003 IMWS competition. The first installment of the new showcase series will take place Oct. 30 at the Lion's Den in New York City for the Northeast region. Submission deadline is Aug. 28. For more information, call 888-800-5796 or visit discmakers.com/music/imws.

## personnel DIRECTIONS



BILBAO

Andy Bilbao has joined the *Billboard* family as GM of the VNU Music and Literary Group. Bilbao is responsible for all financial aspects of the operation, including budgeting, fiscal reporting and performance forecasting.

Bilbao has an MBA degree in finance and organizational consultation from Boston College and a bachelor's degree in business and sociology from Skidmore College. He comes to *Billboard* from Emazing, a Sony Broadband Entertainment Group company, where he served as CFO and senior VP. Based in *Billboard's* New York office, he reports to John Kilcullen, *Billboard* publisher and president of the VNU Music and Literary Group.

## UPCOMING EVENTS

**BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS**  
August 6-8 • The Roney Palace • Miami Beach

**BILLBOARD DANCE MUSIC SUMMIT**  
September 22-24 • Union Square Ballroom • New York City

**BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE**  
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

**BILLBOARD MUSIC AWARDS**  
December 10 • MGM Grand Hotel • Las Vegas  
for info: 646.654.4600 • billboardawards@vnuinc.com

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com



# Nelson: 'A Soundtrack Is Supposed To Be A Musical Souvenir'

BY CARLA HAY

In the soundtracks business, Kathy Nelson is a pioneer. Soon after joining MCA Records in 1984, she became the first executive at a major label to focus exclusively on soundtracks.

While at MCA, where she built the label's soundtracks division from scratch, Nelson rose through the ranks to eventually become senior VP/GM. During her MCA tenure, she oversaw such multiplatinum successes as the soundtracks to "Beverly Hills Cop," "Miami Vice," "The Commitments" and "Pulp Fiction."

In 1996, Nelson was named president of film music for the Walt Disney Motion Picture Group. While at Disney, she guided the music for a slew of hit soundtracks, including "The Preacher's Wife," "Armageddon," "Phenomenon," "Con Air," "Pearl Harbor" and "Coyote Ugly."

Many of the singles from those soundtracks earned Grammy Awards and Oscar nominations. The film music also elevated the careers of such artists as Aerosmith ("I Don't Want to Miss a Thing," the band's first No. 1 single on The Billboard Hot 100), Celine Dion ("Because You Loved Me"), LeAnn Rimes and Trisha Yearwood ("How Do I Live") and Eric Clapton ("Change the World").

In 2001, Nelson became president of film music for Universal Music Group and Universal Pictures. She is the first executive to oversee music for both the film and music divisions of a major entertainment corporation.

At Universal, Nelson's soundtrack successes include "O Brother, Where Art Thou?," "The Scorpion King," "8 Mile," "Frida" and "Bad Boys II."

UMG president/COO Zach Horowitz says, "There's no one quite like Kathy—incredible taste, instincts, contacts and energy. She has that remarkable ability to create soundtracks that balance the needs of the filmmakers and the record companies. She is a true leader in her field."

*Billboard* recently spoke with Nelson, who gave her candid views on soundtracks and the state of the industry.

**Q:** What are the biggest challenges in putting together a good deal?

**A:** Money and clearances. Each song has a separate deal, so you can't consolidate costs. Clearances are the real challenge, especially in urban music when samples are involved.

Artists also want a ton of money now. I remember the days when I would spend \$300,000 for a soundtrack, like "Pulp Fiction," and I thought the cost would put the label under. Now artists want \$300,000 just to show up.

**Q:** How do you deal with rising costs and inflation? What do you consider reasonable amounts to spend?

**A:** I think costs are reasonable in proportion to the movie's budget and what everyone else is getting paid on the movie.

If you look at how much certain actors' fees have gone up, I think it's fair that everyone else should get paid more, too. Most people think I'm fair that way.

But that's the rub: The costs all around have gone up, and economically it gets harder to make sense of how much something is worth.

I did the "XXX" double-CD soundtrack for well under \$1 million. If you spend that kind of money, you'd better know you're getting it back.

For a lot of my projects, I make sure that what I spend is reasonable based on initial shipments, so I know we'll at least break even.

If I get an artist on a soundtrack to a big-budget movie, I want to make sure that the artist is paid fairly. But I also want to be able to go back to the same artist for a low-budget movie that I think is special and ask if the artist can do something for that movie.



## The Last Word



### A Q&A With Kathy Nelson

#### Kathy Nelson

1984-1996: MCA Records, started as a secretary and rose to senior VP/GM of MCA Soundtracks

1996-2000: President of film music for the Walt Disney Motion Picture Group

2001-present: President of film music for Universal Pictures and Universal Music Group

Lives in Studio City, Calif., with her seven dogs

Honors include City of Hope Spirit of Life Award; one of The Hollywood Reporter's "Power 100 Women in Entertainment" for the past three years.

I've been lucky in that a lot of my soundtracks have done well. You can't predict successes like "O Brother, Where Art Thou?" or "Coyote Ugly." It makes all the difference to have committed and passionate people on the team.

**Q:** What makes a phenomenal soundtrack—one that will be considered a classic for years?

**A:** First and foremost, it has to have songs that stand the test of time. That's why a lot of the best soundtracks use older

music. A lot of today's music is forgettable, [so] it's harder to make a great soundtrack out of current music.

Some soundtracks that I think are phenomenal are "Forrest Gump," "Pulp Fiction," "Saturday Night Fever" and "Flashdance." I got a lot of great feedback about "High Fidelity," which was an underrated soundtrack.

**Q:** What's the hardest soundtrack you've ever done and why?

**A:** The "Beverly Hills Cop 2" soundtrack. Originally, Glenn Frey was going to do [the soundtrack's lead single] "Shakedown." He was finishing up the vocals in the studio when he just walked out and never came back.

I literally had 24 hours to find a new singer. We chose Bob Seger but then there were problems, because Bob and [the song's co-producer] Keith Forsey hated each other.

The hardest thing for me is when I'm running out of time to do a soundtrack.

[Editor's note: "Shakedown" went on to become Seger's first No. 1 hit on The Billboard Hot 100.]

**Q:** Are there any potential deals that got away? If so, what do you wish you had done differently?

**A:** The only soundtrack that got away from me that I really wanted was "Reality Bites." It got away because the company I was working for at the time didn't want to pony up the money for it.

**Q:** What are the do's and don'ts of putting together a soundtrack?

**A:** Do reflect the music that's in the movie.

Don't overspend and get in over your head financially. You can't bet on having a fluke success. That's like winning the lottery.

**Q:** There was a soundtrack boom in the 1990s, but soundtrack sales have decreased since then. Why has there been a decline and what will turn it around?

**A:** It's hard to say if soundtrack sales are down because record sales are down in general.

The recording industry is now becoming very aggressive about solving the industry's problems. We've finally gotten the support of the government to help us.

Online piracy is hurting record sales, and I think the only way to stop it is when these pirates realize they'll get punished and possibly go to jail.

**Q:** How has corporate consolidation affected what you do?

**A:** I like my structure of working with Universal's film and music companies. I'm part of a huge corporation with all the benefits of a great team of people.

Because my job is so broad, I have a tremendous amount of freedom. If I need name artists for a Universal Pictures release, I can go to one of the Universal record labels to put out the soundtrack.

But I also have the freedom not to go with a Universal label. Within the structure of my job, I can figure out what's best for the soundtrack.

**Q:** If there was anything you could change about the soundtrack business, what would it be?

**A:** I don't like it when soundtracks have songs that have nothing to do with the movie. I just wish more people who make soundtracks would remember a soundtrack is supposed to be a musical souvenir of the movie.



# 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 in the discussion at the Reporter/Billboard Music Conference. The discussion by THR's editor-in-chief features Paula Abdul and other clips from the filmmakers' discussion of music was used in the movie.

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 see



## '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 first Reporter/Billboard Music Conference Thursday.

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"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 ses-

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 super- and industryites. The "Anatomy of a Film" panel at the Fox Music Conference

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 some of the most untested

The Hollywood Reporter and Billboard join forces for a 2-day conference that examines the role of music in film & television.

This event is a dynamic networking opportunity for film and TV creatives to exchange ideas with creators and suppliers of music.

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