

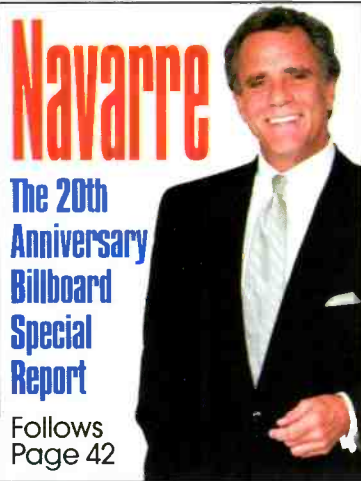
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Navarre
 The 20th Anniversary
 Billboard
 Special Report

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HOT SPOTS



15 Seal Deal

Seal's "Waiting for You," from his new album "Seal IV," is a focal point of NBC's fall TV campaign.



20 Mule Gets Even Deeper

Gov't Mule's recent six-hour gig in New Orleans is captured on the two-disc CD/DVD "The Deepest End."



41 'Ready' to Dance?

Elton John's "Are You Ready for Love" booms through the U.K., but will the U.S. dance to its beat?

Piracy Suits: Shock and Awe

Courts: A Powerful Boost

BY BILL HOLLAND

WASHINGTON, D.C.—The nation's top copyright cop has strongly endorsed the record industry's right to file subpoenas and sue those who illegally download songs over the Internet.

During testimony Sept. 8 before the Senate Judiciary Committee, U.S. Register of Copyrights Marybeth Peters provided the clearest federal statement yet in support of industry efforts to
(Continued on page 78)



PETERS: WELL WITHIN RIGHTS



For Nickelback, Success Rocks

New Album Targets Broad Audience

BY CHUCK TAYLOR

It's OK with Nickelback if you want to call them a pop group. In fact, pop doesn't begin to describe the Canadian quartet's third album, "The Long Road." It's the most-anticipated global rock release of the year. The Roadrunner release is due Sept. 23 in North America and a day earlier in the rest of the world.

"Somewhere along the line, people turned pop—as in 'popular'—into a dirty word," says Chad Kroeger, leader of the hard-rocking band.

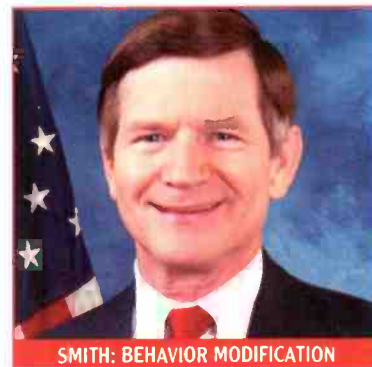
"We want to reach the widest audience possible and let everyone know who we are. Korn, Tool and Slipknot are among the
(Continued on page 77)

RIAA: Amnesty Nets Calls

BY BILL HOLLAND

WASHINGTON, D.C.—The music industry's amnesty program for illegal downloaders is generating plenty of interest—and yet another lawsuit.

A California man has filed a class-action suit against the Recording Industry Assn. of America (RIAA). The suit seeks an injunction, claiming the offer is misleading because it doesn't shield users from legal action by other parties.
(Continued on page 78)



SMITH: BEHAVIOR MODIFICATION

Congress: Support Grows

BY BILL HOLLAND

WASHINGTON, D.C.—What could have been a public relations disaster did little to hamper the music industry on Capitol Hill this week as it pressed its case for more action against Internet piracy.

The Recording Industry Assn. of America (RIAA) was caught in a poten-
(Continued on page 78)



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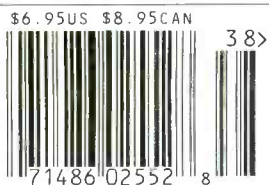
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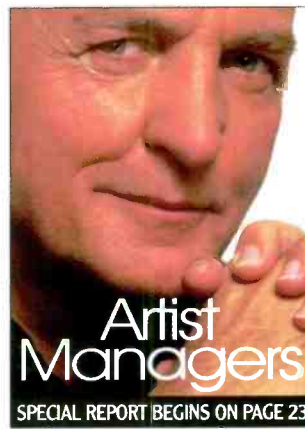
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NORAH JONES

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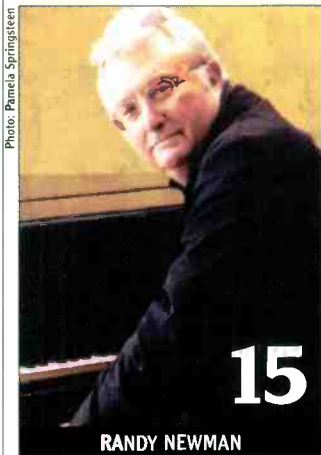
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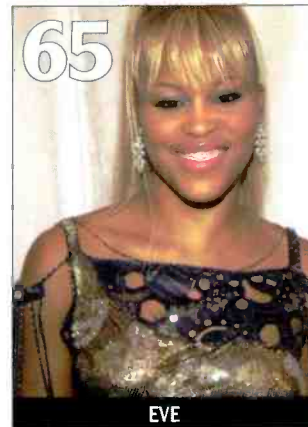


RANDY NEWMAN

QUOTE OF THE WEEK

“It was time to just say “forgive and forget” and move on.”

PAUL SIMON
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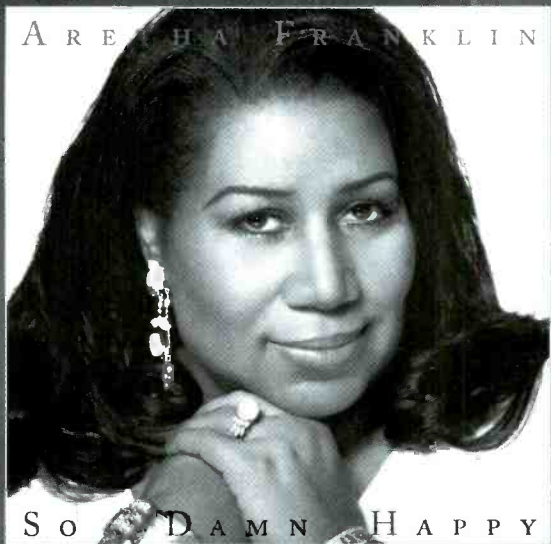
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ARETHA FRANKLIN SO DAMN HAPPY
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Upfront



TOP OF THE NEWS

All Those Vocals

More Singers In Labels' Jazz Mix

BY DAN OUELLETTE

NEW YORK—Jazz is most often associated with instrumentals, but today's charts tell a different story: Jazz vocalists are selling the most CDs.

Norah Jones' Blue Note debut "Come Away With Me" has topped the Billboard Contemporary Jazz list for more than one year. And Diana Krall's Verve recordings occupy lofty positions for months on end.

Meanwhile, such newcomers as Peter Cincotti (Concord Jazz) and Lizz Wright (Verve) are rubbing chart elbows with such veterans as Diane Schuur (Concord Jazz) and Tony Bennett With k.d. lang (RPM/Columbia).

"It's the human voice, the lyrics," says Bruce Lundvall, president/CEO of Blue Note Records.

"With vocalists, listeners have an

easier time making the transition from pop music to jazz," says Lundvall, who has presided over Blue Note's big success with Jones. Her CD is approaching worldwide sales of 15 million, according to the label.

"Becoming a serious jazz fan—to get into music by Charlie Parker or Joe Lovano—requires ear training. You can't just jump into instrumental jazz from rock."

From a marketing perspective, it makes perfect sense for labels to get more voices into the jazz mix, whether it's delivering a full disc of songs or sprinkling vocal tracks into the instrumental proceedings.

Under Lundvall, Blue Note has signed several vocalists who have risen to the top of the class, including Cassandra Wilson, Patricia Barber and Kurt Elling.

Lundvall also fostered the careers
(Continued on page 80)



CINCOTTI: RUBBING CHART ELBOWS WITH VETERANS



WRIGHT: ATTRACTING ATTENTION

UMG Share Grows In 2002 IFPI Report

BY GORDON MASSON

LONDON—Universal Music Group saw its global market share grow to 25.9% in 2002, according to figures released by the International Federation of the Phonographic Industry.

In its Recording Industry in Numbers yearbook, published Sept. 9, the IFPI states that Universal's dominance was up from 23.7% in 2001, while BMG added an impressive 3% to its global market share to take 11.1% following its acquisition of Zomba.

The report also claims EMI lost ground, falling to 12% from 13.1% in 2001, and Sony also lost half a point to see its market share at 14.1%. Warner remained steady at 11.9%, while

the indies lost 3.6% to collectively hold a 25% slice of the global \$31 billion recorded music market.

Based on the 2002 figures, any merger equation, be it BMG and Warner or EMI and Warner, would still only equal the No. 2 record company in the world behind Universal.

For the first time, the IFPI report examines genre trends, putting seven countries (Austria, Belgium, Germany, Ireland, the Netherlands, the U.K. and the U.S.) under the microscope to highlight "the revival of rock music, largely at the expense of dance."

The U.S. remains the biggest recorded music market in the
(Continued on page 77)

BY ED CHRISTMAN

NEW YORK—While retailers are unanimously applauding the Universal Music Group price cut, they continue to debate the details of the plan. Meanwhile, a Sept. 19 deadline looms for retailers to qualify for the lower prices.

So far, only Newbury Comics CEO Mike Dreese has publicly declared to *Billboard* that he has signed on for the plan.

But UMG insiders report that hundreds of retailers have already signed up. And behind the scenes, some of the biggest U.S. retailers say they will probably agree to the terms, if they can get Universal Music & Video Distribution to become more flexible on some of the details.

At the same time, a few big accounts say they have concerns about the plan. Specifically, they want UMVD to address the profit-margin issue for retail.

"Structurally and spiritually, with modifications, UMVD's move is the right thing to do," says John Marmaduke, chairman of Hastings Entertainment. "This is very much like when the studios changed the video rental business model and went to revenue sharing." But that

UMG Wins Retail Converts



URIE: VISITING WITH ACCOUNTS

change needed fine-tuning by retail in order to make it work for everyone, he says, and he expects the same

thing to occur now.

Indeed, that's exactly why Dreese agreed to the plan. From his perspective, "it started out good; it's getting better, and hopefully in six months it will be perfect."

Gerry Lopez, president of Handleman Entertainment Resources—the giant rackjobber based in Troy, Mich.—has similar hopes, although he declines to say whether the company will sign on.

"Although highly supportive of lower prices and more value for the consumer, the mechanics and executions of their plan are still under discussion," he says. "I remain hopeful that we can make this work for the consumer, the distributor and the retail community."

While there is much discussion on the UMG pricing makeover, profit margin is the main focus for merchandisers.

Universal lowered its frontline list price to \$12.98 and cut boxlot costs to \$9.09, although they say that perhaps 10 to 12 albums a year will come out carrying a boxlot cost of \$10.10. At the same time, UMG eliminated cooperative advertising funds, buy-in discounts and early payment discounts.
(Continued on page 79)



BOWIE: ONSTAGE AND ON-SCREEN FOR 50,000 FANS

Bowie Simulcasts 'Reality'

Singer Bows New CD With Live Gig Beamed To Theaters

BY PAUL SEXTON

LONDON—"This is my band. I'm in front of it. That makes me David Bowie."

Thus, one of music's most technologically imaginative artists launched a new adventure that placed him onstage and on the silver screen at the same time.

Bowie's concert Sept. 8 at Riverside Studios in Hammer-smith, West London, was an intimate yet grand-scale introduction to his new album. Bowie performed the forthcoming "Reality" album in full at the show. It will be released internationally by ISO/Columbia Sept. 15 (Sept. 16 in North America).

The gig itself—for some 300 members of his Bowienet fan community plus about 150 media reps, celebrity fans and record company personnel—exuded the exclusivity of a private party. But it was beamed live by satellite in widescreen and 5.1 DTS digital surround sound (mixed by the album's producer Tony Visconti) to cinema audiences in the U.K., Denmark, France, Germany, Italy, Norway, Poland, Sweden and Switzerland.

It was not the first time a band had used a digital simulcast to theaters to bring an intimate show to a large number of fans. In June 2002, Korn broadcast a live New York concert to theaters in dozens of U.S. cities. But the Bowie event reached more countries and included a Q&A segment.

Demand for theater tickets in Paris prompted an expansion from two screens to 14.

With the attendant time delay, this inaugural interactive cinema event aired in Australia and Asia the following day; broadcasting in the U.S., Canada and Brazil Sept. 15.

The final total of participating theaters will be 86, in 22 countries, for a total audience of 50,000, according to Julie Borchard, senior VP of international marketing at Sony Music U.S.

"The uptake in this program was phenomenal from a Sony perspective," she says. "We were able to plug in various entities: media, retail and of course the fans played an enormous role. In one evening, it has raised awareness of the new album to a fever pitch."

A label source estimates technical costs to be about \$350,000, which were covered by Sony with a "small but significant" sponsorship contribution in the U.K. by communications company O2, which had on-screen advertising at participating Odeon cinemas in Britain.

The full performance of "Reality" by Bowie and his band was followed by a Q&A session overseen by U.K. TV personality Jonathan Ross. Bowie took live questions from fans taking part from their cinema seats in Berlin, Copenhagen, Paris, London and elsewhere.

This interlude largely added to the event's flavor and was followed by a second live set in which Bowie

played such hits as "Hallo Spaceboy" and "Modern Love," as well as material from his vast catalog, including "Hang On to Yourself" from 1972's "The Rise and Fall of Ziggy Stardust," "A New Career in a New Town" ("Low," 1977), "Fantastic Voyage" ("Lodger," 1979) and "Cactus" and "Afraid" from last year's "Heathen."

"The publicity generated has been incredible right across the board," says music media consultant Alan Edwards of the London-based Outside Organization. "The whole undertaking was of course dependent on having an artist of caliber and vision to pull it off. People may well look back on this as a watershed in the presentation of live music."

Marc John, head of digital cinema for Odeon and managing director of Quantum Digital, which was responsible for digital delivery of the show, says: "This technology is affordable, and now that Bowie has done it, that should burst open the doors. I guarantee digital cinema will transform the multiplex."

Borchard says that Sony will ship 400,000 copies of "Reality" internationally. She estimates worldwide sales of "Heathen" at 1 million, a figure Sony hopes to reach exclusive of U.S. sales this time with the further benefit of Bowie's world tour, which opens Oct. 7 in Copenhagen and will stretch well into 2004 (*Billboard*, June 21).

Borchard adds, "The impact of this event will be long-lasting."

Friends Again

Simon & Garfunkel Reunite For Tour

BY RAY WADDELL

As Paul Simon and Art Garfunkel prep their first full-blown tour together in more than 20 years, it appears the reunion could have significant clout at the box office, though it is somewhat of an unknown entity until dates actually go up.

The Old Friends 2003 Concert Tour begins Oct. 18 at the Palace of Auburn Hills (Mich.) and will play arenas in 32 cities through Christmas.

First tipped here (*Billboard*, June 17), some details of the tour were announced at a Sept. 9 press conference at New York's Bottom Line.

The tour will work with local/regional promoters in each market; among those promoting dates are

Clear Channel Entertainment (CCE), House of Blues Concerts, Jam, Fantasma, Another Planet, Mass Concerts, Bill Silva and I.M.P.

Early press coverage has been positive, and most in the industry feel the outing is special enough to capture the public's interest.

"Simon & Garfunkel are one of the cornerstone artists in all of contemporary music, and we're very happy that they're touring again," says Rob Light, head of music for Creative Artists Agency, booking agency for Simon. "I'm excited as an agent and as a fan. I can't wait to see it."

Likewise, CCE Midwest VP Rick Franks, promoter of the first date, thinks the tour will be "huge, huge," (Continued on page 79)



SIMON & GARFUNKEL: 'IT'S FAMILY, THE TWO OF US'

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Approaching 1 million worldwide sales

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(there's gotta be) More To Life, the
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"Stuck" and "(there's gotta be) More
To Life" combined 18 weeks, and
counting, on MTV's TRL Top 10

...and this is only
the beginning.



Zevon Succumbs To Cancer

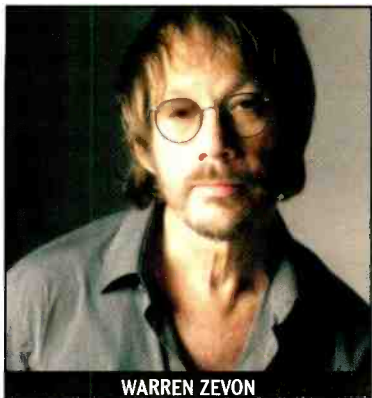
BY CHRIS MORRIS

LOS ANGELES—When Warren Zevon was diagnosed with inoperable lung cancer last year, he told *Billboard*, with typically mordant humor, that he hoped to live long enough to see the next James Bond movie.

The release of that film—titled, ironically enough, *Die Another Day*—came and went, and Zevon lived long enough to record another album and see it debut at No. 16 on The Billboard 200.

Singer/songwriter Zevon died peacefully Sept. 7 at his Los Angeles home. He was 56.

After going public with his illness (Declarations of Independents, *Bill-*



WARREN ZEVEON

board, Sept. 21, 2002), Zevon raced to complete his final album. That collection, "The Wind" (Artemis)—featur-

ing contributions by Bruce Springsteen, Jackson Browne, Dwight Yoakam and other stars—was released Aug. 26 and entered The Billboard 200 last issue.

Zevon was born Jan. 24, 1947, in Chicago. Active as a writer in L.A. from the mid-'60s, he cut his first album, "Wanted Dead or Alive," in 1969. After the album flopped, he did a tour of duty as the Everly Brothers' keyboardist/music director and later appeared on Phil Everly's solo releases.

In 1976, Zevon's recording career took off with the release of his self-titled *Asylum* album, produced by his close friend Jackson
(Continued on page 77)

Rascal Wins Mercury Prize

BY GORDON MASSON

LONDON—Nineteen-year-old rapper Dizzee Rascal became the youngest winner of the Panasonic Mercury Music Prize Sept. 9, heralding another successful year for the U.K. urban scene.



DIZZEE RASCAL

Rascal, whose real name is Dylan Mills, follows in the footsteps of last year's winner, Ms. Dynamite, a fellow Londoner from whom he received the prize and a check for

£20,000 (\$32,000).

Rascal's debut set, "Boy in Da Corner" (XL Recordings), was voted album of the year by the Mercury's independent panel of judges. The panel had sifted through 180 albums to arrive at a short-list of 12 finalists for the coveted prize, which was established to champion new and innovative British and Irish music.

Performers during the prize ceremony at London's Grosvenor House hotel were nominees the Darkness, the Thrills, Floetry, Athlete, Terri Walker, Soweto Kinch and Eliza Carthy. Other finalists were Coldplay, Radiohead, Martina Topley-Bird and Lemon Jelly.

Rascal did not perform at the event. While collecting his prize, he said, "I want to thank God, my mum, my fam-

ily and everyone in the underground. I come from nothing, I come from the underground and pirate radio stations."

Paul Redding, XL's international director, says, "We've already taken a lot of new orders for the record. The album was building nicely anyway" before the awards ceremony.

Regarding the label's international plans for the set, Redding tells *Billboard* that the record was released Sept. 8 "in a lot of countries. It will be released in Germany in November, and we're currently in talks about a U.S. release date in early 2004.

"We wanted to build the story in the U.K. first," Redding adds, "and we just started doing our international promotion last week, but obviously the Mercury prize will help us get better press. It's a great boost."

Rock Acts Lead Latin VMA Nods

BY LEILA COBO

MIAMI—The second annual MTV Video Music Awards Latin America will have a distinct rock feel, with Mexican acts Café Tacuba, Natalia Lafourcade and Molotov—as well as Chilean band La Ley—topping the list of nominees, with five nods each.

Argentine Gustavo Cerati, Colombian Juanes and Mexican band Maná received four nods apiece.

Winners will be announced during an Oct. 23 event at the Jackie Gleason Theater in Miami Beach. This year's awards will be broadcast live and coincide with MTV Latin America's 10-year anniversary.

Although details on the show have not yet been released, it is expected to be a more elaborate affair than last year's debut.

The predominance of rock and alternative acts among the nominees for the 2003 awards can be attributed to strong releases from veteran acts that have been out of the spotlight for several years. These include Molotov, Café Tacuba and La Ley, whose recent album, "Libertad," is far more rock-oriented than the group's previous work.

With the exception of Lafourcade, who recently garnered four Latin Grammy Award nominations, all of the top nom-

inees are established in the Latin rock/alternative scene.

But two relative newcomers—Kevin Johansen and Miranda—both of whom are released and distributed by small indie labels in Argentina—obtained two nominations each.

Based on the strength of his indie releases, Johansen has just been signed by Sony and recently played a showcase in Miami.

The MTV Video Music Awards Latin America will air internationally on the MTV Latin America network and domestically on MTV2. In addition, MTV Networks will air the awards one week later.

Nominees in 16 categories were selected by a "music and video academy" that comprises music industry professionals and MTV Latin America viewers. Although most awards are given for Spanish-language videos, there are also "international" awards for non-Spanish-speaking acts whose videos aired on the network.

Winners will be chosen by fans who vote online at MTV Latin America's Web site between Sept. 11 and Oct. 8.

Nominees in the newly created independent artist category were selected by the channel, and the winner will be chosen by the music and video academy.

For a full list of the nominees, log on to billboard.com/awards.

A LOOK AHEAD

'Heavier Things' To Weigh In At Top

BY GEOFF MAYFIELD

LOS ANGELES—If a label could conjure an ideal artist in a lab, one might design an easy-on-the-eyes singer who appeals to hordes of young women yet who writes songs serious enough to cut muster with the National Public Radio crowd. Aware/Columbia has found just such a formula in John Mayer, whose new album will easily lead next issue's Billboard 200.

Retail chains' opening-day numbers suggest that Mayer's "Heavier Things" will move at least 275,000 copies in its first week, with a solid shot at reaching 300,000. If he hits the high end of that range, it would mark the chart's largest sales week in five weeks.

His Columbia debut, "Room for

Squares," has sold 3 million copies since its 2001 release, according to Nielsen SoundScan. It moved 122,500 copies in its biggest frame during Christmas week 2002.

Rapper E-40 (Sick Wid It/5ive) will have the second-highest bow from a busy Sept. 9 release schedule, opening in the neighborhood of 50,000-60,000.

This would mark his second appearance in The Billboard 200's top 10, a feat achieved by one of the seven previous sets he has placed on the chart.

Also aiming for the top 20 are the fourth album by Seal (Warner Bros.) and the eighth by Clay Walker, the latter making his RCA Label Group bow. Both artists seem on target for starts of around 45,000 copies, which would yield the highest Billboard 200 start that either has seen.

NEWS LINE

THE WEEK IN BRIEF

The day after Dave Matthews' solo RCA debut hits retail this month, the singer and his Dave Matthews Band will play a benefit show in New York's Central Park that is expected to be attended by 100,000 people. AOL is sponsoring the Sept. 24 show and using it to promote the newest version of its software, AOL 9.0. The concert will be held on the park's Great Lawn and will be recorded by RCA for a CD/DVD release in November. The show will raise funds for the AOL Concert for the Schools! program, which benefits the Fund for Public Schools of New York City and the Music Resource Center of Charlottesville, Va. (where the band was founded). Tickets will be free through AOL and the band's official fan site, warehouse.davemattthewsband.com. Donations of at least \$25 are requested. All seats are general admission, but the band is offering fan-club members "preferred viewing section passes," which include access to a backstage barbecue and exclusive viewing area. **WES ORSHOSKI**

Steve Kingston has resigned as operations manager of WNEW-FM (Blink 102.7) New York. Kingston has been a fixture in New York radio programming, having helmed modern WXRK (K-Rock)—the flagship for the syndicated Howard Stern morning show—and top 40 WHTZ (Z100). Sources say Kingston may have as much as eight months left on his contract and might be reassigned inside parent company Infinity. WNEW-FM relaunched earlier this year as Blink with much fanfare. It was an attempt by Infinity to create a new format by melding entertainment programming à la the E! cable channel with a female-friendly brand of pop music. In the past few weeks, the station has jettisoned its rhythmic titles and leaned in a softer, more adult direction, bringing it closer in format to neighboring adult contemporary WLTW. **SKIP DILLARD**

Tower Records and music-video network Fuse have teamed to bring the retailer's "The Next Big Thing" new-artist initiative to national TV. Tower launched "The Next Big Thing" in June. The retailer highlights different emerging acts each month, placing their music in end-cap displays and listening stations and selling CDs for \$9.99 or less. Under the new deal, Fuse will showcase the selected artists in a new monthly series, "The Tower Records Next Big Thing Awards," which premieres Sept. 13. Viewers can vote for their favorite acts at fuse.tv and tower.com; winners will be announced on Fuse's live daily show "IMX-Interactive Music Xchange." **CAROLYN HORWITZ**

Big Idea Productions, best-known for its successful children's DVD/video line VeggieTales, has agreed to sell its assets to Classic Media. As part of the agreement, Big Idea has filed for Chapter 11 bankruptcy in Illinois, where the company is based. In a statement, Big Idea founder Phil Vischer says the bankruptcy was the result of "several key strategic errors." New York-based Classic Media owns the Golden Books brand and recently partnered with Word Entertainment to produce and distribute the Golden Books Music series. **PHYLLIS STARK**

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CENTRO DE ARTE Y CULTURA



At Last, A Market Solution

Some may argue that the handwriting has been on the wall for the past three years, but Universal Music Group's decision to slash wholesale prices for its music still took guts.

In the business world these days, that's something that all too often is in short supply. For far too long, far too much emphasis has been put on boosting short-term profits and share price at almost any cost. Most chief executives live and die by their quarterly income statements, often at the expense of long-term goals and sensible economics.

That's what makes Universal's action remarkable. The move was contrary to conventional corporate wisdom. Universal is risking a substantial short-term hit to the bottom line in a gamble to improve the long-term prospects for music sales.

As Doug Morris, Universal Music's chairman, noted in numerous interviews: "We are making a very bold, strategic move to bring people back to music stores."

Bravo.

The company's decision to end co-operative advertising payments was

equally remarkable. Whatever co-op payments started out as, they have long since morphed into something akin to payola. The implied threat, of course, is that without such payments, record labels won't get adequate shelf space for their products.

But co-op payments and the myriad discount schemes that accompany them do nothing but distort the true value of

Universal is risking a short-term hit to improve the long-term prospects for music sales.

music and create a false economy that ultimately thwarts innovation.

That is not to say that this is an endorsement of the details of Universal's plan. Much still needs to be discussed and explained. That's to be expected. Universal faces a big job on that score, and even it has reserved the right to ultimately modify or abandon its plan.

That's certainly its prerogative. But it shouldn't take away from the broader

importance of its decision to cut prices.

It comes at a time when the industry is suffering through a sharp, three-year downturn in sales. Although the sour economy is the chief reason, physical and Internet piracy are definitely exacerbating the situation.

It's been our position all along that the industry needs a market solution to solve its problems. The first part of that is to provide a legitimate way to download music. That's happening. The second part is to come up with a fair market price for music. Universal's move may not be the final word, but it is making that happen as well.

Indeed, consumers should find some real bargains at Christmas. But Congress also needs to take note. The canard that high music prices somehow morally justify illegal downloading should be put to rest once and for all.

It's time for Congress and the Bush administration to become real partners in the effort to defeat piracy and stand up for performers, songwriters and countless others in this business. Because, in the end, it's really all about the music.

Where would we be without that?

Billboard

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JULIAN J. ABERBACH

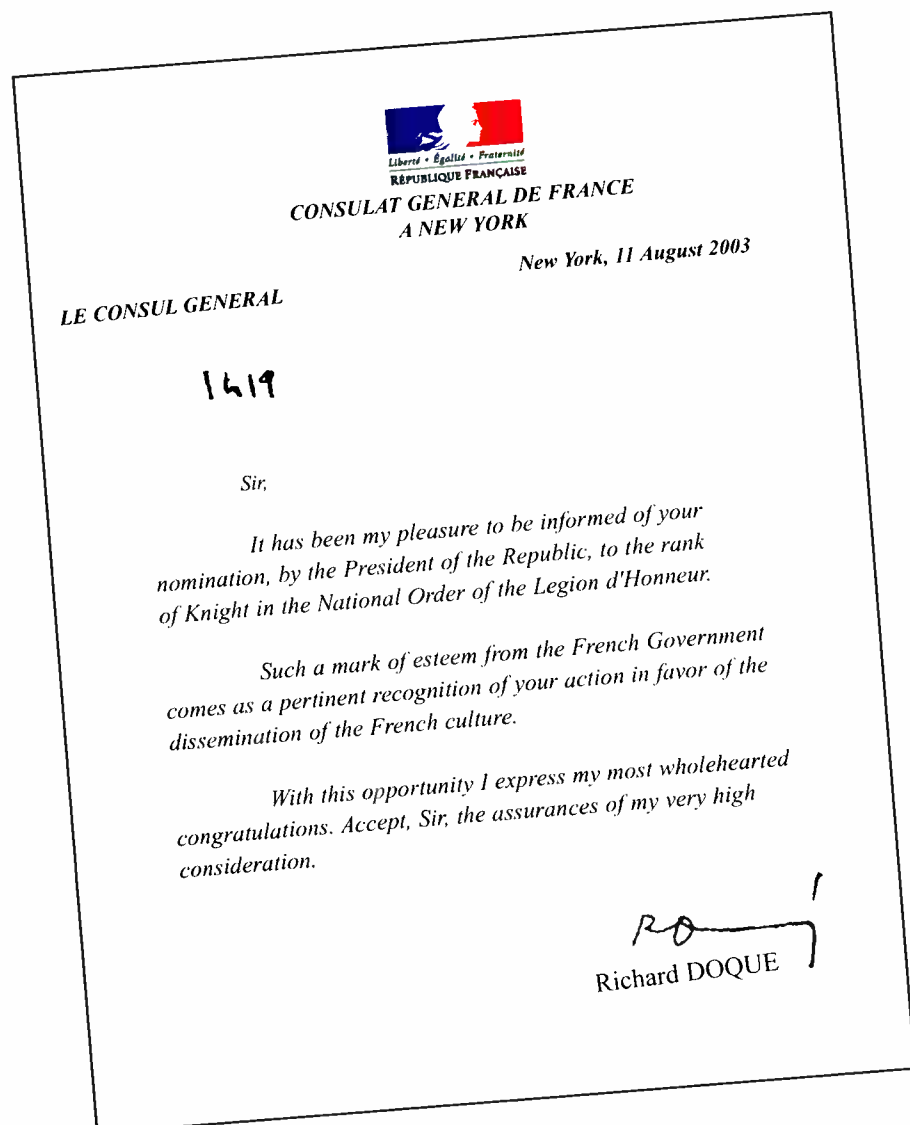
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The MIRACLE Project Helps Industry Aspirants Achieve The American Dream

Cheering For The Little Guy

It would be a great world if nice guys came in first, if what was "right" always prevailed and if everyone could compete in their area of expertise on a level playing field. This is not happening in the music industry.

There's a lot of negative media written about the state of the music industry today, with such issues taking the spotlight as under-the-table "payola," illegal downloading of music and famous stars rising too quickly and landing in rehab or bankruptcy.

Unfortunately, these scenarios are real. When you observe the ways that the music industry and the top five record labels have manipulated and controlled artists and radio airplay during the past several decades, these major problem areas become apparent.

As a music consumer, I've changed my listening habits. Many music lovers today choose to hear streaming online music or download CDs for entertainment because radio stations seem repetitious and unexciting. I often hear the same artists and the same songs over and over. This is just not adequate for the savvy music lover of the new, Internet-driven

millennium.

I'm an outsider to the music industry. However, I've been working with a local nonprofit music organization for several months, and the experience has given me quite an education. I've seen ideas that are emerging from this industry chaos that are phenomenal.

Taking Issue

By B.H. Woods



Some music professionals say that it would take a miracle to change the inner workings of an industry, especially one as power-driven as the music business.

However, there is a group of innovative individuals collaborating right here in Atlanta, the music mecca of the South, to establish a new foundation for the mechanics of the trade.

This group of people is going where no one in the music industry has gone before to create opportunity for the little guys who

want to achieve the American Dream. They're calling it the MIRACLE Project.

Little League kids who are battling balls around in their backyards actually envision themselves making it into the big leagues one day, practicing until they are great and they become as legendary as Hank Aaron or Babe Ruth.

Based on a sports template of the major and minor leagues of baseball, the MIRACLE Project is a "music minor league" designed to mentor local and regional talent through the ranks and onto video and audio Webcasting, online music sales and eventual radio airplay in local markets.

As I work with this nonprofit group, the Georgia Music Industry Assn. (GMIA), I hear my colleagues from the corporate sector tell stories about talented friends whom they know ought to get a chance to succeed in music, but it's "just too hard to break into the field."

I am finding that almost everyone knows someone who "ought to get a chance." I'm finding that GMIA's phenomenal—yes, unparalleled—vision is just what the doctor ordered here in Atlanta. The Southeast is a huge hub of musical talent, yet the numbers of artists who break into national recognition are few. I am beginning to

believe in revolutionary change.

The key to this coup is integrity. With open books, professional education programs, highest-quality Webcasting, shared CD sales revenue from worldwide downloading capabilities, truly fair voting and charting methods and a personal mission to offer equal opportunity to local songwriters and musicians, GMIA has created a win-win situa-

business communities throughout the state discovering the significance of this cause.

This nonprofit organization has great foresight. It's an arts and cultural group of excited experts working toward the American Dream even in the face of the naysayers who will always stand in the skeptic's line. I'd like to see a MIRACLE today.

'Almost everyone knows someone who ought to get a chance.' GMIA's vision is just what the doctor ordered here in Atlanta.'

tion for everyone involved.

Radio stations are about to receive [proven] marketable new talent, local listeners will finally hear more songs from regional artists, the airwaves will offer greater variety, qualified GMIA artists may become part of Apple iTunes and more music professionals will be living and spending money in Atlanta.

Results include an improved local economy that attracts tourists and other artists to Atlanta.

Sounds too simple, and yet it is not simple. MIRACLE stands for Music Is Really A Community Liaison Experience. Every week I see

I'm cheering for the little guy and remembering the many American successes in the past that were unexpected. Whoever thought a young black man born in a poor part of Mobile, Ala., called Down the Bay would grow up to surpass Babe Ruth's home-run record, or that a school dropout from Macon, Ga., would go on to write and record hits like "(Sittin' On) The Dock of the Bay"? Today, that kid from Macon wouldn't make it.

B.H. Woods is marketing and development consultant at the Georgia Music Industry Assn.

Letters

Youth-Culture Focus Is Degrading To Industry

I was motivated to write after reading another letter you printed from a gentleman who was disappointed by *Billboard's* constant coverage of "youth culture artists." I really agree with him and wanted to add my own viewpoint.

I have been in the music biz for 27 years, as an agent, manager, producer and writer. I have worked with Grammy Award-winning new-wave acts, blues acts and rock acts. I have my own songs on Grammy-winning albums.

I think the entire industry is overlooking the "baby boomers" and now "gen-Xers" that have the real money in their pockets to buy CDs. Not everyone is giving it to their kids. Some of us give it to ourselves first.

By sheer math, it should be obvious to the labels and retailers that if something comes out that is really good, we will buy it and outnumber any other age group of buyers.

The amazing staying power and success of records like "O Brother, Where Art Thou?" and Norah Jones show what records can do when they appeal to this age group and everyone else as well.

This youth-culture thing is degrading to our industry. Pretty young people with little or no talent appear on labels every week, then disappear after one CD.

If the actual talent and songwriting and performance skills for these artists were really their own and not a production fabrication, there would be a lot more lifelong artists and big record sales, as there were in "the old days."

Those of us who grew up when every song was a single know how low the bar has fallen and refuse to spend on records where only one song out of a possible 15 is decent.

Why are we surprised that no one buys and not everyone wants to pay to download one song? Aren't we

giving the consumer anything lasting for their money? It is called the music industry, right? What about the music?

Where are the good musicians and the great songs? Are we supporting the art form or just trying to make a fast buck at the consumer's expense? Is it right to reward only beauty and not talent? The greatest artists of our time, let's face it, are often "not pretty" but in possession of a gift that far surpasses looks.

I continue in this business constantly apologizing for it. I serve on many committees and work with many niche artists. I am glad you print these letters or even read them. I pray for a change in our industry—one where we deliver the gift of music instead of youth-culture media hype that lowers our industry standard worldwide.

G. Graper Moore
Moore Music
Los Angeles

Disappointed With The VMAs

The cover story in the last issue of *Billboard* contributed significantly to a buildup of my expectations for the 2003 MTV Video Music Awards.

Heretofore, I have always considered the ceremony somewhat tasteful. Last year my only complaint about the show was an admittedly vain, narcissistic one. A video by the band Cake in which I made a short cameo appearance lost to the White Stripes in the groundbreaking music video of the year category.

This year, my disappointment is based on what I believe to be more noble grounds—artistic and moral indignation.

Instead of an art exhibit, I got exhibitionism. Instead of a video show, I got a pimp-and-ho show, compliments of folks like a once vibrant, now dirty old lady getting her jollies by planting a seductive

kiss on a young female starlet; 50 Cent, a cool master of rhythm, but compared to Eminem, a day late and dollar short on lyrical substance; Snoop Doggy Dogg and the usual bands of rap pimps glorifying a life of prostitution, crime and slime.

Then there was Good Charlotte, the band that, on a good day, makes punk look like a Bad Harlot. This year I wanted the White Stripes to win. I wanted [Johnny Cash] to win. They were nominated in multiple categories.

They each won one award, in low-profile categories. It was not a year for the Man in Black or the Stripes in White. No, it was not a year for black and white, only dismal shades of abysmal gray. Next year, I'll be a no-show for MTV's pimp-and-ho show.

Bruce L. Thiessen, Ph.D.,
Bakersfield, Calif.

Bruce L. Thiessen is a psychologist and psychology of music instructor.

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*Source: Nielsen Media, N*Power; P2+ cume. all VMA telecasts, including pre and post shows. 8/28-9/1.
†Nielsen Media Research: 8/28 8-11pm, P12-34 (000). vs all other cable telecasts. 12/30/02-8/28/03. Qualifications available upon request. Photos by Frank Micelotta, Scott Gries and Theo Wargo. ©2003 MTV Networks. All rights reserved.

Norah Jones gets jazzy with Marian McPartland in a piano duet for NPR's 'Piano Jazz'



MUSIC



Elton John's 'Are You Ready for Love' storms the U.K. Will the U.S. dance to its beat?

POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Newman And Piano Tackle His 'Songbook'

On "The Randy Newman Songbook, Vol. 1," out Sept. 30 on Nonesuch Records, **Randy Newman** recreates 18 works spanning his 33-year career. But to hear him tell it, he wasn't much for the idea originally.

"It was what the label wanted, and it didn't seem particularly interesting to me," he says. "I was a little surprised that I did what the record company wanted me to."

However, as the project progressed,

years, Newman says that when he listened to all of them together for the first time, "I realized there were things that I wrote a long time ago that I could have written last year." In particular, such songs as "Political Science" or "It's Money That I Love" seem more relevant today than ever. Other songs, like "It's Lonely at the Top," which appeared on his 1972 classic "Sail Away," grow only more hilarious.

"I wrote that for **Frank Sinatra**," he

says. "I thought it would really be funny—the lamppost-leaning crap—but Frank didn't think it was funny. Then I played it for **Barbra Streisand**, and she was afraid people would take it too seriously."

Happily, he also notes that as he listened to the new versions, "I

didn't notice any big decline, thank God, in quality. Actually, I think I've gotten better. I think [1999's] 'Bad Love' was the best album I've made, but you don't know if you've gotten crappier because no one's going to tell you."

One listen to the disc and it's clear that there are no signs, as Newman puts it, "of decay."

In some ways, the starkness of presentation shows him in the light that his biggest fans have always said Newman belongs: a distinctively American songwriter in the tradition of **Irving Berlin** or **George & Ira Gershwin**.

"I think that's what [Nonesuch president] **Robert Hurwitz** felt might happen," Newman says. "Not necessar-

(Continued on page 16)

Seal Reconnects With 'IV'

NBC Promo, TV Spot Play Role In Album Push

BY MELINDA NEWMAN

LOS ANGELES—Seal's first self-titled album, which was released in 1991, has sold 1.7 million copies in the U.S., according to Nielsen SoundScan. His second album, 1994's "Seal," sold 3.3 million. His third album, 1998's "Human Being," sold 489,000.

Is it any wonder his fourth album is called "Seal IV"?

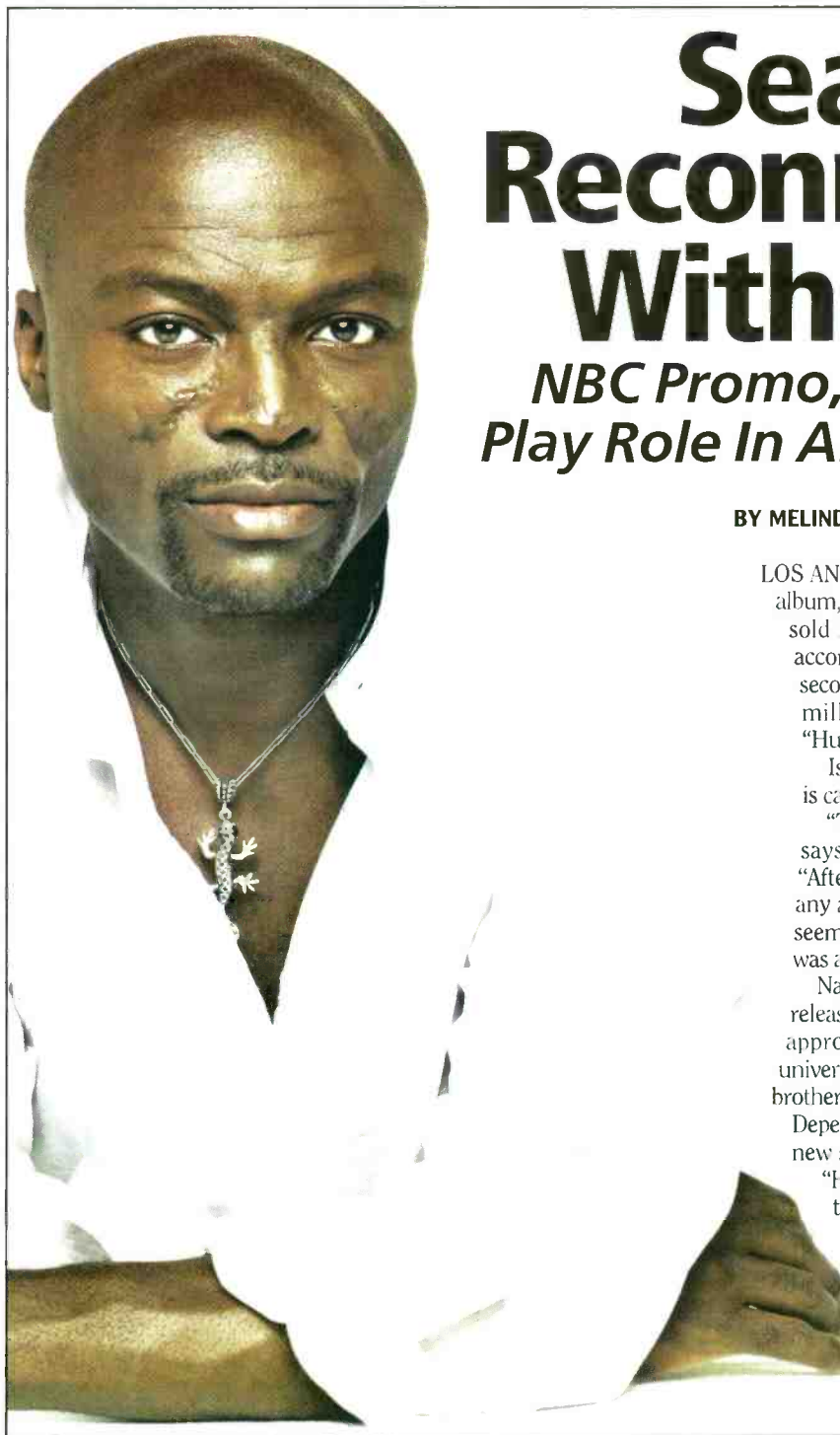
"That was my idea actually," he says with a good-natured laugh. "After the first and second albums, any attempt to call it anything else seemed unnatural. That third album was a commercial catastrophe."

Naming the Sept. 9 Warner Bros. release after himself seems especially appropriate given the personal but universal themes of self-truth, love and brotherhood running through "Seal IV."

Depending on how you count it, the new set is actually his second since "Human Being." He recorded and trashed a complete album before making "Seal IV."

"The other album wasn't relevant. I listened to it and I didn't believe it," Seal says. The label liked the now-discarded effort but

(Continued on page 16)



The Beat

By Melinda Newman
mnewman@billboard.com



and as he "tried his hardest" in the studio with producer **Mitchell Froom**, Newman says he changed his mind. "I now think it's probably a good idea to have a record of them the way I usually perform them," he says.

That means the album is just Newman and his piano; it's the first to feature the artist—*Billboard's* 2000 Century Award recipient—solo at the keyboard since 1970's "Live" album.

The songs are interspersed with snippets from his movie scores, and the result is a seamless project that showcases not only Newman's gruff yet touching vocals but also his elegant, deft playing.

Although he had been performing many of the songs in concert over the

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Seal Reconnects

Continued from page 15

thought it lacked a crucial hit single. "So they felt I needed to come up with the song, but you see, that's not good enough for me. I took that as meaning that basically the album wasn't good enough. It had no bearing on the reality of who I was or what I felt I needed to communicate at that point in my life. I think I had become somewhat reclusive, living in my little castle in Los Angeles, without going back home."

So he hightailed it back to London and spent more time in his hometown than he had in the past decade, reacclimating himself with city life (he now lives in both countries). In the process, Seal reunited with producer Trevor Horn. "I decided to go back to England to try to recapture that original creative force," he says.

For Seal, that meant learning how to reconnect with his audience by making music that spoke honestly to him.

"My reason for making records is that I believe I have something to say. It's not the financial success. I have enough by way of material and financial," he says. "By some miracle, I have an ability to resonate with people. I am so fortunate that I can somehow go directly to the emotional state of people and offer some kind of hope or relief with my music."

But Seal knows there can be a thin line between touching people and preaching to them, and it's one he makes sure not to cross even on an album as message-laden as "Seal IV."

"The first thing I try to avoid is preaching to people. So I always endeavor myself to write in a way that is entertainment first," he says. "Music is one of the few mediums left where you can escape. And yes, I have a message, but my message is there to be taken or left."

Musically, the new album embraces modern technology, such as the drum programming on "Let Me Roll," but the emphasis is clearly on Seal's powerful, smooth, soulful voice.

"The only two things that matter to me when I'm making an album are the songs and my ability to sing them," Seal says. "Do I think of radio and what will make a hit? No. You'll drive yourself crazy if you try to figure that one out. 'Kiss From a Rose' was a waltz with a strange type of English medieval baroque and a kind of R&B feel to it. It has got all the things that shouldn't make it a hit."

The tune was the most-played song at top 40 radio in 1995, according to *Billboard*, and went on to earn Seal a Grammy Award for both record and song of the year in 1996.

The new album's first emphasis track, "Waiting for You," is slowly finding an audience at radio. It is No. 36 on the adult top 40 chart this week, and it debuts on the AC chart at No. 29.

Joel Grey, PD for KKLTV Phoenix, says of the song, "It's still in my light rotation, but it seems to be doing pretty well. Nobody has called to request him, but callers have been asking who we played after the fact, so that's a good sign. People think it sounds like a Peter Gabriel record."

Radio is not the only driver for the album, label executives stress. "Waiting for You" is also being used by NBC as a major part of a campaign to introduce its fall lineup. "NBC received this album early this summer and immediately put 'Waiting for You' into a campaign called 'The New Faces of NBC,'" says Lori Feldman, Warner Bros. senior VP of television marketing.

That campaign ran for four weeks and led to the song being chosen as the leadoff track. (In the U.K., "Love's Divine" is the first single; in the rest of the world, it's "Get It Together.") Now, "Waiting for You" is being used to tease the premiere of the final season of "Friends" on the network, as well as in a five-week campaign for TNT's repeats of "Law and Order" that start Sept. 19.

"Exposure like this can make all the difference in the life of a record," Feldman says. "We are hoping to do more TV licensing with Seal, both for this single" and for other material on the album.

With top 40 radio dominated by young hip-hop and R&B artists, Warner Bros. chose not to spend the money to make a tradition-

al video. "He's not R. Kelly or Justin Timberlake, and he didn't perform this song as a 40-year-old with a 20-year-old guy doing the vocal," says Jeff Ayeroff, Warner Bros. vice-chairman.

"What we commonly do with our upper-demo audience is instead of spending \$250,000 and hoping that MTV and VH1 will care, we take \$35,000 and do a two-minute filmed commercial that looks like we spent \$250,000."

The commercial has aired on the Internet and several TV outlets and has been used as a calling card for the album on a number of TV entertainment programs. "That's why we did the two-minute piece—to go to different partners and not just use radio or video," Ayeroff says. "We wanted to go to mass marketing channels to expand his audience."

Other promotions included a tie-in with amazon.com. Customers who pre-ordered the album prior to its Sept. 9 release date on the site had access to a 20-minute exclusive interview with the artist and three of the songs on the album. Additionally, amazon.com offered the album for \$12.98, deeply discounted from the list price of \$18.98.

While Seal's career may have been dormant in the U.S. for the last few years, it has been very active in Europe.

Since the last album's release, he has appeared on "My Vision," a British hit for Jakatta, and was a guest performer on French star Mylene Farmer's hit, "Les Mots."

"Artists have their careers in different places," Ayeroff says. Seal has had "huge hits in the rest of the world with English and French artists. Here, he has had lesser success. This album will make up for all that."

Additional reporting by Margo Whitmire in Los Angeles.

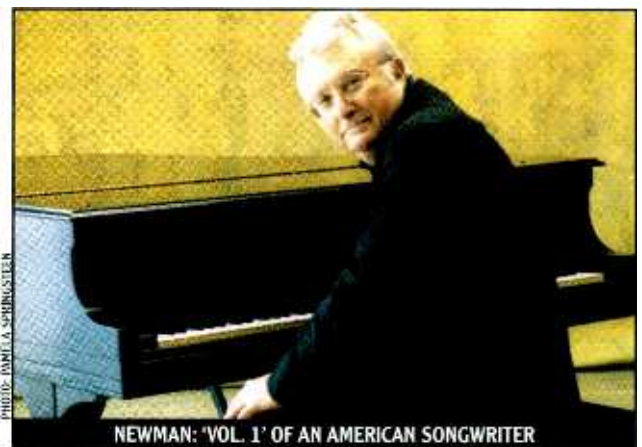
The Beat

Continued from page 15

ily that the album will happen in record stores or sweep the country, but he wanted me to be seen as a member of that fraternity."

Of course, Newman is too modest to put himself in that class. "You can sing Gershwin. My stuff is kind of tough," he says. "I don't really feel I'm up there. Lyrically, I'm a different thing. My love songs, like 'Marie,' are as close as I get to mainstream, and I don't do many of them."

In addition to preparing for his return to the road—a U.S. tour starts Sept. 19 in Boston—Newman is also writing songs for an album of new material on Nonesuch. "If they don't drop me," he says. "It would be so hip if they did that—dropped me after they put out 'Vol. 1.' I'd almost enjoy that."



STUFF: "American Idol" contestant **Kimberley Locke** has inked a deal with Curb Records (*billboard.com*, Sept. 7). She will record her label debut in Nashville. No release date has been set. . . . **Jackson Browne** met with a number of California legislators Sept. 9 in Sacramento to discuss artists' rights and label accounting procedures. He appeared at the invitation of Sen. **Kevin Murray**, D-Los Angeles, who currently has a label fiduciary bill before the state Assembly that has already passed the state Senate. A representative for Murray says, "We just want to keep educating members as the artists are available." . . . **Marty Olinick**, a 32-year vet at BMG and most recently senior VP of licensing for BMG Strategic Marketing, has left his post. He can be reached at olinick@sbcglobal.net.



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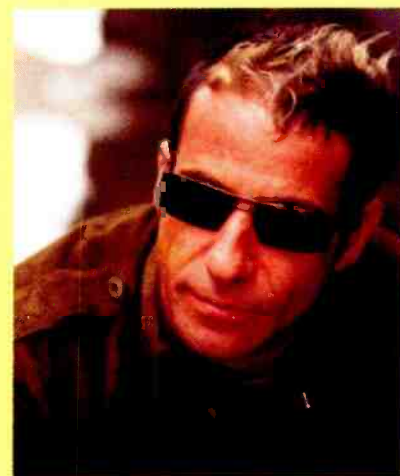
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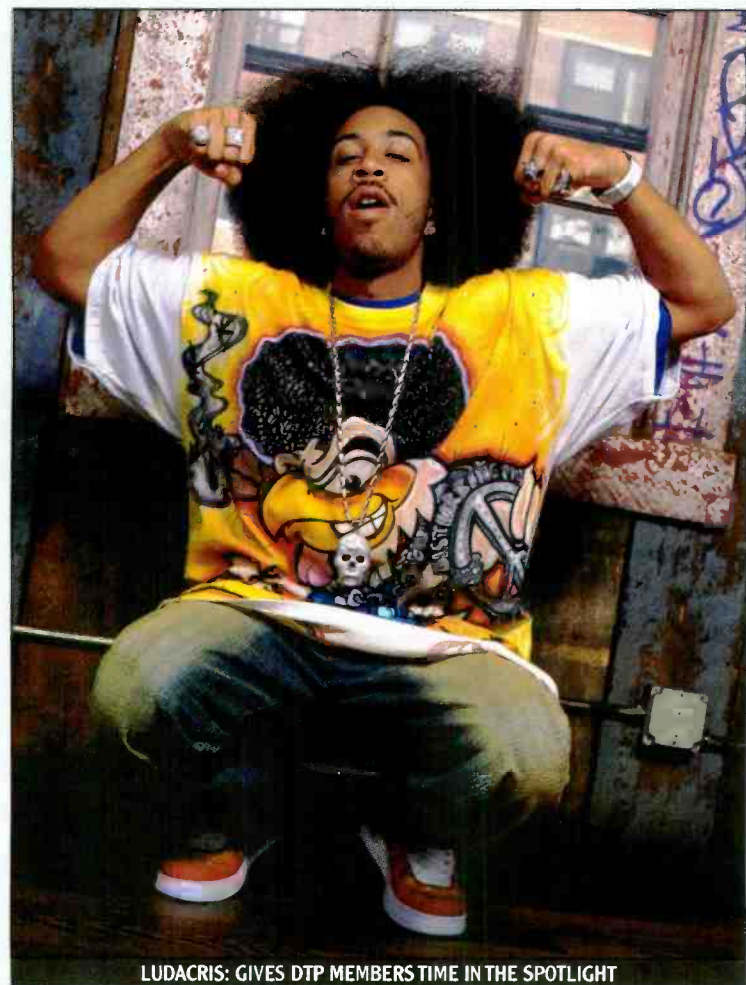
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LUDACRIS: GIVES DTP MEMBERS TIME IN THE SPOTLIGHT

Ludacris Boosts DTP Clique On New Def Jam South Set

BY RASHAUN HALL

NEW YORK—In hip-hop, family can be everything. Most rappers are affiliated with one clique of artists or another. For Ludacris, it's Disturbing Tha Peace (DTP).

The group and the label of the same name serve as the Atlanta-based rapper's foundation. So, it only makes sense that they take center stage on his third Def Jam South set, "Chicken & Beer" (Oct. 7).

Lead single "Stand Up," which features DTP member Shawnna, is a prime example.

"'Stand Up' is an energetic record," Ludacris says. "It's an uptempo record that is both male- and female-friendly. That's what it's going to make people do when they hear it—stand the fuck up! It's a club banger."

Shawnna isn't the only DTP clique member featured on "Chicken & Beer." The rest of the DTP family—Chingy, I-20, Titty Boy and Lil' Fate—also appear on the set. Ludacris sees his album as a platform not only for him but for DTP as well.

"I'm trying to promote other [DTP] artists as well as to promote this album," Ludacris says. "For exam-

ple, 'P Poppin' features Shawnna and Lil' Fate, two of the artists signed to Def Jam South through Disturbing Tha Peace. That's why I put those two on that record without even second-guessing. I wanted to give them that exposure."

"It's just the setting of the platforms," Def Jam South GM Chaka Zulu adds. "Everybody [in the clique] has a solo deal and albums in the can. Behind this album, they'll be able to be steam-rolled into their solo projects."

His first two sets, "Back for the First Time" and "Word of Mouf," have sold more than 2.9 million and 3.3 million units, respectively, according to Nielsen SoundScan. Ludacris believes that "Chicken & Beer" will not only satisfy his core fan base but will also earn him more followers.

"As time goes past, I'm definitely trying to get better and better at the skill," Ludacris says. "This album is taking that next step. When you thought it couldn't get any wilder, crazier or more versatile, I'm going to surprise people again by letting them know I can rap so many different ways. That's what I'm here to do."

(Continued on page 19)



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Ludacris

Continued from page 18

"It's all about being consistent and taking things a step further," Zulu agrees. "With Luda and everything that he has going on, it's about maintaining the consistency and integrity in his music so that people don't think he has changed."

In addition to his music, Ludacris launched his film career this summer with a role in "2 Fast 2 Furious." While he is currently reading more scripts, the rapper does not see himself working just in front of the camera.

"We sold a script to MTV/Paramount called 'Skip Day,'" he says.

'Everybody [in the clique] has a solo deal and albums in the can. Behind [the new Ludacris release], they'll be able to be steamrolled into their solo projects.'

—CHAKA ZULU, DEF JAM SOUTH

"It's like a 'Ferris Bueller's Day Off' meets 'House Party.' You know how in high school all the seniors will pick a day to skip class before they graduate? That's the idea. There is a lot of other movie stuff that I'm trying out for, but it's not in stone right now."

While Hollywood looks ready for Ludacris, he isn't going to put down the microphone just yet. He believes he still has a lot to accomplish as an artist and an executive.

"Being the CEO [of the Disturbing Tha Peace label] and an artist at the same time takes a lot of work," Ludacris says. "It's a lot more than people might think. You have to invest a lot of time, make sure everything is in the right place and make strategic moves for everybody—not just me. If I have an opportunity presented to me, I try to do something behind the scenes with my artists as well as depending on whose time it is or who's going to come next."

"Right now, we're working on I-20 kind of heavy, because he's coming next," he adds. "So, if you look at the Neptunes album ['The Neptunes Present... Clones'], there's a song with me and him. So, if anyone wants me to do something, I always try to incorporate my artists. That's what's important. The bigger we become as a unit, the better we are as a company, and the more success we'll have."

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DVD Captures Tribute To Gov't Mule's Woody

BY CHRISTOPHER WALSH

NEW YORK—Three years after the death of founding bassist Allen Woody, Gov't Mule marks the end of an era—and the start of a new one—with the Oct. 7 release of "The Deepest End" (ATO), a two-CD/DVD package documenting the band's six-hour concert May 3 at the Saenger Theater in New Orleans.

"The Deepest End" follows volumes one and two of the "Deep End" releases in 2001 and 2002, respectively, and Phish bassist Mike Gordon's "Rising Low," a documentary of the "Deep End" projects, on which Mule paid tribute to Woody with help from many of the bassists and musicians that influenced the band.

With 25 guest musicians, including 13 bass players, "The Deepest End" documents the complete May 3 concert, itself a comprehensive tour of Gov't Mule's myriad influences.

Founding members Warren Haynes (guitar, vocals) and Matt Abts (drums), along with keyboardist Danny Louis, are joined by such guests as Jack Casady (Jefferson Airplane, Hot Tuna), Les Claypool (Primus), Bela Fleck, Jason Newsted (Metallica), George Porter Jr. (the



PHOTO: MICHAEL WEINTROB, GROUNDSCAPE

HAYNES, LEFT, AND NEWSTED: PAYING TRIBUTE TO THE FOUNDING BASSIST

Meters), Bernie Worrell (Parliament/Funkadelic), Dave Schools (Widespread Panic) and Gordon.

"Working with a lot of these cats that are legends is in itself an experience," says Haynes, who formed Gov't Mule as a side project in 1994 when he and Woody were members of the Allman Brothers Band. "Musically, we always try to keep our ears open to wherever the music wants to go. These people

are legends for a reason; they all have extremely strong musical personalities. So instead of doing the norm for us, which would be to drive the train the way we want it to go, we found ourselves listening a lot more to see where these people would take it.

"What we found," Haynes adds, "was that all these influences we've always had through the years came out in larger doses, in some cases, than we

had ever experienced. Being in such a vulnerable state after losing one of your best friends and a huge part of the sound of our band, [and] all of a sudden replacing that, filling that void with all of these wonderful musicians—it was just a very emotional time and very much a transitional state. You could feel change happening all the time."

Known for extended jams that often incorporate multiple songs yet maintain an almost telepathic tightness among the players, Mule's many guests rise to the occasion, seen and heard on such tracks as "Sco-Mule," featuring Worrell and bassist Victor Wooten; "John the Revelator," featuring the Dirty Dozen Brass Band horns and a particularly searing slide guitar by Haynes; and "Mule," on which the band and Porter segue into and out of Van Morrison's "I've Been Working."

For Gov't Mule, "The Deepest End" marks the first time the band has presented itself on the DVD format, apart from the "Rising Low" release. The high-definition audio and video of the format allows not only a front-row view of the concert but also a 5.1-channel surround sound mix along with a standard stereo mix, both created by the band.

(Continued on page 22)

Mule Names New Bassist

Three years after the death of founding member Allen Woody, Andy Hess has been named permanent bass player for Gov't Mule. The new lineup will begin a fall tour Oct. 3 at the Backyard in Austin.

Hess, who has recorded and toured with John Scofield, the Black Crowes, Joan Osborne and Freedy Johnston, among others, is one of many musicians who has performed with the band since Woody's passing, touring briefly with the group in 2002.

Hess tells *Billboard* that he is excited about signing on to Mule's notoriously frenzied touring schedule. "I'm kind of a road warrior, so I can do it," he says.

Gov't Mule's "Deep End" projects were special, Hess adds, "but I think those guys are also really psyched to have a unit again, to be a group just coming together and playing music, maybe doing some recording—becoming a band again."

CHRISTOPHER WALSH

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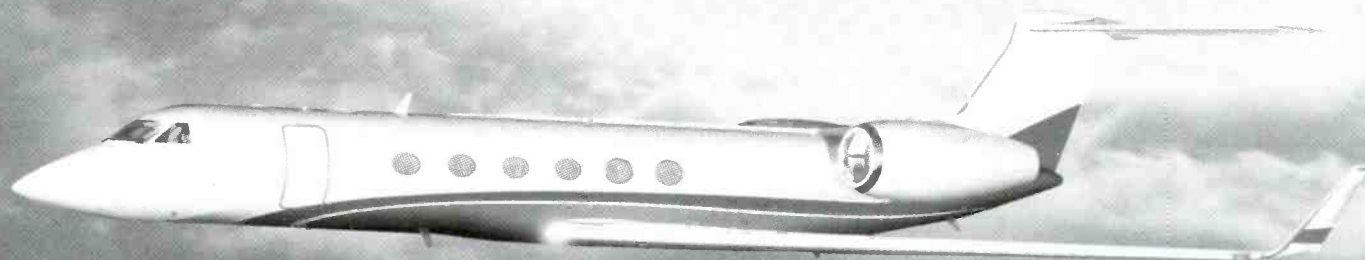
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Winans Imprint Springs Forth

Gospel darling **CeCe Winans** returns with the Sept. 9 bow of "Throne Room," the first of three new releases from her Nashville-based label, Pure Springs Gospel. The other two sets are the recording debuts of **Vicki Yohe** (Sept. 16) and the **Born Again Church Choir** (Oct. 7).



WINANS: 'GOD WANTED ME TO'

Winans, a five-time Grammy Award winner, wrote six of the songs on the CD, which marks the first release in a joint venture struck earlier this year between Winans and Epic Records.

"As I was completing the new deal with Epic, I told them, 'I've got to do a worship album before I can do anything else,'" Winans says. "For the past two years, I've had confirmation after confirmation that God wanted me to do it. The times we're living in are tough, and we've got to learn how to worship, because with that we can create an atmosphere in which God

can work in our lives."

So convinced is Winans that the first eight (of 16) songs are uninterrupted, bleeding one into another. The album's title cut is a collaboration with contemporary pioneer and worship master **Andraé Crouch**.

"When I sat with him at the piano as he began playing the music to 'Throne Room,' it expressed precisely what I wanted to say on this album, and it became the title song," Winans says. "Mercy Said No," another deeply personal track, tells of when her brother **Ronald** stopped breathing during surgery.

"We were in that hospital desperately praying," Winans recalls, "and this song says, 'Life and death stood face to face, and God said no.'"

Winans is backed by the Born Again Church Choir (her home church choir) on the release, which was produced by **Victor** and **Cedric Caldwell**. Gospel radio outlets are giving much attention to the track "Hallelujah Praise," which some have likened to **Mary Mary's** "Shackles."

Next month, Winans will begin

work on a pop-oriented release due out next spring. Currently, she is wrapping a promotional tour of worship services that kicked off in Los Angeles last month and included such key and secondary markets as Houston; Dallas; Philadelphia; Atlanta; Tulsa, Okla.; Nashville; and New York.

In The Spirit

By Lisa Collins
eye4gospel@aol.com



"Because the music is so much about worship, we've been going to churches," Pure Springs president **Demetrius Stewart** says. "CeCe really wanted to personally introduce the project. A Throne Room tour is being planned for the second quarter [of next year], where she can do this on a larger scale."

In the meantime, the set is being promoted with the inclusion of a bonus DVD, with interview and performance footage, to the first 100,000 people who purchase the CD.

New Label Targets Kids

The Flicker Records gang is branching out with a new label geared toward children. Big House Kids will target young consumers with the Christian message through such mediums as music, video, interactive games and live tours.



VEST: HEADS BIG HOUSE

Flicker Records GM **Troy Vest** is heading the new venture and will oversee A&R, marketing and operational functions. EMI

Christian Music Group's Chordant Distribution Group and EMI Music Marketing will distribute the label.

Flicker is owned by **Audio Adrenaline** members **Bob Herdman**, **Will McGinniss** and **Mark Stuart**. Vest went to work for the label earlier this summer.

"Some people might think that it's strange for a label that's well-known for its success with rock music to start a children's label," Vest says. "The reality is that

between Bob Herdman, Will McGinniss and myself, we have eight kids. As parents, we want to provide high-quality entertainment from a biblical worldview that stimulates a child's mind and spirit. We're all really passionate about the new venture and are looking forward to the release of our first project, 'Praises & Smiles.'"

That album is the first title in a series called the Praise Baby Collection: Music for Baby's Spirit and Mind. The series, which launches Big House Kids, arrives Jan. 27, 2004, and will feature a line of audio and video products.

"Although Flicker and Big House Kids are at different ends of the spectrum, the mission for both is the same," Vest says. "Ultimately we want to build a relationship of trust, [whether] it's with teens and their parents or moms of preschoolers. Our desire is to reach people with a message of life and hope. [no] matter if they are 1 or 21. Speaking specifically of Big House Kids, our goal is to develop a stable of premi-

um brands that parents can trust for infants through pre-teens."

NEWS NOTES: Retirement doesn't seem to be in **Jim Van Hook's** vocabulary. The former chairman/CEO of Provident Music Group

Higher Ground

By Deborah Evans Price
dprice@billboard.com



(and Brentwood Music founder) has been named the first dean of Belmont University's Mike Curb College of Entertainment and Music Business in Nashville... **Will Van Wyngarden** has joined the **Journeymen Quartet** as bass singer. He enters the fold after **Jason Brooks**, who resigned to pursue other interests... The Conference on Artist Management: A Christian Music Industry Summit will be held Sept. 26-28 in Franklin, Tenn. To register, log on to michaelsmithandassociates.com/conference.

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Jones Finds Her Thrill On McPartland Bill

Before her Aug. 30 appearance at the Tanglewood Jazz Festival in Lenox, Mass., **Norah Jones** was anxious.

Although uncomfortable onstage early in her career, Jones has matured into a seasoned performer. So why was she so uneasy?

Because she agreed to play piano duets with **Marian McPartland** during a live recording of the classy and witty grand dame of jazz's long-running NPR program, "Piano Jazz." (The show will be broadcast later this year.)



JONES: ANXIOUS ABOUT DUET

"This is a thrill for me, but you make me nervous," Jones said to McPartland in front of a large audience in Seiji Ozawa Hall, which also opens onto the outdoor lawn.

"You play so well," McPartland charmingly responded. "You're so good. I want to hear you play more."

At ease, Jones giggled, then sang the standard "Easy Living," which included solo grand piano breaks by both players (Jones on a Yamaha, McPartland on a Steinway).

Earlier this year, Jones, 24, was a guest at McPartland's 85th birthday party concert held at Birdland in New York. On that occasion, she shyly said, "I saw Marian perform when I was 13 in Dallas. This is such an honor to play with her tonight."

But apprehensive of holding her own on piano, Jones then chose to sing two numbers with McPartland accompanying. Six months and dozens of sold-out concerts later, she was ready, albeit timidly, for the Tanglewood challenge.

The two-hour program proved to be both entertaining and engaging, with no sign of frayed nerves. The two chatted about such topics

as Jones' future projects (she returns to the studio this fall after a month's vacation) and writing lyrics (Jones performed **Duke Ellington's** "Melancholia" graced with words she penned).

The two joined for sublime renditions of "Summertime" and "These Foolish Things," and McPartland played Jones her classic composition "Twilight World." She also improvised a quiet, playful musical portrait of her guest, after which Jones said enthusiastically, "That's the coolest ever for me."

GRAVITY: Tenor saxophonist **David S. Ware** is well-known for his gripping quartet recordings, which are potent improvisational celebrations of unrestrained risk-taking. He has honked and hollered his way through several albums during the past three decades.

His latest, "Threads" (Thirsty Ear), due Sept. 23, reveals the meditative side of the tenor's spiritually charged personality. In addition

to his longtime sidemen—keyboardist **Matthew Shipp**, bassist **William Parker** and drummer **Guillermo E. Brown**—Ware enlisted jazz viola player **Mat Maneri** and classical violinist **Daniel Bernard Roumain** for his new **String Ensemble**.

In the CD's liner notes, Ware,

imaginative bandleader—he also has an enormous sense of musical humor. On "Dime Grind Palace" (Ropeadope Records), his latest **Sex Mob** recording to be released Sept. 23, Bernstein unleashes his crew to dive into warped, swinging, waltzing, funk-grooved and carny-like tunes inspired by an eclectic array of musicians from **King Curtis** to **Little Richard** to jazz trombonist **Roswell Rudd**, who guests on this live studio date.

THREE-DOT LOUNGE: New releases also arriving Sept. 23: Rising-star trumpeter **Jeremy Pelt** makes his MaxJazz label debut with a ballads album, "Close to My Heart," which features a hauntingly lush version of **Charles Mingus'** "Weird Nightmare" . . . On his new Milestone Records album, "Coast to Coast," **Red Holloway** hooks up with fellow tenor saxophonist **Frank Wess** for a grooving set of tunes spanning the jazz repertory . . . Southern Californian contemporary jazz saxophonist **Eric Marienthal** delivers "Sweet Talk," his second Peak Records album and 10th overall. The new set was recorded in New York and produced by **Jason Miles**.

JAZZ Notes
By Dan Ouellette
douellette@billboard.com



who either wrote or co-wrote all six pieces, says, "I didn't want to make another quartet album with everybody blowing. There are enough records with me blowing my brains out. I want to become as good a composer as I am a player."

LEVITY: Slide trumpeter/arranger **Steven Bernstein** is not only an

Gov't Mule

Continued from page 20

ated by producer/engineer Michael Barbiero and Haynes.

"For a live project," says Barbiero, who has produced all of Gov't Mule's albums, "you want the listener to experience the project as if they were in the audience. A little bit of the exact mix you've got in the front [speakers] is tucked in the back, but it's mostly audience [in the rear speakers]. The whole 5.1 thing is a lot of fun, and the application for live performances is fantastic."

"It just makes sense with the proliferation of DVD in the marketplace," notes ATO Records co-founder Chris Tetzeli. "It's something the core fan base is going to go crazy over and that will serve the test of time, as well. It will be one of the great live albums, honestly, of all time. The night was *that* amazing, and obviously such a testament to Warren and Matt, and to Allen. [These are] hard-working, amazing people and great musicians, and it's all documented through the recording and filming. We're excited about it; it's exciting to put out a combo package—two CDs and one DVD together."

"The Deepest End" will be packaged in a double-CD jewel case with a 24-page booklet featuring photos and liner notes written by

Haynes. Tetzeli adds; it will be priced at \$23.98.

"That's cheap for a double live album," Tetzeli says. "It's a decision by the band and record company that that's the right thing to do. I know retail is excited about that, as well."

"I expect it to be absolutely huge for us," says Paul Epstein of Denver-based retailer Twist & Shout. "I've seen the same arc with Gov't Mule that I saw with Phish, moe., all of these bands. I've seen the venues get bigger and bigger, sales get bigger and bigger; what's going on with them is very familiar to me. I expect it to be a keystone release for the fourth quarter."

After three years of recording and touring with guests filling Woody's role, Gov't Mule has just named a permanent bass player, Andy Hess (see story, page 20). A fall tour will commence in October, featuring Hess and Louis, now a permanent addition to the one-time power trio.

"It feels like now's the time for us to really start moving at a whole new pace," says Haynes, a relentless performer who played roughly 200 shows per year with Mule prior to Woody's death and more than 100 per year subsequently.

He has also rejoined the Allman Brothers and is a member of Phil Lesh & Friends.

"We're seeing the future a little more clearly now and realize there's something special about what we do and that we need to keep it together."

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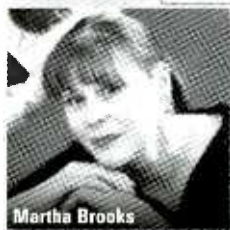
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Artist Managers

A BILLBOARD SPECIAL REPORT

All That Jazz MMF Honoree Takes Questions

BY PAUL SEXTON

Jazz Summers, the recipient of the Peter Grant Award for 2003 from the U.K. Music Managers Forum (MMF), has guided such British talents as Wham!, Lisa Stansfield and Yazz to global prominence for some 20 years. But that's only part of Summers' story.

He has been a musician and a record-company owner with Big Life Records. With

business partner Tim Parry, he continues to oversee Big Life Management's thriving roster of artists, producers, engineers and mixers, as well as the rich publishing catalog of Big Life Music.

The company estimates that its management team has been directly involved in the sales of 40 million albums and 47 million singles worldwide and some 85 top 40 hits since its founding in 1986. Big Life currently manages such acts as Badly Drawn Boy, Jaz Coleman, Queen Adreena, Snow Patrol and the Futureheads. Producers on its roster include Youth, Andy Gill and Hugo Nicolson.

Summers will receive his MMF honor, named for the late, legendary manager of Led Zepelin, Sept. 17 in London.

Tell us about your early musical career, before you became a manager.

My dad was an army musician. He taught me to play drums when I was 5 and xylophone when I was 8 or 9. By the time I was 10, I was well into music.

I joined the army when I was 16. I joined it to "learn a trade," because my dad said, "You'll never make money from music."

I went to Newcastle, and my cousin said, "This guy from this band wants to talk to you. Our drummer's dad banned him from going out. Will you play drums with us?" After that, they said, "Do you want to join us? We're going
(Continued on page 27)



LINKIN PARK: CONCERNED ABOUT DIGITAL DOWNLOADS

All Aboard The Digital Train?

BY BRIAN GARRITY

Digital distribution may be the future of the music business, but inside the office suites of artist managers, few are in any hurry for the future to arrive.

The industry's embrace of downloading and streaming is being met with a mix of ambivalence and trepidation by artist representatives.

"There are some artists who say, 'I'm not going to participate until the system is figured out,'" one management source says.

With the major labels clearing hundreds of thousands of tracks for sale online, a large number of artists are now represented on such digital services as Apple Computer's iTunes Music Store and RealNetworks' Rhapsody. Even the Rolling Stones have boarded the digital train.

But a growing number of acts and their representatives are expressing reservations about the creative and financial implications of unbundling albums and shifting to a singles-based economic model.

Thus far, many managers are hesitant to resist the record labels on digital distribution in hopes of establishing a market for commercial online consumption.

But a fight over digital distribution is likely brewing—both regarding the future of the album and royalties paid to the artist for online sales—as new download stores bow on the ubiquitous Windows platform this fall.

The majority of artist representatives interviewed by *Billboard* acknowledge that in the age of peer-to-peer piracy, they have little choice but to climb aboard and help commercialize digital distribution.

"If people are worrying about cannibalization, it's too late: It's already happening," says Dan Fraser, president of Nettwerk Management and manager for such artists as Coldplay, Avril Lavigne and Sarah McLachlan.

But many managers continue to question whether the new model of online consumption is ultimately a good thing for their clients.

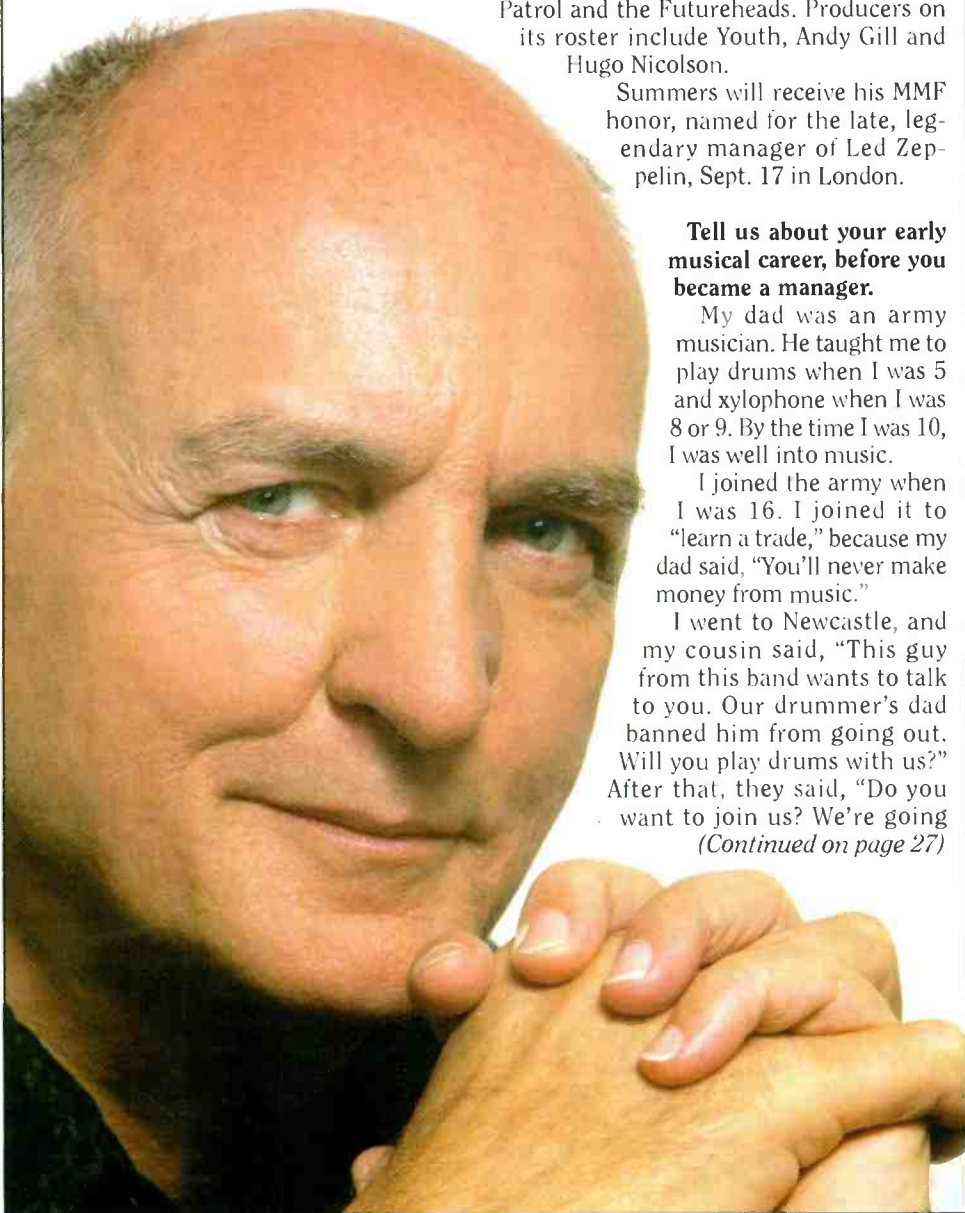
"We're operating in a world where it's still much better for artists to sell CDs," says Michael Lippman, president of Lippman Entertainment and manager for Matchbox Twenty. "The business is not set up to sustain an online sales model at this point."

A NEW CONCERN?

To date, download economics have not been an area of much concern for artists and their handlers because of the limited revenue opportunities.

But veteran manager Irving Azoff pointed out to *Billboard* earlier this year that many digital distribution deals are short-term licenses and that "there are going to have to be renegotiations later."

(Continued on page 25)



Still Determined MMF Meets Industry Challenges Head On

BY PAUL SEXTON

Amid the many challenges facing the music industry, the members of the Music Managers Forum in the U.K. have responded with "gritty determination," according to MMF general secretary James Sellar.

"Any perceived crisis forces people to reassess and change their business model," Sellar says. And the MMF, now in its 11th year and with chapters in the U.S. and other major music markets, has empowered its members to take on that task.

Sellar adds, "Whatever happens, managers will still be the 'sword and shield' for the artistic community. And the MMF will help them achieve that."



SELLAR: FIGHTING FOR MANAGERS

For example, while digital technology is blamed for online piracy and plummeting record sales, technology also promises new revenue from sources such as ring tones, videos on cell phones and digital TV channels.

"Artists still don't get [video performance royalties]," Sellar notes. "The MMF will be vigorously campaigning for a slice of any income derived from these types of technologies to come back to the artist."

Meanwhile, managers continue to focus on such strategies as self-financed releases, territory-by-territory licensing and improving terms in recording contracts. "There's a confidence that these tasks are achievable, which we would like to think has something to do with our training programs," Sellar says.

Stuart Worthington, head of training and education for the International Music Managers

Forum (IMMF), the umbrella organization for MMF chapters worldwide, leads that effort. "Training will always be one of the cornerstones of our organization," Sellar says.

The past year has also been busy in terms of the "necessary evil" of political lobbying, Sellar adds. "The MMF has been particularly supportive of British Music Rights [the London-based body that promotes the interests of the U.K.'s composers, songwriters and music publishers] with their campaigns and the Music Business Forum, of which the MMF is an active member," he says.

A key achievement has been the invitation for the IMMF, chaired by Peter Jenner, to become a participant in the World Intellectual Property Organization. Sellar thinks this is significant because it acknowledges the fact that the IMMF comprises the closest contact to artists in this type of forum.

"At this level, the IMMF will be making submissions concerning collection societies and copyright and Internet treaties" with a focus on exclusive rights for artists in the digital realm, Sellar says. The MMF has also been involved in U.K. legislation such as the Licensing Bill affecting the live music industry, and the Communications Bill shaping the broadcasting business.

Although there are downsides to the Licensing Bill, which the forum is monitoring, the Communications Bill is a success, says Sellar. "It validates the MMF," he says, adding, "We're pleased the government recognized the need to look after the interests of the creators, performers and songwriters."

Another goal of the manager's group this past year is to reach out beyond the music industry capital of London. "Some of the best entrepreneurial projects and discoveries are outside of London," Sellar notes.

He adds that there are plans to open an MMF office in Manchester and increase the number of courses and events in other areas of the U.K.

As a member of the Music Exports Group in the U.K., the MMF also is exploring the feasibility of a U.K. Music Office in the U.S., to boost the prospects of British talent in the U.S. The MMF is working on a business plan for the office with other government and business entities such as the Department for Culture, Media and Sport and Trade Partners U.K.

"We believe that an office would benefit all sectors of the industry,"

Sellar says.

MMF is also working with ASCAP to produce a series of guides to major music capitals in the U.S. for managers traveling in the country from abroad. "ASCAP has always been tremendously supportive of the MMF," Sellar says, "and we're particularly pleased to plug into their experience to give our members access to something with practical usage."

On its own, the MMF also has produced the third edition of "The Music Management Bible." "This book has become an increasingly important calling card for the organization," Sellar says. "We

'Whatever happens, managers will still be the 'sword and shield' for the artistic community. And the MMF will help them achieve that . . . and will vigorously campaign for any income . . . to come back to the artist.'

—JAMES SELLAR,
MUSIC MANAGERS FORUM

encourage artists and managers to read it and promote good practices and understanding between artists and managers."

The ties between managers in the U.K. and the U.S. remain strong. "We hope to do a series of reciprocal training programs in early 2004," he says. "The U.S. chapter is important to us, and we'll be working to help each other's members and influence grow."

The art of management continues to evolve, Sellar continues, offering Jazz Summer, the recipient of the MMF's Peter Grant Award this year, as an example of a manager who has changed with the times.

"He is very much 'old school,'" Sellar says, "but if you look at his roster and his approach to new contracts and opportunities, he stays ahead of the game with his team. Peter Grant himself would have approved."

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All Aboard?

Continued from page 23

"If this thing really connects, they're going to have to go back to artists and pay more of the 50/50 model than the 80/20 model they're trying to do right now," he said.

Others note that an economic model acceptable to artists still needs to be established.

"It's completely unclear how the royalty rates are going to be worked out," says Bill Diggins, manager of TLC.

As far as artist payments are concerned, some labels pay out on the artist's album royalty rate—typically a 15% royalty on the wholesale price. Others give artists a royalty rate for singles sales, which is 12% on average.

It also varies from label to label regarding whether deductions are taken on technology (typically 20%), packaging (20%) and free goods (15%) before paying royalties on a permanent download. Such deductions are standard with sales of CDs.

Universal Music Group and Warner Music Group are considered to be at the forefront of progressive wholesale and compensation efforts. Both label groups announced last year that they would not deduct such fees in digital singles sales.

But even in the most progressive models, economic concerns abound about a shift to a singles-based system.

Artist representatives say that the hit to the bottom line is significant for artists in a singles-oriented model—especially for those writing their own material.

Rather than collecting songwriting mechanicals on as many as 14 tracks plus an artist royalty on the album sale, payment is being parsed on a per-track basis in a singles model.

The loss of artistic control is also an issue.

"I have great concerns about being able to buy each song from an album separately," says Merck Mercuriadis, CEO of Sanctuary Group U.S., which handles Iron Maiden, the Pet Shop Boys and Jane's Addiction. "The album as an art form is something we as an industry have to protect the integrity of."

ARTISTIC UNCERTAINTIES

Given all of the uncertainties, some of music's biggest acts—the Beatles, Metallica and Garth Brooks—are not yet allowing the sale of their music through online services.

Still others are rethinking their position on digital distribution.

For example, Warner Bros. Records band Linkin Park recently pulled its music from digital services. The group has expressed concerns about undercutting album

(Continued on page 26)



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All Aboard?

Continued from page 25

sales, according to sources.

"For the largest artists, they just don't care," says Whitney Broussard, an attorney with entertainment law firm Selverne, Mandelbaum & Mintz. "It makes sense for them to sit back and let other people make mistakes."

But as online sales grow, the issue could become more widespread among artists.

Some artist managers say that there could be growing limitations of content availability on online services as digital royalties become a hot-button issue.

"Ubiquity is going to move this issue

to the front burner," Diggins says.

Label hopes are running high that the pay-per-download business will morph into a mainstream phenomenon once it hits the PC market.

While sales figure to be more singles-driven than album-driven, the revenue is expected to be made up by the increased volume of singles sold.

WAIT-AND-SEE APPROACH

But until the PC market is up and running, that's only a supposition. Managers are taking a wait-and-see approach.

Those bullish on the future of distribution say that the model will work in the long run.

"Once copyright protection problems are solved, the single is going to be everywhere," Diggins says.

Other managers are voicing con-

cern about the short-term impact.

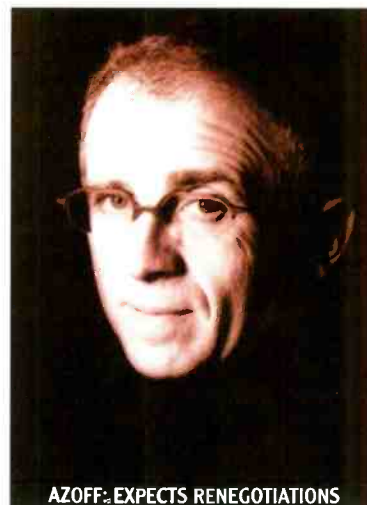
"Do I like that people are selling music as singles? Absolutely not," says Josh Lippman, Lippman Entertainment director of new media.

But Fraser says the industry has little choice but to accept digital distribution.

"To worry about whether or not to participate in iTunes or any other services because it will ghettoize your record is pipe-dream thinking," he says.

He adds that if there are people willing to pay for à la carte downloads, the music should be available because the alternative is losing the sale to free peer-to-peer networks.

That said, some artists, like Madonna and Radiohead, are stipulating that their music be sold exclu-



AZOFF: EXPECTS RENEGOTIATIONS

than the labels want to grant.

If the average act nets 18 cents, including publishing, on the typical 99-cent download, star acts are seeking upwards of 40 cents, sources say.

In some cases, the digital royalty debate and approval of online distribution is being wrapped into larger contract negotiations, especially in cases where an artist is seeking a new or upgraded deal.

But more often than not, artists are taking the digital deals the labels are offering, according to Broussard.

"Given that it's not one of the biggest sources of income, even at the superstar level, it's not one of the most important issues," he says.

Regardless of pending battles over digital royalties, many managers want to see systems in place to help protect the album format and the CD.

Mercuriadis says the industry cannot lose sight that music enthusiasts still want a tangible product they can actually hold in their hands.

The ideal goal, he and other managers say, is to use digital distribution for artist brand-building and ancillary income.

"The industry needs better ways to market our product," Fraser says.

Acts like Matchbox Twenty are attempting to drive such thinking by offering Web-only content through services like iTunes.

"What we've done is stress that people should buy unique exclusives," Lippman says. "We want people to have the attitude that [a] record is [a] record and this is another thing."

sively in an album bundle.

Some artists and managers are also expressing concerns about royalty terms.

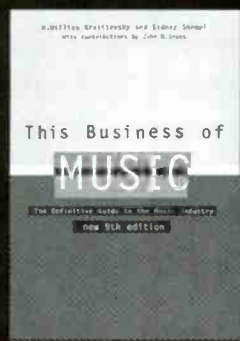
On average, for a 99 cent download, the label is taking home 47 cents per track before accounting for production, marketing, promotion and other costs; the service provider is grossing 34 cents per track before technology, processing and distribution costs; and the artist takes 10 cents before paying out to producers and other collaborators. The publisher/songwriter share is 8 cents.

That's assuming the label is selling tracks at a 65-cent wholesale rate and that the artist is receiving an album royalty rate with no deductions applied.

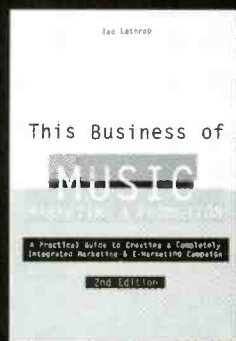
Those conditions can vary, depending on the label, the artist's deal and the service provider.

To make up for the shift to singles sales, some artists who have control of their digital rights are looking for a bigger royalty rate

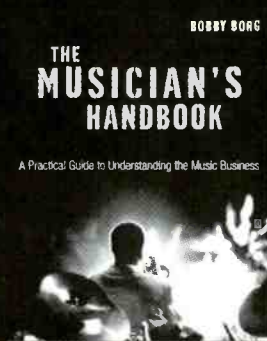
There's a lot more to the music business than just the Top 40



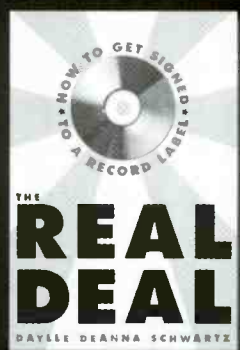
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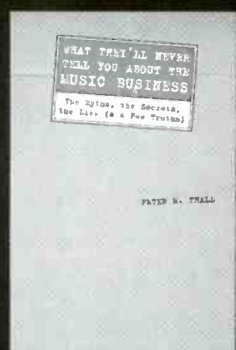
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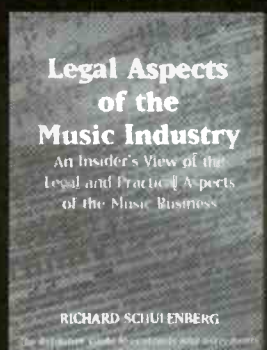
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NEW YORK

LOS ANGELES

LONDON

All That Jazz

Continued from page 23

to Germany. We're going to get £15 [the equivalent of \$23.60 today] a week."

How did you get out of the army?

I'm a bit colorblind. I was being trained to do electronics, and I connected all the wires up wrong.

I left and trained as a hospital radiographer and formed a band, called the Shades of Blue, in Malaysia. We got a deal on a label called Life Records, of all things. We played in Kuala Lumpur [Malaysia] and Singapore; this was the late '60s. I [was] skint [poor], just like my old man said. But it was great.

I was in a band playing clubs in Germany, and we hadn't been paid for about seven gigs. It was awful, and I said we'd go and see this German agent and tell him unless we get paid, we're not playing.

The rest of the band are not saying anything. The agent said, "I can't pay you, I haven't collected the money yet." And you knew they were buying and selling you. Agents would buy a band. Say you did a gig for 20 quid—they'd sell you to the club for 30 quid and still charge you

20% of your 20 quid, so he's making 12 quid and you're making 18.

We got half the money and played that night. Afterwards, the back doors of the van were closed and the guys said, "Jazz, we've just fired you. The agent said if we didn't fire you and take this new drummer, we

couldn't do the rest of the tour." So I was left completely broke on a street corner in Frankfurt. I sold half my drum kit to get a ticket back to London.

Was there work back home?

I worked back in hospital and

played gigs, doing top 40 stuff. I played on some of those "Top of the Pops" records [budget-priced cover compilations of hits of the day].

I shared a flat with [U.K. folk entertainer] Richard Digance, who asked me to play drums on his demo for Transatlantic Records. His manager walked out on him, and he said, "Would you manage me?" I said, "I'm not a manager, I'm a drummer." He said, "No, you organize everything; you're good at all that. You could manage me."

Were you any good as a rookie manager?

I didn't have a clue. There's no school for management. Hilarious, really, the things you do. We did a deal with Transatlantic—publishing and recording. I think he got a £600 [the equivalent of \$943 today] advance for the pair, a 4% royalty in the U.K. and a 50% royalty for the rest of the world. I knew nothing.

That was the start. After three years of managing Richard, I made a difference in his career. Then he fired me, and that was hard.

Did that knock you back for a while?

I took it pretty badly. I'd stopped playing by that time but I was still

working in the hospital. So for six months, I didn't do anything. I went to the Cambridge Folk Festival the next year and ran into Dave Woods, who was an agent then. He said, "You've got to come to see this punk thing: I'm running the Vortex." I was totally knocked out by it.

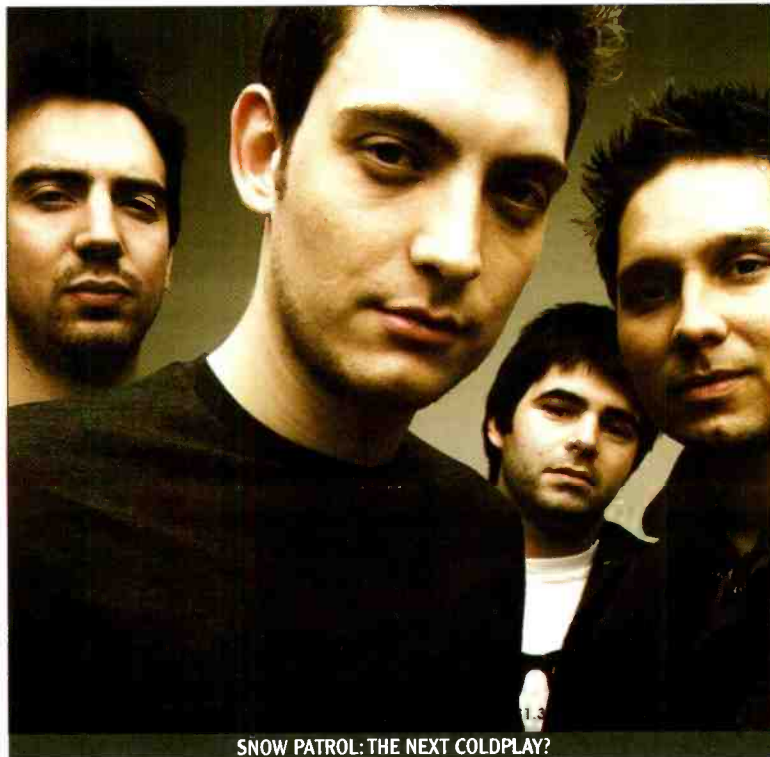
I found a band called the Stukas, a kind of R&B/punk band, and got them a deal with Sonet Records. They changed their name to the Autographs, and I signed them to Mickie Most, which was a learning curve.

I ended up booking bands at London venues like the Pegasus and the Fulham Greyhound and managing bands like the Crooks and the Late Show. They were the first top 40 hit I had, with "The Bristol Stomp," but they'd fired me by then. All managers get fired in the end.

Was it around this time that you met Tim Parry?

The Crooks turned into a band called Modern Jazz, and Tim was the guitarist. They became Blue Zoo, which was the first time I was with a band on "Top of the Pops," with a song called "Cry Boy Cry" [No. 13 in the U.K. in 1982]. I'd left the hospital by then.

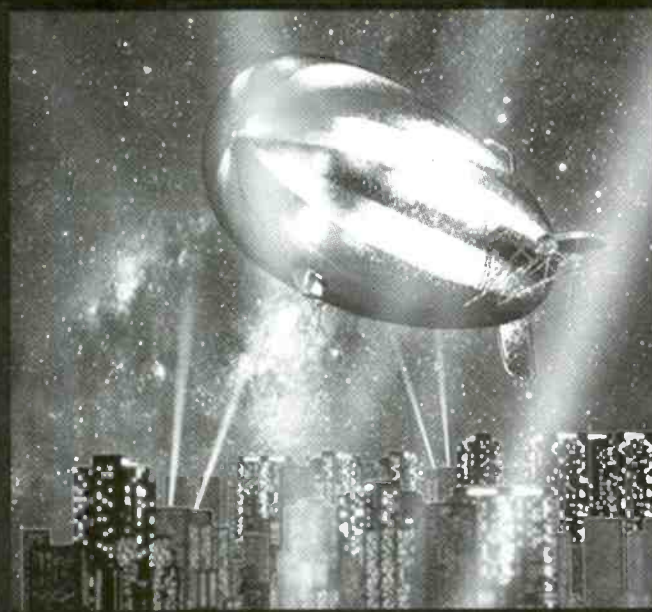
(Continued on page 28)



SNOW PATROL: THE NEXT COLDPLAY?

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All That Jazz

Continued from page 27

How did the association with Wham! begin?

I signed Blue Zoo to Arista, and while I was doing that I heard Wham!'s white label of "Wham Rap" at Island Music's offices. I knew Mark Dean [of Innervation, to whom the act was signed], and he played me a demo of "Careless Whisper." I said, "Who wrote that? That's a No. 1 all over the world." He said, "This guy George Michael." And I said, "I've got to manage this band."

Bryan Morrison and Dick Leahy got the publishing. Bryan said, "Quite honestly Jazz, you're not a big enough manager." And I suppose at the time, I wasn't. Then I met Simon Napier-Bell, and he said, "Do you want to go into a partnership?" I went back to Morrison and Leahy and said, "I've got clout now; I'm in a partnership with Simon Napier-Bell. He managed the Yardbirds and he wrote 'You Don't Have to Say You Love Me.'"

Wham! was having hits all over the place. Dick Leahy said, "Do you want to have a meeting with George and Andrew [Ridgeley]?" So we ended up managing them. That was

a blast, for three years. It wasn't very nice how it ended, though.

Simon and I went our separate ways, and I said to Tim Parry, who was managing March Violets, "Come and work with me. I'll give you a few quid a week until we get going." That's what happened. We've been together since.

'Music is bigger than it's ever been, but the industry is still hanging on to what it knows. It's a bit like the publishers hanging on to sheet music in the '50s.'

Did Big Life Records start soon afterwards?

I was managing Lisa Stansfield then, her group was called Blue Zone, who had a deal with Arista. Tim and I found the Soup Dragons together. Then of course, I was married to Yazz. I didn't let the business know that, because I was trying to find her a deal.

We started the label Big Life and put out a record by Society, a spin-off of Danse Society. [U.K. mix duo] Coldcut did a mix of it. The next record we put out was one of the first British hip-hop records, by London Posse.

And that led to a hit for Coldcut, featuring your wife.

[Coldcut's] Matt Black said to me, "We want to get into this acid-house scene, we've got this record called 'Doctorin' the House' and we need a singer." We did it with Yazz, and nobody would bite. [Eventually] I said to Tim, "We're going to do this ourselves."

It was a hit [No. 6 in the U.K. in 1988], and it got Big Life up and running. Then Jonathan Moore from Coldcut came in with "The Only Way Is Up," a cover of an Otis Clay song, and we made that with Yazz. [Despite a big offer from Roger Ames at PolyGram], I said, "We're going to have a run at this ourselves; this has got to go to No. 1," and it did.

So you obviously had a lot of confidence in your own opinion by then?

It's the only way to be.

What new bands are grabbing your attention right now?

We've been getting loads of calls about the Futureheads, a band of ours signed to Fantastic Plastic. They're co-managed by Scott Baker Marflitt, who was a guy who kept emailing me from college in Newcastle wanting a job. I told him to stay up there and put local bands on in pubs, then you become a catalyst for new talent. He sent me stuff down on the Futureheads, and I loved it. They're a four-part-harmony punk band!

Snow Patrol is going to happen. Polydor thinks they've got the next Coldplay there. And we co-manage the Warlocks, signed to Mute via Birdman Records in the U.S., who could be huge.

When you hear something brand-new and unknown like that, are you as enthusiastic now as when you started out?

Yeah. I was interviewed for a book recently, and the guy said, "I met you 25 years ago, and I think you're more enthusiastic today." I love music. Music is bigger than it's ever been, but the industry is still hanging on to what it knows. It's a bit like the publishers hanging on to sheet music in the '50s. They've got to change.

You are covering a lot of differ-

ent areas, managing producers and engineers, too.

We've got probably the strongest producer roster we've ever had. [Recently] Killing Joke was No. 1 on the independent album chart and



YOUTH: PRODUCER ON THE ROSTER

Futureheads were No. 1 on the independent singles chart, and Andy Gill produced both of them.

What is your opinion of, and involvement with, the MMF?

(Continued on next page)

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Congratulations!

from Simon, Chris
and all at
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All That Jazz

Continued from preceding page

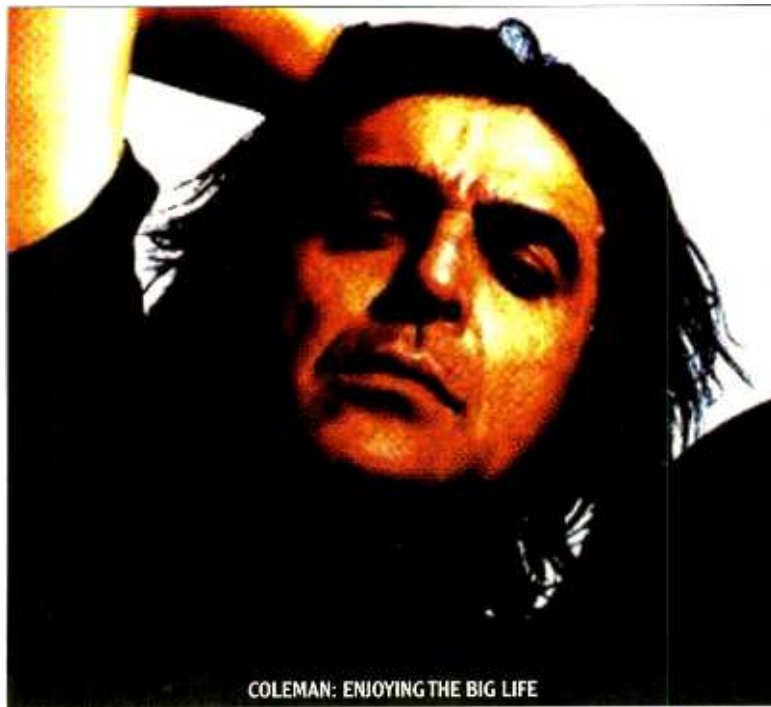
The MMF runs a teaching program, and when I can, I sit on this and that panel, and they run them brilliantly.

I very much like sharing any knowledge I can, I'm quite open about it—for instance, our contracts are not long-winded. They last a period of time, then after that, it's three months on either side. I'm on the MMF council now, and they put me [to work] on the Communications Bill. I know that [Gut Music chairman] Guy Holmes and I made a difference. We're there to stand up for artists.

How would you describe your managerial style?

Probably a lot of other people would think pretty heavy-handed. I've been aggressive in my time. I've worked on that, because I don't think that helps.

I've always had a bit of a short temper, but I meditate for an hour every day, I don't take drugs anymore; I don't drink anymore. I don't eat meat. I try to follow a spiritual life. That still doesn't change the fact that if somebody's [screwing] up in a record company, I'm going to tell them.



COLEMAN: ENJOYING THE BIG LIFE

What have you learned throughout your career?

I have one statement that sums it up, and a lot of people say they've repeated it: "If you get the music right, the money comes." And I have a responsibility to an artist to look after them and teach them the business.

Going forward, I see the manager's role as more important than

ever. Music is more widespread now than it's ever been, but the whole model of the industry is going to change. There's more and more emphasis on putting artists at the middle. With Web sites, touring and merchandise, there's a whole world we're not tapping into. Innovative managers, coupled with great artists, can change the face of the business.

MMF Roll Of Honour

This year's MMF Roll of Honour Dinner Sept. 17 at London's Park Lane Hilton begins, as always, with a reception and gala dinner, followed by the Roll of Honour ceremony. In addition to the Peter Grant Award, the ceremony includes the presentation of the producer and manager of the year awards, Roll of Honour inductions and other special presentations.

As the list below demonstrates, Jazz Summers joins a distinguished roster of recipients of the Peter Grant Award, named for the late, widely respected and, many say, widely feared former manager of Led Zepelin.

Previous winners of the Peter Grant Award:

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2001 Chris Morrison

2000 Tony Smith

1999 Rod Smallwood

1998 Ed Bicknell

1997 Gail Colson

1996 Geoff Travis and Jeanette Lee

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Competition Takes Toll On Station Fests

BY BRAM TEITELMAN
Airplay Monitor

NEW YORK—A sluggish economy and a proliferation of summer touring packages are taking their toll on radio station summer festivals.

Radio shows that have perennially sold out have not fared as well this year, and some stations are opting for more frequent, smaller shows with developing acts.

"There's too much competition from Ozzfest, Lollapalooza, Summer Sanitarium, the Warped tour and the like," active rock WNOR Norfolk, Va., PD Harvey Kojan says. "Festivals used to be unique—now they're a dime a dozen. And many radio stations have been their own worst enemies by booking several shows a year. They just got greedy."

"There's a thousand different festivals now," modern rock KPNT (the Point) St. Louis assistant PD/music director Jeff "Woody" Fife says. "Maybe Lollapalooza was around [10 years ago], but there wasn't Summer Sanitarium, the Rock the Mic tour, Ozzfest or the Warped tour."

Another sticking point: "Increased band costs equal increased ticket cost," modern rock WARQ Columbia, S.C., operations manager/PD Dave Stewart says. "I think we've hit the price wall for what listeners are willing to pay for these shows."

All told, when the reasons are tallied, "they have a major impact" on the radio shows, modern rock WRZX Indianapolis PD Scott Jameson says. "The radio-show model, although still successful in certain markets, has, for the most part, run its course."

The other summer tours have also affected radio by preventing stations

from drawing star power because of blackout dates and other limitations placed on the larger tours' artists.

"A lot of the bigger bands are already teamed up with another festival, and there'll be blackout dates, so they're not available for your show, and stations get stuck with shittier lineups," Fife says. "Unless you're New York or Los Angeles, you have a harder time pulling off that kind of stuff. I can understand not playing three weeks before, but if my show is in July and Ozzfest isn't until the end of August, for example, I'm going to fight for that band."

Modern rock WBRU Providence, R.I., PD Seth Resler says it can be a daunting task for programmers. "My issue, since I've gotten here, has been bands skipping Providence and playing Boston and then having a radius clause preventing them from coming to Providence," he says. "The upcoming Dashboard Confessional show is in Lowell, Mass., which is half an hour north of Boston. It's an hour-and-a-half [trip], plus Boston traffic, which could be another hour, for anyone in Providence to go to that show. However, the radius clause prevents them from coming here."

END OF THE 'DEAL'

The changes also reflect the shifting dynamics between radio and artist.

"In the 'old days' of radio shows, back in the mid-'90s, the artists needed us more than we needed them," Jameson says. "As time went by, they saw stations making vast sums of money from their good will. Now, stations need artists more than artists need stations, and band management and booking agents know it. What started out as primarily an audience promotion has morphed into serious,

budgeted nontraditional revenue [NTR] that must be generated annually. When you factor in pricing issues along with available talent and the pressure to post significant profits, some stations have thrown in the towel."

Kojan adds, "Agents got smart. They discovered how much money stations were making from these



shows. Now there are no more 'deals,' excluding baby bands."

Kojan was successful this year with Lunatic Luau VII, which featured 15 bands—including Korn, Sevendust and Chevelle—and sold nearly 20,000 tickets for a Thursday-night show. "We only do one festival a year, so we haven't diluted the concept," he says. "We were lucky because Ozzfest and Lollapalooza bypassed the market, meaning less competition. Most importantly, we kept the ticket prices low. While escalating artist costs have forced us to establish a three-tiered pricing system [with a top of \$29.99], we've stubbornly kept lawn tickets at \$9.99."

WRZX took a similar approach,

Jameson says. "We knew securing the top-level talent would be very tough due to the three national tours on the road this summer. So, we focused on value as the key selling point for this year's X-Fest, [pricing] our lawn tickets at \$19—the lowest-priced lawn tickets since X-Fest '96—and sold it as '10 bands for 19 bucks.'"

Jameson always tries to throw in a "goofy, car-wreck kind of stunt." Last year, it was porn-star boxing; this year's X-Fest will feature a 107-pound woman attempting to set a world eating record.

With many stations having to rely on baby bands, Kojan says that another trick to creating excitement is to concentrate more on the show than the bands.

"Stations that have relied too much on the strength of the bill instead of building a [strong] brand are much more susceptible to slow sales when a true headliner isn't available," he says. "We're at the point where our partners at the Verizon Wireless Amphitheater are convinced we would sell a minimum of 10,000 tickets no matter what the bill was."

Moving the party to a smaller hall is also an option. "If you know the show lacks star power, you had better find a smaller venue, or don't do the show. It's embarrassing to have a show that sells no tickets, and people go there and the place is empty. I'd rather cancel the whole show," Fife says.

Fife says KPNT caches its favors from developing bands. "We'll basically take a rain check and let them know we want them for a show at some point. And if they break, then we've got this trim card," he says. "We'll say, 'Remember when you came through before anyone heard you, and we said

we would support you? Well, we've played the three singles now,' and the management will always agree to have them play."

THINK SMALL

Many stations have begun thinking smaller. WBRU has just begun a series of Cheap Dates, featuring developing bands. "The Cheap Dates series is not what most radio stations' concerts are, in a lot of senses," Resler says.

"First of all," he continues, "it's not a source of revenue for us, and it's not something we're billing as a source of revenue. We do not pay the bands or rent the hall. It is a show put on by [local club] Lupo's. They set the price at either \$5.95 or \$9.55, and the station throws everything we can behind it. Lupo's works on it with the booking agent, and we work on it with the record label and bring shows to town. They're up-and-coming bands that might otherwise play in front of 200 people for \$15; our goal is to have them play in front of 1,200 people for \$5."

Despite the less-than-stellar performance of some shows, it does not look as though they will fade away anytime soon, since they bring in NTR to stations that have become reliant on the additional income. KQRC (the Dam) Omaha, Neb., PD Tim Sheridan says, "Not only do [radio stations] need the NTR, but it's great imaging."

Fife agrees, saying, "It's such a great imaging tool for a station. They're a pain in the ass, but if you do it right and you're smart about it, it's invaluable."

But Resler says, "I'd like to get out of the business of booking acts. That is not the core business of a radio station. If I wanted to do that, I'd be a promoter, not a radio station programmer."

Voodoo Music Expands To Three-Day Package

BY SUSANNE AULT

Despite the recent misfortunes of several multi-day festivals, the Voodoo Music Experience is expanding from one to three days for the first time this year.

Held Oct. 31 in City Park, New Orleans, the 5-year-old Voodoo has become a Halloween tradition in the city.

Steve Rehage, owner of Voodoo fest production company Rehage Entertainment, believes that with Halloween falling on a Friday this year, it sets up the perfect weekend-long live music event.

Headliners among the 80-plus acts playing Voodoo 2003 Oct. 31-Nov. 2 include 50 Cent, the White Stripes, Queens of the Stone Age, Marilyn Manson, Godsmack and P.O.D.

Three-day ticket packages are priced at \$80 apiece. Individual day passes cost \$40 each.

Because attendance has steadily grown since Voodoo's 1999 launch, Rehage thinks a three-day fest is justified.

His optimism persists even though Bonnaroo Northeast—a fresh edition of jam-band-themed Bonnaroo—was scrapped this summer. Poor ticket sales postponed Watershed Four, set to star Alan Jackson and Bryan Adams in Walkerton, Ontario (*Billboard*, Aug. 23). Plus, the inaugural Field Day in June, with Radiohead and the Beastie Boys, contracted from three days to one.

"We went from 18,000 to 65,000 between our second and third years. Last year, we were right over 80,000," says

Rehage, whose goal for Voodoo 2003 is snagging 60,000 people per day.

Denials of a land permit for Bonnaroo NE's and Field Day's same Long Island, N.Y., location influenced their cancellation and revamp, respectively, more than crowd interest, Rehage notes.

Voodoo's permits are secure,



Voodoo Music Experience 2002 drew some 80,000 people to New Orleans' City Park.

Rehage says. Besides, he adds, "we sold more tickets in the first three hours of our on-sale [in late August] than the first two weeks of last year."

Going forward, Rehage says he hopes Voodoo remains a multi-day fest, similar to the city's 35-year-old New Orleans Jazz and Heritage Festival.

Raising Voodoo's profile in 2003 also coincides with Halloween's growing reputation as the new Mardi Gras for the city.

Like Mardi Gras in early spring, "there's marches through the streets. It's ballistic," he says.

Still, the touring community currently fears fest saturation (*Billboard*, July 5). Others angling for fans this summer include High Sierra Music Festival in Quincy, Calif., and the Gathering of the Vibes in Waynesburg, N.Y.

Admittedly, this "will be an investment year" for Voodoo, which

in its one-day form has made money for the past three years. Rehage says. "This will be a whole new ballgame," he adds.

Agents and managers support Voodoo's vault to three days of music. Mike Luba, who manages fest veteran and Voodoo 2003 performer String Cheese Incident, says, "There's no guarantee in anything. But I think they put together a great lineup. The \$80 [three-day pass price] is reasonable. They are doing everything right."

Dave Kaplan, booking agent for the White Stripes at the Agency, adds, "Halloween in New Orleans is an attractive selling point. You're going to get people from other parts of the country. And they have a good lineup. That's the biggest key."

Already, packs of people from Vancouver; Atlanta; Washington, D.C.; Chicago; and New York make up a good chunk of Voodoo's crowd, Rehage says.

McCue Joins HOB In Denver

Concert industry veteran **Jim McCue** has joined House of Blues Concerts as senior VP of talent, based at the company's Denver office. McCue's duties will include programming for HOB's Denver venues, **Fiddler's Green** and the **Paramount Theatre**.

Additionally, McCue will be responsible for overseeing HOB's booking arrangements with the City of Denver at **Red Rocks Amphitheatre** and the University of Denver at **Magness Arena**.

McCue will also promote HOB events presented at the **Pepsi Center** and other venues in Denver and throughout the Rocky Mountain region.

McCue comes to HOB after resigning from the **Rose Garden Arena** and **Rose Quarter** complex in Portland, Ore., where he was VP of arena sales and marketing (*On the Road*, *Billboard*, Aug. 2). The move to HOB reunites McCue with HOB executive VP **Alex Hodges**, as the pair worked together as booking agents at

began last May. Made up primarily of majors and Midwestern secondaries, added dates include **Air Canada Centre** in Toronto (Oct. 9); **Mellon Arena** in Pittsburgh (Oct. 11); the **Palace of Auburn Hills** (Mich.) Oct. 14; **Gund Arena** in

Cleveland (Oct. 15); **Excel Energy Center** in St. Paul, Minn. (Oct. 17); **Resch Center** in Green Bay, Wis. (Oct. 18); **Kohl Center** in Madison, Wis. (Oct. 20); **Allstate Arena** in Chicago (Oct. 21); **Schottenstein Center** in Columbus, Ohio (Oct. 23); **Conseco Fieldhouse** in Indianapolis (Oct. 25); and **Allen County Memorial Coliseum** in Fort Wayne, Ind. (Oct. 26). Concerts West is the promoter.

GENERAL TRAVIS: Epic act **Travis** has confirmed a brief run of U.S. theater dates for October, beginning with a two-night stand (Oct. 21-22) at New York's **Beacon Theatre**. Other stops include the **9:30 Club** in Washington, D.C. (23), the **Tower Theatre** in Philadelphia (25), the **Orpheum Theatre** in Boston (26), the **Riviera Theatre** in Chicago (28) and the **State Theatre** in Detroit (29). Pinnacle Entertainment books the band.

SWINGING AGAIN: The heart attack country legend **John Anderson** suffered sidelined the hard-touring singer for the first time in his career, forcing the cancellation of three shows. Anderson experienced chest pains before he was to perform at the **Charleston (W.Va.) Sternwheel Regatta** Aug. 30 and was taken to the hospital, where he underwent angioplasty. Still, Anderson was to resume his touring schedule Sept. 12 in Searcy, Ark., and has dates on the books through the end of the year, with some time off in November for hunting season. Anderson is booked and managed by **Bobby Roberts** of the Bobby Roberts Co.

MAVERICK SPIRIT: The reunited **Mavericks** follow up a September U.S. run with 17 U.K. dates, beginning Oct. 18 at the **Guildhall** in Portsmouth, England (*Billboard*, Sept. 13). The tour moves on to Texas and the West Coast after Thanksgiving.

On The Road
By Ray Waddell
rwaddell@billboard.com



McCUE: 'A GREAT OPPORTUNITY'

International Creative Management in the late 1980s.

"This is a great opportunity, and I'm really excited to be working again with Alex," says McCue, who reports to Hodges.

In Denver, McCue joins **Jason Miller**, senior VP of talent for HOB, and **Lalena Luba**, director of marketing.

"Denver is a very competitive market, but we have a great team here," McCue says. "The HOB office in Denver has had a great summer, with more than 20 shows at Fiddler's, more than 20 shows at Red Rocks and a great season pending at the Paramount this fall."

FAREWELL I, PART B: The **Eagles** have added a fall North American leg to their Farewell I tour that

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
AEROSMITH & KISS, SALIVA	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 25, 27	\$2,934,551 \$135/\$49.50	39,743 39,800 two shows	Clear Channel Entertainment
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Sept. 3-7	\$2,797,916 \$225/\$175/\$127.50/\$87.50	20,552 five sellouts	Concerts West
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Aug. 27-31	\$2,751,709 \$200/\$150/\$127.50/\$87.50	20,306 five sellouts	Concerts West
JIMMY BUFFETT	Tweeter Center, Tinley Park, Ill. Aug. 21, 23	\$2,533,431 \$63.50/\$33.50	55,746 two sellouts	Clear Channel Entertainment
DAVE MATTHEWS BAND, DICKEY BETTS	Continental Airlines Arena, East Rutherford, N.J. Aug. 24-25	\$1,991,720 \$50.50	39,440 42,310 two shows	Clear Channel Entertainment
EAGLES	Coors Amphitheatre, Chula Vista, Calif. Aug. 8	\$1,680,118 \$308/\$158/\$93/\$49	16,866 19,492	House of Blues Concerts
DAVE MATTHEWS BAND, DICKEY BETTS	Saratoga Performing Arts Center, Saratoga Springs, N.Y. Aug. 27-28	\$1,449,705 \$56.50/\$35	37,907 50,072 two shows	Clear Channel Entertainment
EAGLES	America West Arena, Phoenix Aug. 5	\$1,429,098 \$175/\$85/\$45	14,197 sellout	Concerts West
JOHN MAYER & COUNTING CROWS	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 22-23	\$1,316,435 \$48.50/\$32.50	32,748 39,801 two shows	Clear Channel Entertainment
EAGLES	White River Amphitheatre, Auburn, Wash. Aug. 24	\$1,235,510 \$140/\$50	14,359 19,934	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Tweeter Center at the Waterfront, Camden, N.J. Aug. 29	\$1,233,183 \$127/\$42.50	19,161 24,988	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 25-26	\$1,227,179 \$48.50/\$35.50	28,202 28,288 two shows	Clear Channel Entertainment
RADIOHEAD, STEPHEN MALKMUS & THE JICKS	Alpine Valley Music Theatre, East Troy, Wis. Aug. 23	\$1,222,027 \$42.50/\$36.50	32,848 35,229	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS	PNC Bank Arts Center, Holmdel, N.J. Aug. 28-29	\$1,208,928 \$46.50/\$35.50	30,776 33,888 two shows	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Darien Lake Performing Arts Center, Darien Center, N.Y. Aug. 23	\$1,118,489 \$128.50/\$48.50	16,390 20,599	Clear Channel Entertainment
NEW YORK SALSA FESTIVAL: GILBERTO SANTA ROSA, OSCAR D'LEON, FANIA ALL STARS, JOHNNY PACHECO, RAY BARRETO, CHEO FELICIANO & OTHERS	Madison Square Garden, New York Sept. 6	\$952,060 \$95/\$85/\$75/\$55	13,674 15,323	Ralph Mercado Presents
EAGLES	Centennial Garden Arena, Bakersfield, Calif. Aug. 6	\$930,115 \$175/\$85/\$45	9,410 sellout	Concerts West, Nederlander Organization
JIMMY BUFFETT	Riverbend Music Center, Cincinnati Aug. 26	\$891,918 \$66/\$36	20,521 20,530	Clear Channel Entertainment
R. KELLY, ASHANTI	Madison Square Garden, New York Aug. 23	\$871,015 \$75/\$55/\$35	15,449 sellout	Atlanta Worldwide Touring, AEG Live
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Sound Advice Amphitheatre, West Palm Beach, Fla. Aug. 28	\$754,848 \$77.75/\$45.75	14,939 19,238	Clear Channel Entertainment
REGGAETON SUMMER FEST: TEGO CALERON, VICTOR MANUELLE, GRUPO AVENTURA	Madison Square Garden, New York Aug. 9	\$751,415 \$125/\$95/\$75/\$45	10,698 12,372	Ralph Mercado Presents
CHER, TOMMY DRAKE	Pengrowth Saddledome, Calgary, Alberta Aug. 25	\$738,893 (\$1,035,705 Canadian) \$60.64/\$46.37	13,164 sellout	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Verizon Wireless Amphitheater, Charlotte, N.C. Aug. 24	\$729,339 \$100.50/\$10	16,563 18,855	Clear Channel Entertainment
CHER, TOMMY DRAKE	General Motors Place, Vancouver Aug. 23	\$720,568 (\$1,009,737 Canadian) \$60.94/\$46.67	12,562 15,151	Clear Channel Entertainment, in-house
CHER, TOMMY DRAKE	Saskatchewan Place, Saskatoon, Saskatchewan Aug. 27	\$719,615 (\$1,002,710 Canadian) \$61.29/\$46.94	13,045 sellout	Clear Channel Entertainment, in-house
BEN HARPER & JACK JOHNSON	Red Rocks Amphitheatre, Morrison, Colo. Aug. 27-28	\$693,995 \$40/\$35	18,900 two sellouts	Clear Channel Entertainment
ALABAMA	Nissan Pavilion at Stone Ridge, Bristol, Va. Aug. 24	\$672,088 \$1,000/\$8	23,241 24,939	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS, THE DISTILLERS & OTHERS	HiFi Buys Amphitheatre, Atlanta Aug. 3	\$665,782 \$58/\$29	11,979 15,000	House of Blues Concerts
JAMES TAYLOR	Allstate Arena, Rosemont, Ill. Aug. 14	\$576,570 \$55/\$45	11,707 13,004	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS	ctnow.com Meadows Music Centre, Hartford, Conn. Aug. 20	\$570,556 \$42.50/\$15.25	16,917 24,000	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS, WISECHILD	Blossom Music Center, Cuyahoga Falls, Ohio Aug. 11	\$568,907 \$45.50/\$35.50	15,224 19,502	House of Blues Concerts
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS, THE DISTILLERS & OTHERS	Verizon Wireless Amphitheater, Selma, Texas Aug. 9	\$560,054 \$56.50/\$10	15,020 20,000	Clear Channel Entertainment
FLEETWOOD MAC	United Spirit Arena, Lubbock, Texas Aug. 7	\$553,868 \$95/\$75/\$49.50	7,990 9,297	Concerts West
ALABAMA	Hersheypark Stadium, Hershey, Pa. Aug. 16	\$546,377 \$1,000/\$35.75	9,916 15,312	Clear Channel Entertainment
CHER, TOMMY DRAKE	Veterans Memorial Auditorium, Des Moines, Iowa Aug. 13	\$544,396 \$79.75/\$39.75	8,038 8,176	Clear Channel Entertainment

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Benson Touches On Two Coasts

BY GAIL MITCHELL

Opening act for Raphael Saadiq, Musiq and Brian McKnight. A video with hot fashion model Tyson Beckford. Host of a BET series debuting in November.

Those credits are part of the impressive résumé being compiled by R&B newcomer Rhian Benson (pronounced "Ree-Ann"). They're also the latest steps in a carefully orchestrated marketing campaign launched 18 months ago on behalf of Benson's DKG Music debut, "Gold Coast." It is due in stores Oct. 7.

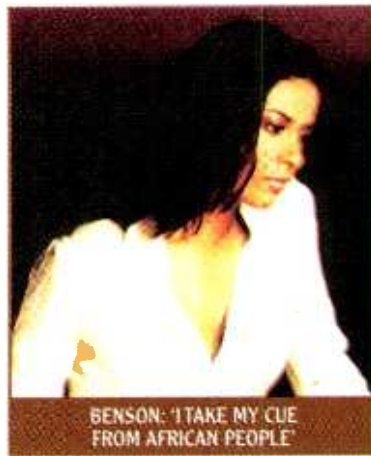
"You can't depend on any one outlet for success," DKG Music co-founder and CEO China Danforth says. "You'll have problems before you get there. You need to come to radio with a strong following. Our focus is on quality music; building a real grassroots following through touring and playing live. That's what we want to do with all the artists we sign. They have to be able to connect with the audience. You need

to come with the music first."

The strategy appears to be working. Benson's first single, "Say How You Feel," is No. 13 on the Airplay Monitor Adult R&B chart. The song first caught the ear of WHUR Washington, D.C., PD Dave Dickinson by way of an EP the label began selling at Benson's various performances. The tune later climbed to No. 1 at the station. It was among the extensive repertoire of self-penned songs the Ghana-born singer/musician drew from when she began performing in January 2002 at small venues like Los Angeles' Cantor's Deli.

The ensuing groundswell led to gigs at the crosstown Temple Bar; in September, the label put together a sampler CD from her demos and sent it to clubs nationally. A tour that month of 20 cities (including Great Barrington, Mass.) spawned a January 2003 gig at the House of Blues, opening for Saadiq. The venue's touring director, Kevin Morrow, signed on as Benson's manager. Then the EP came

along in March, recently followed by 2-year-old DKG's distribution deal through WEA in a joint venture with



Topsail Productions.

Discovered in London performing at an open-mic session, Benson is a guitarist/keyboardist whose flavorful, percussion-prominent mix of R&B, soul,

jazz, reggae and African music has drawn comparisons to Sade and Jill Scott and has won her critical kudos from USA Today, The Los Angeles Times and The New York Beacon.

The former London School of Economics and Harvard student also shares production duties on "Gold Coast" with Grammy Award-winning producers James Poyser (Jill Scott, Lauryn Hill) and Bob Power (D'Angelo, Chaka Khan). Themes range from eternal optimism and self-confidence to a tribute to fellow African musician Fela Kuti.

"I don't want to be locked into one category," the now-L.A.-based Benson says. "'Gold Coast' is about my spiritual connection to Ghana, California and the realization of my dream. The foundation of African music is percussion. It's becoming more popular in R&B. To keep the music growing, you have to play with that rhythm. I take my cue from African people. That adds a lot to this album."

In keeping with the label's plan to "not depend on radio" to break Benson, DKG marketing head André Fuller says the label's "connect-the-dots" marketing rollout includes a

lifestyle campaign (beauty and barbershops), media interviews, radio meet-and-greets, Internet (rhian-benson.com), the aforementioned video directed by Millicent Shelton (Aaliyah) and a 30-minute BET special, "Who is Rhian Benson?" (reminiscent of Scott's similarly titled debut album/campaign).

BET has played a major role in boosting Benson's profile. In addition to premiering the "Say" video in July, the cable network invited her to perform at its Heritage Festival in Ghana. That invitation inspired the forthcoming six-part BET series "Gold Coast." Benson will co-produce and host the Sunday program, which will spotlight music, videos and various guests.

And of course, she's still doing her live thing. Benson is opening for the current Brian McKnight tour. It launched Sept. 3 in Minneapolis and wraps Sept. 30 in Seattle.

"I feel confident that I've done the best I can," Benson says of "Gold Coast." "This album represents where I am now. People will respond to music that touches them, regardless of the genre. They always have and always will."

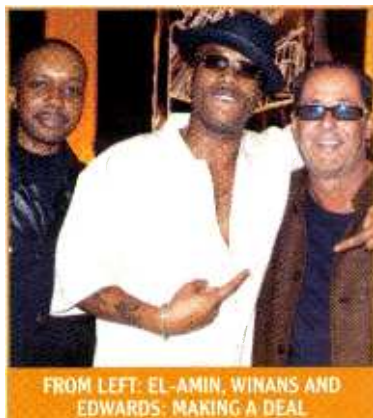
Mario Winans Pacts With Big3

'Yellow Man' Will Sign, Produce, A&R New Talent

Producer/songwriter Mario "Yellow Man" Winans has signed a joint venture imprint agreement with Big3 Records.

Under the terms of the pact, Winans will sign, write for and produce new talent for Yellow City/Big3 Records. He will also provide A&R for Big3's artist roster, which includes Impromptu2, Prymary Colorz and Cheap Trick.

Winans will continue as a member of Sean "P. Diddy" Combs' writing/production collective the Hitmen. St. Petersburg, Fla.-based Big3 is headed by chairman Bill Edwards and CEO Qadree El-Amin.



ON THE RECORD: Troy Taylor (Aretha Franklin's "The Only Thing Missin'") is in the studio with Patti LaBelle. He is also in talks with var-

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



O'Jays. The anniversary special will be taped Sept. 12-13 at Los Angeles' Kodak Theatre to be aired in January 2004.

Rawls, who has hosted the telethon each year, notes that it has subsidized 54,000 students to the tune of more than \$250 million during the past 24 years.

"It was a way of giving something back," he says of his UNCF commitment. "I can't knock on everyone's door to thank them for buying my records. But kids going to school and helping their communities is another way to do that."

After some 70 albums, the Chicago singer is back with a new label—Savoy Jazz—and a new album, "Rawls Sings Sinatra."

In addition to operating his own label, Rawls and Brokaw Records, he hopes to record an album of Sam Cooke songs "for a new generation" (he sang back-up on some Cooke records), as well as an album of original material.

"It's been a couple of years since my last album," Rawls says. "It felt good to be in the studio. I've always wanted to do this, respecting Frank's work as he did mine."

ious labels on behalf of Trey Songz, the first artist under his Songbook Entertainment banner. . . . Dome Records has signed Atlanta's Seek (*Billboard*, Sept. 7, 2002) to a U.K. and Europe licensing deal for its new album, "Journey Into Day." The set will hit the shelves Oct. 20. Dome will also release a third album by New Jersey-based soul artist Dennis Taylor in October. In addition, it has signed South London vocalist Avani. The 23-year-old is managed by Tony Hall, whose past clients include Loose Ends and Lynden David Hall. . . . Besides Rhian Benson (see story, this page), DKG Music is home to Kush, described by CEO China Danforth as "Lauryn Hill meets Mary Mary" . . . The duo Ruff Endz is no longer with Epic.

25 . . . AND COUNTING: Joining Lou Rawls as he celebrates the 25th anniversary of the United Negro College Fund telethon will be Steve Wonder, Chaka Khan and the

CLARIFICATION: S-Curve Records (Rhythm & Blues, *Billboard*, Sept. 13) is wholly owned by president Steve Greenberg and distributed by EMI Music North America.

THIS WEEK		LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	3	SHAKE YA TAILFEATHER BAD BOY/UMRG	NUMBER 1	Nelly, P. Diddy & Murphy Lee	1 Week At Number 1
2	1	GET LOW BME/TVT		Lil Jon & The East Side Boyz Featuring Ying Yang Twins	
3	2	RIGHT THURR DISTURBING THE PEACE/CAPITOL		Chingy	
4	5	INTO YOU DESERT STORM/ELEKTRA/VEEG		Fabulous Featuring Tamia Or Ashanti	
5	4	P.I.M.P. SHADY/AFTERMATH/INTERSCOPE		50 Cent	
6	7	DAMN! SO SO DEF/ARISTA		YoungBloodZ Featuring Lil Jon	
7	6	LET'S GET DOWN COLUMBIA/SUM		Bow Wow Featuring Baby	
8	8	CAN'T STOP, WON'T STOP ROC-A-FELLA/DEF JAM/IDJMG		Young Gunz	
9	13	STAND UP DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG		Ludacris Featuring Shawwna	
10	9	LIKE GLUE VP/ATLANTIC		Sean Paul	
11	11	SUGA SUGA UNIVERSAL/UMRG		Baby Bash Featuring Frankie J	
12	10	MAGIC STICK QUEEN BEE/ATLANTIC		Lil' Kim Featuring 50 Cent	
13	15	WHERE THE HOOD AT? RUFF RYDERS/DEF JAM/IDJMG		DMX	
14	14	GET BUSY VP/ATLANTIC		Sean Paul	
15	12	LIGHT YOUR A** ON FIRE STAR TRAK/ARISTA		Busta Rhymes	
16	16	LIKE A PIMP SRC/UNIVERSAL/UMRG		David Banner Featuring Lil' Flip	
17	22	HOLIDAE IN DISTURBING THE PEACE/CAPITOL		Chingy Featuring Ludacris & Snoop Dogg	
18	20	GOT SOME TEETH SHADY/INTERSCOPE		Obie Trice	
19	18	WHAT UP GANGSTA SHADY/AFTERMATH/INTERSCOPE		50 Cent	
20	17	24'S GRAND HUSTLE/ATLANTIC		TI	
21	21	IF I CAN'T SHADY/AFTERMATH/INTERSCOPE		50 Cent	
22	19	PON DE RIVER, PON DE BANK VP		Elephant Man	
23	25	FLY D P G		213	
24	23	WHERE IS THE LOVE? A&M/INTERSCOPE		Black Eyed Peas	
25		GIRL I'M A BAD BOY BAD BOY/UMRG		Fat Joe & P. Diddy Featuring Dre	

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 96 R&B/Hip-Hop and 59 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.

SEPTEMBER 20
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	26	27	10	Where The Hood At?	DMX (RUFF RYDERS/DEF JAM/UMRG)	51	52	4	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)
2	5	12	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA/SUM)	27	28	19	Dance With My Father	LUTHER VANDROSS (J/RMG)	52	57	9	Find A Way	DWELE (VIRGIN)
3	4	14	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	28	33	14	24's	T.I. (GRAND HUSTLE/ATLANTIC)	53	69	2	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)
4	2	24	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	29	39	7	Read Your Mind	AVANT (GEFFEN)	54	63	8	Roun' The Globe	NAPPY ROOTS (ATLANTIC)
5	3	22	Right Thurr	CHINGY (DISTURBING THA PEACE/CAPITOL)	30	32	23	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	55	64	3	Milkshake	KE\$H (STAR TRAK/ARISTA)
6	6	18	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	31	36	27	Like A Pimp	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)	56	56	5	Getting Late	FLOETRY (SOULJAZZ/OREAMWORKS)
7	8	13	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	32	22	21	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)	57	58	4	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UMI/SAL/UMRG)
8	7	24	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	33	38	31	Put That Woman First	JAHMEI (DIVINE MILL/WARNER BROS.)	58	66	10	The Only Thing Missin'	ARITHA FRANKLIN (ARISTA)
9	11	23	Come Dver	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	34	40	9	Summertime	BEYONCE (MUSIC WORLD/COLUMBIA/SUM)	59	65	7	Naggin	YING YANG TWINS (COLLIPARK/TVT)
10	9	11	Thoa Thing	R. KELLY (JIVE)	35	37	32	Get Busy	SEAN PAUL (VP/ATLANTIC)	60	73	8	Calling All Girls	ATI (NOONTIME/EPIC/SUM)
11	10	17	Can't Stop, Won't Stop	YOUNG GUNZ (ROCK-A-FELLA/DEF JAM/UMRG)	36	42	6	Danger	ERIKAH BADU (MOTOWN/UMRG)	61	67	5	Nookie (Real Good)	JACKY'N FEAT. RODNEY IPOE BOY/SOBEI
12	15	14	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)	37	29	14	My Love Is Like... Wo	M'YA (A&M/INTERSCOPE)	62	62	11	Cop That Sh#!	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)
13	13	20	In Those Jeans	GINUWINE (EPIC/SUM)	38	59	3	Knock Knock	MONICA (J/RMG)	63	75	2	Pick Up The Phone	TYRESE & LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)
14	20	6	Stand Up	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)	39	24	12	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	64	70	1	I Need You Now	SMOKIE NORFUL (EMI GOSPEL)
15	14	25	So Gone	MONICA (J/RMG)	40	46	25	I'll Never Leave	R. KELLY (JIVE)	65	—	1	The Crown	J.A. RULE (MURDER INC./DEF JAM/UMRG)
16	18	24	Step In The Name Of Love	R. KELLY (JIVE)	41	45	14	Superstar	RUBEN STUDDARD (J/RMG)	66	61	4	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
17	23	9	Rain On Me	ASHANTI (MURDER INC./DEF JAM/UMRG)	42	55	9	Holiday In	CHINGY (DISTURBING THA PEACE/CAPITOL)	67	48	9	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/UMRG)
18	17	8	Ooh!	MARY J. BLIGE (Geffen)	43	34	25	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	68	71	3	Girl I'm A Bad Boy	FAT JOE & P. DIDDY (BAD BOY/UMRG)
19	12	18	Proz De Bank	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	44	30	12	Pon De River, Con De Bank	ELEPHANT MAN (VP)	69	—	1	Backlight	JAHMEI (DIVINE MILL/WARNER BROS.)
20	21	11	Signs Of Love Makin'	TYRESE (J/RMG)	45	41	17	Officially Missing You	TAMIA (ELEKTRA/EEG)	70	60	5	Party & Bullsh*t 2003	RAH DIGGA (FLIPMODE/J/RMG)
21	16	17	Like Glue	SEAN PAUL (VP/ATLANTIC)	46	50	7	Busted	THE ISLEY BROTHERS (DREAMWORKS)	71	72	17	Ice Cream	JS (DREAMWORKS)
22	19	39	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	47	31	13	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (Geffen)	72	74	2	Shake That Monkey	TOO SHORT (SHORTJIVE)
23	25	8	Clubbin'	MARQUESS HOUSTON (TU G)	48	54	6	What A Girl Wants	B2K (TU G/EPIC/SUM)	73	—	1	Just A Dog	BIG MOE (WRECKSHOP)
24	26	6	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	49	49	4	Fly	213 (D.P.G.)	74	68	20	Flipside	FREEMAY FEAT. PEEDEE CRACK (ROCK-A-FELLA/DEF JAM/UMRG)
25	35	20	What Up Gangsta	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	50	53	15	Crazy	JAVIER (CAPITOL)	75	—	1	U Got That Love (Call It A Night)	GERALD LEVERT (ELEKTRA/EEG)

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. 141 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

Return Of The Boo-Yaa T.R.I.B.E.

Boo-Yaa T.R.I.B.E., the gangsta rap outfit comprising the Samoan-descended, Los Angeles-based Devoux brothers, is back. Its new CD, "West Kosta Nostra," is set for release Oct. 7 by Santa Monica, Calif.-based Sarinjay Entertainment with distribution by Warner Bros. The CD features production by **Battle Cat (Snoop Dogg, Ice Cube)** and collaborations with **B Real of Cypress Hill, WC, Kokane, Mr. Short Khop, Kurupt, Mack 10** (on the lead single, "Bang On") and **Eminem** (on the track "911").

Group member **Vincent "Gawtti" Devoux** says he and his brothers endured some difficult times recently but maintained a presence on the international music scene.

"We were still touring in Europe and Japan," he says. "Those were the only places keeping us alive in music. In America it was hard because times changed and music changed."

Gawtti says the group went through the usual trials and tribulations of an act attempting to rebound, including trying to release its music independently. It also had problems with managers who, he says, "took everything away from us."

picked up the other, and the magic just came back again."

Describing "West Kosta Nostra" as "a balance of everything that people go through in their lives," Gawtti says this project is special to him and his brothers. "Out of all the albums we did, I love this album, because the brothers put their hearts and souls into it. It was just good being together every day and collaborating with other artists that have been at the top."

Gawtti says the group's goal on

Beats & Rhymes
By Rhonda Baraka
rbaraka@comcast.net



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

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	26	22	22	Where The Hood At?	DMX (RUFF RYDERS/DEF JAM/UMRG)	51	38	—	Into You	FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/EEG)
2	2	13	Superstar/Flying Without Wings	RUBEN STUDDARD (J/RMG)	27	53	5	Danger	ERIKAH BADU (MOTOWN/UMRG)	52	—	—	Wylin Out	URBAN RECREAL PROGRAM (CHOCOLATE INDUSTRIES)
3	3	8	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (Geffen)	28	26	13	My Love Is Like... Wo	M'YA (A&M/INTERSCOPE)	53	—	—	Put Your Drinks Down	DRAG-ON (RUFF RYDERS/VIRGIN)
4	72	3	Calling All Girls	ATI (NOONTIME/EPIC/SUM)	29	10	20	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	54	65	22	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
5	4	12	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)	30	27	10	Crazy In Love	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	55	—	—	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
6	6	8	Soul Shake	NATHANIEL LAMAR (JENSTAR)	31	42	31	Through The Rain	MARIAH CAREY (MONARCH/SLAND/UMRG)	56	54	7	I'm Glad	JENNIFER LOPEZ (EPIC)
7	5	8	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/UMRG)	32	—	—	Didn't You Know	THA' RAYNE (DIVINE MILL/ARISTA)	57	39	4	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)
8	8	8	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	33	36	6	Never Scared	BONE CRUSHER (IBREAK EM OFF/SO SO DEF/ARISTA)	58	32	14	Like Glue	SEAN PAUL (VP/ATLANTIC)
9	9	8	I Like	A.J. (RIPE)	34	37	4	Step In The Name Of Love	R. KELLY (JIVE)	59	—	—	Roll Wit M.V.P. (We Be Like! The La La Song)	STAGGA LEE (M.V.P./ARTISTDIRECT)
10	19	7	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	35	33	15	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)	60	40	18	Snake/I'll Never Leave	R. KELLY (JIVE)
11	16	8	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	36	28	18	Uh-Oh	THE PROJECT 2B (ZYDEC/GRP/HEUS)	61	35	8	Dipset (Santana's Town)	JUJEE SANTANA FEAT. CAM RON (ROCK-A-FELLA/DEF JAM/UMRG)
12	21	14	Right Thurr	CHINGY (DISTURBING THA PEACE/CAPITOL)	37	23	6	Cop That Sh#!	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)	62	61	10	I Can	NAS (ILL WILL/COLUMBIA/SUM)
13	13	14	Jimmy Mathis	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	38	51	4	Roun' The Globe	NAPPY ROOTS (ATLANTIC)	63	67	14	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REOZONA/ARISTA)
14	20	13	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	39	43	6	Chow, Chow, Chow	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)	64	73	9	Crazy	JAVIER (CAPITOL)
15	14	8	By The Way	JESSE POWELL (MONOPOLY/03/RVIERA)	40	56	16	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)	65	46	6	Naggin	YING YANG TWINS (COLLIPARK/TVT)
16	12	9	Thoa Thing	R. KELLY (JIVE)	41	34	18	Angel	AMANDA PEREZ (POWERHOUSE/VIRGIN)	66	62	20	Flipside	FREEMAY FEAT. PEEDEE CRACK (ROCK-A-FELLA/DEF JAM/UMRG)
17	11	10	All Night Long	SEDUCTION WITH SADDLER (JENSTAR)	42	71	3	Pump It Up	JOE BUDDEN (DEF JAM/UMRG)	67	52	17	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE/P.A.L.)
18	—	—	Holiday In	CHINGY (DISTURBING THA PEACE/CAPITOL)	43	—	—	Find A Way	DWELE (VIRGIN)	68	—	—	4X4	DYNASTY (FAT BEATS)
19	25	9	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	44	49	32	Stop/Excuse Me Miss Again	JAY-Z (ROCK-A-FELLA/DEF JAM/UMRG)	69	68	32	Get Busy	SEAN PAUL (VP/ATLANTIC)
20	18	9	Officially Missing You	TAMIA (ELEKTRA/EEG)	45	63	11	I Love You	DRU HILL (DEF SOUL/UMRG)	70	44	9	Milkshake	KE\$H (STAR TRAK/ARISTA)
21	7	8	Let's Get It	SMOOT (RAPROCK/PYRAMID)	46	66	1	24's	T.I. (GRAND HUSTLE/ATLANTIC)	71	55	18	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/UMRG)
22	24	7	Tonite, I'm Yours	ZANE FEAT. TANK (PRIORITY/CAPITOL)	47	30	9	Fire (Yes, Yes Y'all)	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/UMRG)	72	75	4	Ridin' Spinners	THEE 6AFIA (HYPNOTIZE MINOS/03/SUM)
23	17	23	If You Let Me	LOU MOSLEY (JENSTAR)	48	64	7	GhettoMusicK	OUTKAST (ARISTA)	73	—	—	Nitefall	KEV BROWN (UP ABOVE)
24	15	9	Stand Up	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)	49	—	—	Shoop	DE LA SOUL FEAT. SEAN PAUL (A&M/FAT BEATS)	74	—	—	Dipset Anthem	THE DIPLOMATS (ROCK-A-FELLA/DEF JAM/UMRG)
25	29	14	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	50	45	17	Rain On Me	ASHANTI (MURDER INC./DEF JAM/UMRG)	75	—	—	Step Daddy	HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.



BOO-YAA T.R.I.B.E.: 'AMERICA WAS HARD'

"We started from ground zero, and we kept starting over," Gawtti continues. "We stayed in the music, but at the same time we had problems in the neighborhood." Among those problems were the arrests of several of the brothers.

"I just thank God that we all came back together to do this once again," Gawtti says. "Everyone's out of jail; everyone came back."

Gawtti says that despite their challenges, their family bond kept them going. "As you go along, sometimes you do [get discouraged], but that's what's good about having family in the music business," he says. "If one brother falls, the other is going to pick him up; each brother came and

"West Kosta Nostra" was to be true to itself. "With this album we just want to be real," he says. "A lot of people in the music business have gone corporate. It's not like in the old days when you could call up a radio station and say, 'Hey, can I get this song dedicated?' and they play it right there. Now you got to be on a certain rotation, money's got to be paid."

"There's good music out there that will never be heard, and a lot of people sleep on that," he says. "Our group is one of them. You can ask any group in the world, 'What do you think about Boo-Yaa?' and they'll say something positive. Even though they know we're gangstas and we're O.G.s, they look at it as a positive thing. [We're] not out there trying to scare the world. We're out here trying to bring good music."

"West Kosta Nostra" is the fifth album released by the collective, following "New Funky Nation" (4th & Broadway Records) in 1990, "Doomsday" (Bullet Proof Records) and "Occupation Hazardous" (First Kut) in 1995 and "Mafia Lifestyle" on its own Samoan Mafia label in 2000.

MIC PLANET: "The Mic Planet Sessions" is a collection of rap songs that executive producer **Israel "Iz Real" Vasquetelle** describes as a "who's who of quality hip-hop." The CD features **Kool Keith, MF Doom, Mystic** and **Bahamadia**, as well as appearances by freestylers and underground artists. Released by Insomniac Music and distributed by Ryko/WEA, the CD is due Sept. 23.

Latin Grammys: Who Else Won

Final Latin Grammy Awards TV ratings provided by Nielsen Media Research indicate that 1 million more people tuned in Sept. 3 to the fourth edition of the awards than they did in 2002.

The 3.4 rating is a marked improvement from last year's 2.9 rating, when 3.1 million homes and 3.9 million viewers watched. This year, 3.69 million homes were tuned to the show, and 4.9 million people aged two and older watched.

And they weren't only watching the performances.

According to a report on national advertisers compiled by the Media Economics Group, a total of 26 individual

national advertisers ran spots for 42 separate brands or products. Sixty spots aired during the two-hour telecast, and only 14 of them—approximately one-quarter—were completely or mostly in Spanish.

"I expected to see a lot more Spanish-language ads this year," Media Economics Group president **Carlos Pelay** says. The company, which he owns, monitors advertising on Hispanic media.

Last year, Pelay says that approximately one-third of all spots aired during the Latin Grammys were in Spanish.

This time around, not only were there fewer spots in Spanish, but several advertisers ran Spanish and English versions of the same ads. These included Dr Pepper's spot featuring **Paulina Rubio**.

The tendency toward English was reflected during the show, where winners were encouraged to give at least part of their acceptance speeches in English.

Overall, the dominant advertiser of the evening was Procter & Gamble, with seven spots (for Clairol, Cover Girl and Crest), followed by DaimlerChrysler and Sears.

The most-advertised brands were Dr Pepper and Heineken, with four spots each, and Bud Light and Verizon Wireless, with three each.

Latin Notas
By Leila Cobo
lcobo@billboard.com



The most-advertised products were beer and personal care and cosmetics products.

While the advertising seems to suggest that Latin viewers can drink and drive, they apparently can't save.

There wasn't a single financial advertiser and only one technology and one drug advertiser during the show.



LUCYBELL AND PRODUCER MOSELEY

LUCYBELL GOES GLOBAL: Chilean rock band **Lucybell**, one of the country's most established acts, is venturing beyond its borders in search of wider success for its fifth studio album.

Lucybell (made up of **Eduardo Caces**, **Francisco González** and **Claudio Valenzuela**) has set up shop in Los Angeles, where members have

been residing for the past three months. The group has begun production of its new album with British producer **Adam Moseley** at the Boat studio in Silverlake. The disc is set for release on Warner Music Chile, Lucybell's longtime label.

Moseley, who has worked with the **Cure** and **Roxette**, among other bands, says the move to Los Angeles and to a mainstream producer is an effort to target a U.S. audience.

The new album, he adds, will be "in Spanish with some English" and will include a bit of programming.

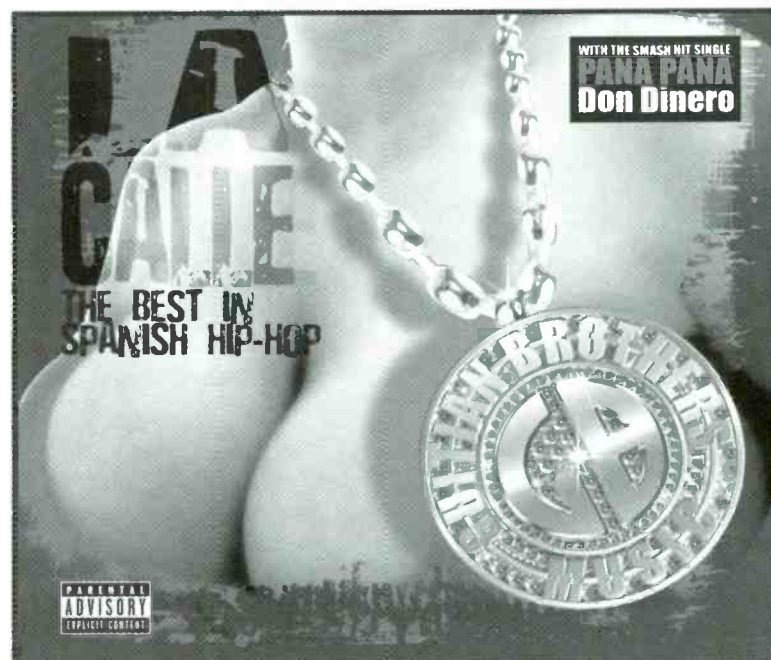
"Any loops or beats we use, we're going to make ourselves, and when we use samples, we'll sample the band [itself]. That way, we don't use anything generic, and the whole record will be about Lucybell."

Lucybell's last studio album was 2000's "Amanecer."

ROAD WORK: Miami-based alternative band **Volumen Cero** will open eight shows for Chilean rock band **La Ley** in Mexico, including three performances at Mexico City's Auditorio Nacional. The group, whose major-label debut album, "Luces," was released last year on Warner Music Latina, is working on a second album for the label. The first single is slated to be a cover of "El Condor Pasa," according to Volumen Cero lead singer/songwriter **Martin Chan**.

The track was included on the recently released Latin Alternative Music Conference compilation album.

CHANGES: A trickle of layoffs has been reported at BMG U.S. Latin and Warner Music Latin America. Sources confirm that two sales staffers were let go at BMG, while at Warner, three positions were eliminated. Of those, one was reassigned within the company. The most senior among those let go was **Carlos Tabakof**, former director of strategic marketing for Warner Music Latin America. Tabakof spearheaded many high-profile projects at the label, including the "Chill Brazil" series and the soundtrack to WB network's children's show "Mucha Lucha."



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BKTT LIMO another winner at the Latin Grammys

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Recently finishing a National Tour with CMN providing the best to the best, for the Ricardo Arjona's Santo Pecado 2003 US Tour in more than five major cities including New York, Los Angeles, Miami, etc.

BKTT had the honor to provide the highest quality transportation service to Gilberto Gil who received "The Person of the Year Award", Bacilos and other performers that participated in the Grammys celebration.

BKTT Limo is not a new comer to the industry. American Airlines, Burger King, Bacardi, Budweiser and many others have drawn upon their extensive experience of professional ground transportation service for the corporate world.

BKTT Limo personel were able to demonstrate the other side of their excellent business service by coordinating the dispatch of all the limousines for the "Latin Grammy Celebration Party" hosted at the Loews Hotel on Miami Beach. Now, **BKTT** has successfully completed the crossover, providing performance and luxury to the entertainment industry as well.

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América Latina

NEWS FROM SOUTH OF THE BORDER

In Mexico: Cable channel Ritmo Son Latino honored the late Celia Cruz with an eight-hour special. "La Unica" aired three times Aug. 16 to fill the entire 24 hours of programming for the day. The special featured performances by Cruz and footage from her many visits to the Televisa network, as well as interviews with approximately 60 different stars, including Olga Tañón, Willy Chirino, Thalía and Gloria and Emilio Estefan Jr.

TERESA AGUILERA

throb Ricardo Montaner has achieved a record number of sellout dates at Centro de Bellas Artes de San Juan (capacity 1,833). Puerto Rico's most prestigious venue. On Aug. 23, Montaner presented his Prohibido Olvidar show for the 17th time at the theater. The performances were not consecutive because originally, Montaner was only slated to play half the number of dates. But because of popular demand, more nights were added. TV producer and artist manager Tony Mojena produced the shows.

RANDY LUNA

In Puerto Rico: Venezuelan balladeer and heart-

Miami's Grammys

Latin musicians and executives from around the globe converged in Miami for the fourth annual Latin Grammy Awards. The event took place Sept. 3 at the AmericanAirlines Arena and was broadcast live on CBS and worldwide to more than 100 countries. Highlights included a tribute to Celia Cruz and the comic hosting of George Lopez. Behind the scenes, the Latin Grammys were bolstered by creative sponsorships, fundraising for worthy causes and plenty of after-show parties.



Spanish artists, supported by Spain's Society of Authors and Publishers (SGAE), came in force to the Latin Grammys. Pictured at SGAE's nominee luncheon, from left, are award nominees David Bisbal, Pepe de Lucía, Alex Ubago and Pau Dones of rock band Jarabe de Palo.



At the Universal Music after-party, from left, are Jesus López, chairman of Universal Music Latin America and the Iberian Peninsula; Micky Huidobro of nominated band Molotov; Zach Horowitz, president/COO of Universal Music Group; multiple Latin Grammy winner Gustavo Santaolalla, president and founder of Surco Records; and Randy Ebright and Tito Fuentes of Molotov.



Spain meets Mexico as Spanish divas Ana Torroja, left, and Rosario, right, flank Mexican "prince of song" Jose Jose.



After the awards show, EMI hosted a reception and show at Bongos Cuban Cafe featuring Obie Bermúdez (whose single "Antes" is No. 1 on the *Billboard* Hot Latin Tracks chart) and Spanish rocker Enrique Bunbury. Pictured, from left, are Marco Bissi, president/CEO of EMI Music Latin America; David Munns, chairman of EMI Music North America; Latin Grammy nominee Thalía; Alain Levy, chairman of EMI Music Worldwide; EMI artist Carlos Vives; Bermúdez; and Jorge Pino, president/CEO of EMI Music US Latin.



Pictured at the BMG after-party are Lionel Richie, left, and award nominee/performer Alexandre Pires.



Latin Grammy winner Millie Quezada sports a green crystal ribbon designed by fashion designer Narciso Rodriguez. The ribbons are part of Heineken's Green Ribbon Initiative, which pledged to make a donation to the Celia Cruz Foundation for every Latin Grammy attendee who wore one to the awards.



Eduardo Bautista, left, executive president of SGAE, is pictured with Dania Dévora, producer of "Historia del Soldado," which won the Latin Grammy for best classical music album.



Multiple Latin Grammy winner Juanes is flanked by chairman of the Latin Academy of Recording Arts and Sciences board of trustees Manolo Díaz, left, and LARAS president Gabriel Abaroa.



The Latin Grammys' person of the year, Gilberto Gil, right, receives a \$55,000 check from M.A.C Cosmetics president John Dempsey during the person of the year dinner Sept. 2. The check will go to AIDS charities in Brazil, Mexico and the U.S.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	10	11	68	NUMBER 1 / GREATEST GAINER 1 Week At Number 1			JUANES Un Dia Normal	1	50	36	43	9	LOS ORIGINALES DE SAN JUAN La Motosierra			3	
2	NEW	1		HOT SHOT DEBUT			ALEJANDRO SANZ No Es Lo Mismo	2	51	49	46	24	CONJUNTO PRIMAVERA Nuestra Historia			4	
3	1	—	2	CHAYANNE Sincero			1	52	53	50	17	GRUPO MONTEZ DE DURANGO El Sube Y Baja			43		
4	5	4	6	CELIA CRUZ Exitos Eternos			2	53	34	28	5	BELINDA Belinda			28		
5	3	3	3	CONJUNTO PRIMAVERA Decide Tu			3	54	54	48	23	LOS TEMERARIOS/LOS BUKIS 20 Inolvidables			1		
6	4	2	7	CELIA CRUZ Regalo Del Alma			1	55	46	44	24	BRONCO 30 Inolvidables			3		
7	2	1	3	INTOCABLE Nuestro Destino Estaba Escrito			1	56	56	49	38	CELIA CRUZ La Negra Tiene Tumbao			5		
8	6	5	5	LOS BUKIS 25 Joyas Musicales			3	57	51	55	3	BRONCO Historia Musical			51		
9	9	8	37	CELIA CRUZ Hits Mix			2	58	55	59	49	SELENA Ones			4		
10	8	7	10	LOS TIGRES DEL NORTE Herencia Musical: 20 Corridos Inolvidables			1	59	52	42	8	CELIA CRUZ Siempre Celia Cruz: Boleros Eternos			8		
11	7	6	7	BRONCO: EL GIGANTE DE AMERICA Siempre Arriba			1	60	58	62	72	CHAYANNE Grandes Exitos			1		
12	12	10	13	AKWID Proyecto Akwid			7	61	65	52	14	VARIOUS ARTISTS Las 30 Cumbias Mas Pegadas Vol. 2			21		
13	19	16	16	RICKY MARTIN Almas Del Silencio			1	62	60	60	3	TEGO CALDERON El Abayarde			60		
14	13	—	2	LUPILLO RIVERA De Bohemia Con...Lupillo Rivera			13	63	62	61	24	PEPE AGUILAR Y Tenerte Otra Vez			1		
15	17	19	55	MANA Revolucion De Amor			1	64	RE-ENTRY	16	MOLOTOV Dance & Dense Denso			19			
16	16	14	12	LOS CADETES DE LINARES 30 Inolvidables			5	65	NEW	1	LOS HUMILDES 20 Exitos			65			
17	45	36	17	DAVID BISBAL Corazon Latino			17	66	71	74	9	SORAYA Soraya			25		
18	18	17	44	PANCHO BARRAZA Las Romanticas De Pancho Barraza			12	67	68	70	26	VARIOUS ARTISTS Los 30 Corridos Mas Prohibidos			27		
19	11	12	3	LUNYTUNES & NORIEGA Mas Flow			11	68	64	51	14	EROS RAMAZZOTTI 9 (Spanish Version)			30		
20	15	15	5	LIMITE Gracias 1995-2003			9	69	63	71	10	LOS FREDDY'S 30 Inolvidables			21		
21	20	18	12	LOS ANGELES AZULES/LOS ANGELES DE CHARLY Encuentro De Angeles Vol. 1			7	70	57	56	11	LA OREJA DE VAN GOGH Lo Que Te Conte Mientras Te Hacias La Dormida			42		
22	21	13	3	LOS ACOSTA En Vivo Vol. 1			13	71	RE-ENTRY	18	ALEJANDRO FERNANDEZ Nina Amada Mia			22			
23	14	9	3	CONTROL La Historia			9	72	66	66	9	CARDENALES DE NUEVO LEON 30 De Coleccion			57		
24	24	25	20	JOAN SEBASTIAN Coleccion De Oro			14	73	61	58	10	CAFE TACUBA Cuatro Caminos			11		
25	26	22	28	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS			4	74	RE-ENTRY	6	LOS REHENES/LOS ACOSTA Encuentro De Consentidos			40			
26	NEW	1		VARIOUS ARTISTS 2003 Latin Grammy Nominees (Pop/Tropical)			26	75	72	64	10	PANCHO BARRAZA Coleccion De Oro			52		
27	22	20	19	CUISILLOS Las Romanticas De Cuisillos			16										
28	28	53	24	ALEXANDRE PIRES Estrella Guia			12										
29	25	23		GRUPO BRYNDIS/LIBERACION Encuentro Romantico			17										
30	33	26		CELIA CRUZ El Carnaval De La Vida			26										
31	30	—		LOS ORIGINALES DE SAN JUAN 25 Exitos Originales			30										
32	29	24		POLO URIAS Y SU MAQUINA NORTENA 20 Mas...Quinazos!!!			19										
33	27	27	24	SOUNDTRACK Frida			4										
34	32	29	13	BANDA EL RECODO Nuestra Historia			5										
35	23	—	2	OLGA TANON A Puro Fuego			23										
36	41	38	11	LOS HURACANES DEL NORTE En El Tiempo			4										
37	35	31	13	PALOMO/CONJUNTO PRIMAVERA Encuentro De Titanes			12										
38	31	21	13	DON OMAR The Last Don			2										
39	42	33	12	GRUPO BRYNDIS Memorias			4										
40	37	37	41	RICARDO ARJONA Santo Pecado			3										
41	40	47	6	OBIE BERMUDEZ Confesiones			29										
42	44	35		INTOCABLE La Historia			3										
43	48	41		PEPE AGUILAR Coleccion De Oro			31										
44	47	32		THALIA Thalia's Hits Remixed			7										
45	39	34		LOS PLAYER'S Ranchero De			26										
46	38	45		SHAKIRA Grandes Exitos			1										
47	43	30		MARCO ANTONIO SOLIS Tu Amor O Tu Desprecio			1										
48	50	40		ANTONIO AGUILAR Con Tambora			38										
49				BACILOS Caraluna			49										

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	1 CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)
2 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	2 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	2 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
3 CHAYANNE SINCERO (SONY DISCOS)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 LOS BUKIS 25 JAYAS MUSICALES (FONOVISA/UG)
4 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	4 LUNYTUNES & NORIEGA MAS FLOW (VI)	4 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
5 MANA REVOLUCION DE AMOR (WARNER LATINA)	5 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	5 BRONCO: EL GIGANTE DE AMERICA SIEMPRE ARRIBA (FONOVISA/UG)
6 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	6 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	6 AKWID PROYECTO AKWID (HEADLINERS/UNIVISION/UG)
7 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	7 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	7 LUPILLO RIVERA DE BOHEMIA CON...LUPILLO RIVERA (SONY DISCOS)
8 VARIOUS ARTISTS 2003 LATIN GRAMMY NOMINEES (POP/TROPICAL) (UNIVERSAL LATINO)	8 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/INDONESIA/AGI)	8 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
9 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	9 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	9 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
10 DON OMAR THE LAST DON (VI)	10 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	10 LIMITE GRACIAS 1995-2003 (UNIVERSAL LATINO)
11 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	11 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	11 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
12 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	12 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	12 LOS ACOSTA EN VIVO VOL. 1 (DISA)
13 THALIA THALIA'S HITS REMIXED (EMI LATIN)	13 HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)	13 CONTROL LA HISTORIA (EMI LATIN)
14 SHAKIRA GRANDES EXITOS (SONY DISCOS)	14 SALVADOR CON PODER (WORD-CURB/WARNER BROS.)	14 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
15 BACILOS CARALUNA (WARNER LATINA)	15 CELIA CRUZ CARNAVAL DE EXITOS (UNIVERSAL LATINO)	15 CUISILLOS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
16 BELINDA BELINDA (ARIOLA/BMG LATIN)	16 FLOR DE TABACO FLOR DE TABACO (ERAMI/VI)	16 GRUPO BRYNDIS/LIBERACION ENCUENTRO ROMANTICO (DISA)
17 SELENA ONES (EMI LATIN)	17 FRANKIE RUIZ EXITOS ETERNOS (UNIVERSAL LATINO)	17 LOS ORIGINALES DE SAN JUAN 25 EXITOS ORIGINALES (UNIVISION/UG)
18 CELIA CRUZ SIEMPRE CELIA CRUZ: BOLEROS ETERNOS (VENE/EMI LATIN)	18 CELIA CRUZ LA REINA DE LA MUSICA CUBANA (BCI ECLIPSE)	18 POLO URIAS Y SU MAQUINA NORTENA 20 MAS...QUINAZOS!!! (FONOVISA/UG)
19 CHAYANNE GRANDES EXITOS (SONY DISCOS)	19 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	19 SOUNDTRACK FRIDA (OG/UNIVERSAL CLASSICS GROUP)
20 TEGO CALDERON EL ABAYARDE (WHITE LION/BMG LATIN)	20 CELIA CRUZ EDICION LIMITADA (UNIVERSAL LATINO)	20 BANDA EL RECODO 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 (Dor). △ 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. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	
1	1	5	11	NUMBER 1 2 Weeks At Number 1		1
2	2	1	8	ANTES S. KRYS, J. SOMEILLAN (D. BERMUDEZ)	Obie Bermudez	1
3	5	6	5	UN SIGLO SIN TI R.L. TOLEDO (F. DE VITA)	Chayanne	1
4	3	9	10	HOY G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO)	Gloria Estefan	3
5	8	16	6	VIVE LA VIDA R. PEREZ (R. PEREZ, R. LIVI)	Area 305	3
6	4	4	9	NO ES LO MISMO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz	5
7	7	3	18	QUITEMONOS LA ROPA R. NERIO, J. REYES (ESTEFAN, J. REYES)	Alexandre Pires	4
8	6	7	4	FOTOGRAFIA G. SANTANDER, A. LLANAS, JUANES	Juanes With Nelly Furtado	1
9	10	17	6	NO HACE FALTA E. ESTEFAN JR., R. BARLOW (E. ESTEFAN, JR., R. BARLOW, N. TOVARI)	Cristian	6
10	15	23	4	ESO DUELE R. MUÑOZ, R. MARTINEZ (L. PADILLA)	Intocable	9
11	9	11	8	ASIGNATURA PENDIENTE I. TORRES (R. ARJONA)	Ricky Martin	10
12	12	14	8	ME PONES SEXY C. RODNEY D. DELUGE (C. RODNEY D. DELUGE, G. BRUNO, J. CARTAGENA, T. SODI, B. RUSSELL)	Thalia Featuring Fat Joe	9
13	14	10	10	RIE Y LLORA S. GEORGE (S. GEORGE, F. OSORIO)	Celia Cruz	12
14	13	13	13	ESTOY A PUNTO BRONCO (D. VILLARREAL)	Bronco: El Gigante De America	7
15	29	35	3	YA NO ES IGUAL FRANKIE J. GALVEZ (F. J. BAUTISTA)	Frankie J	11
GREATEST GAINER						
15	29	35	3	NOMAS POR TU CULPA LOS HURACANES DEL NORTE (S. SERNA DEL RIO)	Los Huracanes Del Norte	15
16	18	15	13	HOY EMPIEZA MI TRISTEZA J. L. TERRAZAS (J. SEBASTIAN)	Grupo Montez De Durango	15
17	17	20	25	MARIPOSA TRACIONERA F. HER. A. GONZALEZ (F. HER)	Mana	1
18	11	2	14	SE ME OLVIDO TU NOMBRE E. ESTEFAN JR., A. PENA (E. ESTEFAN, JR., A. PENA)	Shalim	2
19	16	12	22	TU AMOR O TU DESPRECIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	1
20	33	26	24	SI TE DIJERON J. M. LUGO (V. M. RUIZ)	Gilberto Santa Rosa	5
21	24	33	6	EN LOS PURITOS HUESOS F. CAMACHO (I. VILLA)	Banda El Limon	21
22	23	24	15	QUE GANAS K. SANTANDER, D. BETANCOURT (R. MONTANER, D. BETANCOURT, J. E. DCHOA)	Ricardo Montaner	5
HOT SHOT DEBUT						
23	NEW	1	1	TE NECESITO L. MIGUEL (J. L. GUERRA)	Luis Miguel	23
24	22	25	14	SUETALO R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)	Millie	9
25	20	19	24	TAL VEZ I. TORRES (F. DE VITA)	Ricky Martin	1
26	27	28	22	ACA ENTRE NOS A. LIZARRAGA, J. LIZARRAGA (M. URIETA)	Banda El Recodo	12
27	30	31	10	DEJENME SI ESTOY LLORANDO I. RODRIGUEZ, F. EHRICH (A. CURELL, N. NED)	Los Angeles De Charly	27
28	25	21	9	TE REGALO MI TRISTEZA A. A. ALBA (A. A. ALBA)	Los Temerarios	18
29	38	—	2	AVE CAUTIVA J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera	29
30	19	8	11	MINUTOS R. ARJONA (R. ARJONA, M. LUNA)	Ricardo Arjona	5
31	31	41	9	TE METISTE EN MI CAMA PALOMO (F. Y. QUEZADA)	Palomo	31
32	NEW	1	1	SOLO POR TI SORAYA (SORAYA)	Soraya	32
33	36	42	24	SERAN SUS OJOS A. URIAS (I. VELAZ)	Adolfo Urias Y Su Lobo Norteño	30
34	21	18	12	ACTOS DE UN TONTO J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera	4
35	35	38	3	DEJAME VOLAR P. MASITILL, F. OCHOA, J. IGLESIAS JR. (P. MASITILL, J. IGLESIAS JR.)	Julio	35
36	26	22	14	LLORARE LAS PENAS K. SANTANDER, J. M. VELAZQUEZ (J. M. VELAZQUEZ, RAYITO)	David Bisbal	3
37	44	34	24	ME FALTA VALOR P. AGUILAR (I. BELLO)	Pepe Aguilar	5
38	32	30	17	UNA EMOCION PARA SIEMPRE E. RAMAZZOTTI, C. GUIDETTI (E. RAMAZZOTTI, A. COGLIATI, C. GUIDETTI, M. FABRIZIO, M. ORTIZ MARTINI)	Eros Ramazzotti	5
39	28	27	7	YA NO ERES EL MISMO J. GAVIRIA, B. OSSA (J. GAVIRIA, B. OSSA, N. OELIA)	Noelia	24
40	45	—	2	PARA MORIR IGUALES N. SERRANO, FLORES E. MORALES (J. A. JIMENEZ)	Nico Flores Y Su Banda Puro Mazatlan	40
41	41	—	2	ME CANSE DE MORIR POR TU AMOR L. E. PAVAN, M. SANCHEZ (M. MASSI)	Adan Chalino Sanchez	41
42	46	46	3	AMOR BESAME A. URIAS, F. GARCIA (A. URIAS)	Adolfo Urias Y Su Lobo Norteño	42
43	39	43	7	SUPERVISOR DE TUS SUENOS L. MEDINA, F. BELLOMO (A. ALAYAN)	A. Cinco	39
44	NEW	1	1	YO LA AMO P. AGUILAR (M. LUNA)	Pepe Aguilar	44
45	42	39	5	OTRA VEZ G. GIL, L. C. MONROE, R. ORNELAS, J. FLORES	Victor Garcia	35
46	47	47	15	ASI TE QUIERO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	23
47	48	—	2	YA NO TE VAYAS J. QUIROZ (M. A. SOLIS)	Banda El Limon	47
48	43	37	21	EL SINVERGUENZA M. QUINTERO (LARA) (M. QUINTERO LARA)	Los Tucanes De Tijuana	6
49	NEW	1	1	UN AMOR PARA LA HISTORIA J. M. LIEGO (Y. HERRIGUEZ)	Gilberto Santa Rosa	49
50	50	—	2	TE RETO A QUE ME OLVIDES J. PRECIADO (C. RAZO)	Julio Preciado Y Su Banda Perla Del Pacifico	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop, 15 Tropical, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♣ Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE IMPRINT/PROMOTION LABEL	Artist	
1	1	—	—	UN SIGLO SIN TI SONY DISCOS	CHAYANNE	1
2	2	—	—	ANTES EMI LATIN	OBIE BERMUDEZ	1
3	5	—	—	NO ES LO MISMO WARNER LATINA	ALEJANDRO SANZ	3
4	4	—	—	FOTOGRAFIA SURCO UNIVERSAL LATINO	JUANES WITH NELLY FURTAO	1
5	3	—	—	QUITEMONOS LA ROPA ARIOLA/BMG LATIN	ALEXANDRE PIRES	4
6	6	—	—	NO HACE FALTA ARIOLA/BMG LATIN	CRISTIAN	6
7	9	—	—	ASIGNATURA PENDIENTE SONY DISCOS	RICKY MARTIN	10
8	7	—	—	VIVE LA VIDA RPE/UNIVISION	AREA 305	3
9	8	—	—	HOY EPIC/SONY DISCOS	GLORIA ESTEFAN	3
10	12	—	—	MARIPOSA TRACIONERA WARNER LATINA	MANA	1
11	11	—	—	YA NO ES IGUAL SONY DISCOS	FRANKIE J	11
12	10	—	—	ME PONES SEXY EMI LATIN	THALIA FEATURING FAT JOE	9
13	16	—	—	QUE GANAS WARNER LATINA	RICARDO MONTANER	5
14	17	—	—	SUETALO ARIOLA/BMG LATIN	MILLIE	9
15	—	—	—	TE NECESITO WARNER LATINA	LUIS MIGUEL	23
16	15	—	—	TAL VEZ SONY DISCOS	RICKY MARTIN	1
17	14	—	—	SE ME OLVIDO TU NOMBRE CRESCENT MOON/SONY DISCOS	SHALIM	2
18	13	—	—	MINUTOS SONY DISCOS	RICARDO ARJONA	5
19	18	—	—	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	1
20	30	—	—	SOLO POR TI EMI LATIN	SORAYA	32
21	22	—	—	DEJAME VOLAR WARNER LATINA	JULIO	35
22	19	—	—	LLORARE LAS PENAS VALE UNIVERSAL LATINO	DAVID BISBAL	3
23	23	—	—	RIE Y LLORA SONY DISCOS	CELIA CRUZ	12
24	21	—	—	UNA EMOCION PARA SIEMPRE ARIOLA/BMG LATIN	EROS RAMAZZOTTI	5
25	20	—	—	YA NO ERES EL MISMO FONOVISA	NOELIA	24
26	24	—	—	SUPERVISOR DE TUS SUENOS LATIN WORLD	A CINCO	39
27	29	—	—	ME FALTA VALOR UNIVISION	PEPE AGUILAR	5
28	31	—	—	SITIO DIJERON SONY DISCOS	GILBERTO SANTA ROSA	5
29	28	—	—	UN AMOR PARA LA HISTORIA SONY DISCOS	GILBERTO SANTA ROSA	49
30	26	—	—	TE REGALO MI TRISTEZA FONOVISA	LOS TEMERARIOS	18
31	25	—	—	PUEDES CONTAR CONMIGO SONY DISCOS	LA OREJA DE VAN GOGH	41
32	32	—	—	CASI EMI LATIN	SORAYA	32
33	36	—	—	NEVER LEAVE YOU - UH OOH, UH OOOH! UNIVERSAL LATIN	LUMIDEE	40
34	37	—	—	CUANDO TU NO ESTAS WARNER LATINA	OLGA TANON	40
35	33	—	—	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIANO	30
36	38	—	—	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ	30
37	40	—	—	YO LA AMO UNIVISION	PEPE AGUILAR	44
38	34	—	—	BESO EN LA BOCA MUSART/BALBOA	AXE BAHIA	47
39	39	—	—	LO SIENTO ARIOLA/BMG LATIN	BELINDA	43
40	27	—	—	EL OSEO DE TI UNIVISION	DANIEL RENE WITH JENNIFER PENA	27

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE IMPRINT/PROMOTION LABEL	Artist	
1	1	—	—	RIE Y LLORA SONY DISCOS	CELIA CRUZ	12
2	2	—	—	HOY EPIC/SONY DISCOS	GLORIA ESTEFAN	3
3	4	—	—	ANTES EMI LATIN	OBIE BERMUDEZ	1
4	3	—	—	ME PONES SEXY EMI LATIN	THALIA FEATURING FAT JOE	9
5	5	—	—	VIVE LA VIDA RPE/UNIVISION	AREA 305	3
6	9	—	—	SITIO DIJERON SONY DISCOS	GILBERTO SANTA ROSA	5
7	8	—	—	TU VOLVERAS UNIVERSAL LATINO	KEVIN CEBALLO	27
8	7	—	—	SIN PODERTE HABLAR SONY DISCOS	HUEY DUNBAR	17
9	11	—	—	POCO HOMBRE SONY DISCOS	VICTOR MANUELLE	29
10	33	—	—	POLOS OPUESTOS J&N	MONCHY & ALEXANDRA	30
11	15	—	—	AY AMOR HECTOR & TITO FEATURING VICTOR MANUELLE	J&N	31
12	19	—	—	SOY MUJER SONY DISCOS	INDIA	32
13	14	—	—	LA ULTIMA VEZ J&N	MAGIC JUAN FEATURING EDDY HERRERA	33
14	13	—	—	INTENTALO TU J&N	JOE VERAS	27
15	10	—	—	SE ME OLVIDO TU NOMBRE CRESCENT MOON/SONY DISCOS	SHALIM	2
16	22	—	—	QUE SIGA LA FIESTA UNIVERSAL LATINO	FRANKIE RUIZ	36
17	12	—	—	MASUCAMBA WHITE LEON	TEGO CALDERON	37
18	6	—	—	QUITEMONOS LA ROPA ARIOLA/BMG LATIN	ALEXANDRE PIRES	4
19	38	—	—	PERDONAME EMI LATIN	LIMI-T 21	39
20	18	—	—	NO TENGO SUERTE EN EL AMOR J&N	YOSKAR SARANTE	40
21	16	—	—	FOTOGRAFIA SURCO UNIVERSAL LATINO	JUANES WITH NELLY FURTAO	1
22	25	—	—	HOY TE VI PASAR DISCOMANIA	KIKO RODRIGUEZ	25
23	26	—	—	CUIDALA M.P.	TITO ROJAS	26
24	—	—	—	SON DE CALI UNIVISION	SON DE CALI	—
25	24	—	—	YA NO ES IGUAL SONY DISCOS	FRANKIE J	11
26	28	—	—	NO ES LO MISMO WARNER LATINA	ALEJANDRO SANZ	3
27	23	—	—	CON ESTE HOMBRE NO RAINERAMI/VI	FLOR DE TABACO	23
28	17	—	—	TE VOY A DAR WEACARIBE/WARNER LATINA	CHARLIE CRUZ	17
29	—	—	—	SOLO POR TI EMI LATIN	SORAYA	—
30	—	—	—	LA CURA RCC	PENA SUAZO Y SU BANDA GORDA	—
31	30	—	—	DEJAME VOLAR WARNER LATINA	JULIO	35
32	—	—	—	GET BUSY VPI/ATLANTIC	SEAN PAUL	—
33	32	—	—	AMAME O DEJAME UNIVERSAL LATINO	KEVIN CEBALLO	32
34	27	—	—	TRACION SONY DISCOS	INDIA	27
35	20	—	—	EL AMOR ES CIEGO COMBO	EL GRAN COMBO DE PUERTO RICO	20
36	—	—	—	PA' QUE RETOZEN WHITE LEON/BMG LATIN	TEGO CALDERON	—
37	—	—	—	SEGUROSQUI VI	DADDY YANKEE	—
38	21	—	—	NO HACE FALTA ARIOLA/BMG LATIN	CRISTIAN	6
39	—	—	—	HAY DE MI, HAY DE TI PLATANO/UNIVERSAL LATINO	ANTONY SANTOS	—
40	29	—	—	CUANDO TU NO ESTAS WARNER LATINA	OLGA TANON	29

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE IMPRINT/PROMOTION LABEL	Artist	
1	1	—	—	ESO DUELE EMI LATIN	INTOCABLE	9
2	2	—	—	ESTOY A PUNTO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	7
3	3	—	—	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTEZ DE DURANGO	15
4	9	—	—	NOMAS POR TU CULPA UNIVISION	LOS HURACANES DEL NORTE	

After U.K. Hit, Is The U.S. 'Ready' For Elton?

BY MICHAEL PAOLETTA
and LARS BRANDLE

It took almost three decades for the U.K. to be ready for Elton John's "Are You Ready for Love."

Now, the question remains: Is the U.S. ready, too?

The 26-year-old John recording, produced by Thom Bell, has won major support from British club culture. It topped the Official U.K. Singles Chart the week of Sept. 1. It also topped the U.K. Radio Airplay Chart with 2,307 plays.

The disco-infused track—released in the U.K. on DJ/producer Norman "Fatboy Slim" Cook's independent label, Southern Fried—should arrive Sept. 23 in the U.S. on Patrick Moxey's Ultra Records.

Both labels licensed the recording from Mercury/Universal.

Universal Records president Monte Lipman says a strategy is being put in place to maximize the song's potential in North America.

The song's U.K. success "happened naturally and organically—and Elton likes that," says Derek MacKillop, creative director of London-based Twenty First Artists, which oversees John's career.

"I am ecstatic that the dance community has discovered this [song] for themselves," John says.

"Are You Ready for Love" was cut, along with five other tracks, at Kay/Smith Studios in Seattle and Sigma Sound Studios in Philadelphia in 1977. (One year earlier, John's Philly-flavored collaboration with Kiki Dee, "Don't Go

Breaking My Heart," reached the summit of The Billboard Hot 100.)

The six tracks—"Are You Ready for Love," "Mama Can't Buy You Love," "Three Way Love Affair," "Nice and Slow," "Country Love Song" and "Shine on Through"—comprised "The Complete Thom Bell Sessions." Released in 1979, the collection peaked at No. 51 on The Billboard 200.

The same year, "Mama Can't Buy You Love" peaked at No. 9 on the Hot 100, while an Elton John and Clive Franks "remix" of "Are You Ready for Love" peaked at No. 42 in the U.K.

And that was the end of "Are You Ready for Love." That is, until a handful of British club DJs, including Justin Robertson in Manchester, began playing the euphoric track months ago.

"It became this very end-of-the-night-type track," MacKillop says.

At this point, Nathan Thursting, director of A&R at Southern Fried, approached MacKillop and Todd Interland (John's manager at Twenty First Artists) about the possibility of Southern Fried releasing the track. With Twenty First Artists' help, Southern Fried licensed the track from Mercury/Universal.

Thursting says that everybody involved saw it as a great opportunity to give Elton "a bit of cool dance credibility." Additionally, he says, if it resulted in a hit, John's recently issued "Greatest Hits 1970-2002" could be repackaged with this newly discovered gem.

Mercury U.K. has since added the track to the collection, which it rereleased Sept. 1.

Thus far, the set has achieved a "pret-

ty good response" from record buyers, observes Rob Campkin, head of rock and pop for British retailer HMV.

The album has re-entered the official U.K. Albums Chart at No. 6.

Campkin adds that limited-edition pink 12-inch vinyl singles of "Are You Ready for Love" were a big hit. They



JOHN: ECSTATIC ABOUT DISCOVERY

"flew out" of the store, he says. "This has brought Elton to a new audience. Dance punters and customers don't really associate dance music with Elton, but this one has gone down amazingly well."

Southern Fried label manager Katy Ellis calls the song "one of the success stories of the year," adding, "Elton John on Southern Fried—who would have

ever dreamed that up?"

In addition to the 1979 "remix," the revamped "Are You Ready for Love" includes contemporary remixes by Ashley Beedle, Linus Love, Freeform Five and Mylo.

"This is one of those classic disco songs that never got its true props," Beedle says. "The reason why it's worked so well today is because there's an absence of great songs. And Elton has always crafted great songs."

The track has also done amazingly well at such British radio outlets as BBC's Radio One and Radio Two, which have fiercely championed it.

"I never thought I'd necessarily play an Elton track out of the box again," notes Alex Jones-Donnelly, music policy editor of BBC's Radio One. "I'm definitely not looking to play the current Elton songs, but this was simply a moment."

The main reason Radio One embraced the track, Jones-Donnelly says, was its strong foundation in the clubs. "It has a great hook—it's a really euphoric moment for the summer. And we're getting the right reaction from the audience."

The commercial success of the track in the U.K. has been aided by its inclusion in a TV ad for Sky Sports.

MacKillop says subscription-TV service Sky wanted to use one of John's songs for the upcoming soccer season. Because "Are You Ready for Love" was happening in the clubs, Twenty First Artists suggested the song to Sky.

"Sky was smart," MacKillop says. "The song first happened in the clubs, then broke into the mainstream via

this TV ad."

A Sky representative close to the soccer campaign says they wanted a good, popular track for the campaign.

The ad, which Elton appears in, began airing two months ago on both network and cable TV. So, MacKillop adds, "while the mainstream was hearing the song on TV, the kids were dancing to it in the clubs of Ibiza [Spain]."

According to management, John donated all his proceeds from the ad to the Watford Football Club, of which he is the honorary life president and a former chairman.

While it is too early to tell if U.S. consumers will embrace the track like their British counterparts, Ultra's Moxey is hopeful.

"We're delivering the song to dance and top 40 stations, as well as Elton's traditional format, AC," Moxey explains. "I'm also meeting with VH1, MTV and Fuse about playing the video."

Darren Davis, the regional VP of programming in Detroit for Clear Channel who oversees AC outlet WNIC, has already given "Are You Ready for Love" a few spins at WNIC.

"We got some good reaction, so we're going to give it a whirl," Davis says. And because it definitely sounds like something from yesterday, Davis says the station is telling listeners how the track has been rediscovered in England.

"While we will definitely play it," Davis adds, "I'm not sure if it will be as successful here in the U.S. as it has been in the U.K."

Still, Moxey remains optimistic. "If everyone with an open mind can get into this track, it could be a hit here."

Dub Pistols At The Ready For Dance Summit

England's **Dub Pistols** are the latest act to be confirmed for the 10th annual Billboard Dance Music Summit Sept. 22-24 at the Union Square Ballroom in New York.

Dub Pistols brain-child/DJ/producer **Barry Ashworth** will be the special guest DJ at the summit's special edition of "De La Guarda," the must-see off-Broadway production.

For this Sept. 23 performance, Ashworth's turntable antics will be intertwined with the show's already high-octane musical mix.


For those who have already experienced "De La Guarda," expect this one-night-only affair to be harder, better, faster and stronger—as well as louder and wetter.

Earlier in the day, Ashworth will participate on the panel "The (Internet) Revolution Will Be Televised."

Joining Ashworth on this timely panel is **Rob DiStefano** of Twisted Records, **Eddie Gordon** of DJintheMix.com, **Jonathan Whitehead** of the Recording Industry Assn.

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By Michael Paoletta
mpaoletta@billboard.com



of America, **Kevin Hedge** of West End Records and **Kurosh Nasser** of Nasser Music Business Solutions.

The timing of all this activity could not be better for Ashworth. The Dub Pistols have a new album, "Six Million Ways to Live," arriving Oct. 7 on Distinctive/K7 (which is handled by Studio Distribution in the U.S.).

A marriage of rock, hip-hop, ska and electronic, "Six Million Ways to Live" includes contributions from **Terry Hall** (the **Specials**, **Fun Boy 3**, **Colourfield**), **Horace Andy** (**Massive Attack**) and New York's **Sight Beyond Light**. The set's lead single, the skadrenched "Problem Is" (featuring Hall), spotlights sterling remixes by **John Creamer & Stephane K.**, **Jon Carter** and **Soul of Man**.

For additional info on the Dance Music Summit, visit billboardevents.com.

PARTY PATROL: Also taking place during the Billboard Dance Music Summit is the 10's Across the Board party at Time Cafe.

Presented by promotion team Soul Giants, the Sept. 23 soirée celebrates the 10th anniversaries of King Street Sounds, **Jeannie Hopper's** weekly radio show Liquid Sound Lounge on WBAI New York, XLR8R magazine and the summit itself.

At press time, confirmed DJs included **Hopper** and **Kevin Hedge**.



ASHWORTH: SPECIAL GUEST DJ

SESAME STREET HUSTLE: To celebrate the 35th anniversary of the first "Sesame Street" show, Ninja Tune is releasing special disco mixes of classic "Sesame Street" songs.

The limited-edition 12-inch single, due Sept. 23, includes incredibly rare remixes from late DJs **Larry Levan** and **Roy Thode**—as well as a recent re-edit by **DJ Food**.

With this package, the now-

classic, long-out-of-print Levan and Thode mixes of "C Is for Cookie" by **Cookie Monster & the Girls** are yours for the purchasing.

DJ Food's edit of "Pinball Number Count"—the original of which was never released—includes original backing vocals by **the Pointer Sisters**.

RUBBERNECKIN' RERUB: In the Sept. 6 issue, we mentioned **Paul Oakenfold's** remix of **Elvis Presley's** "Rubberneckin'." While Oakenfold's versions were released Sept. 9, RCA has just approved mixes by **Jason Nevins**, which should be in stores soon.

UPDATE: Donna Summer's "You're So Beautiful" (Beat Box, *Billboard*, Sept. 13) is one of three new songs on "The Journey: The Very Best of Donna Summer," due Sept. 30 from UTV/Mercury/UME. The artist's autobiography, "Ordinary Girl: The Journey" (Villard Books/Random House), will be in bookstores Oct. 14.

SEPTEMBER 20
2003

Billboard® HOT DANCE MUSIC™

Dance Singles Sales and Sales Breakouts data compiled by



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Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	6	9	MY TIME	EFFIN 1002	Dutch Featuring Crystal Waters
NUMBER 1 1 Week At Number 1						
2	5	15	5	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
3	4	8	7	INTO THE SUN	MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
4	6	7	9	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia ♀
5	1	2	8	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947	Beyonce ♀
6	8	13	8	BLINDSIDED (DANCE MIXES)	ATLANTIC 88172	Lucy Woodward
7	11	12	7	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)	STAR 69 1262	Amuka Featuring Sheila Brody
8	3	5	9	77 STRINGS	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
9	10	3	13	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO/RED INK	Simply Red
10	12	4	11	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
11	7	10	9	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green
12	9	1	10	HAREM (M. LEHMAN, R. RIVERA, & H. HECTOR MIXES)	NEMO STUDIO PROMO/ANGEL	Sarah Brightman
13	17	24	6	FEEL GOOD TIME (BORIS & BECK REMIXES)	COLUMBIA PROMO	Pink Featuring William Orbit ♀
14	20	28	5	I LOVE I LOVE	VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
15	26	38	3	SEND YOUR LOVE (REMIXES)	A&M PROMO/INTERSCOPE	Sting ♀
16	15	18	10	CAN YOU FIND THE HEART	NITEGR0VES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
17	18	22	7	SINNERMAN (FELIX DA HOUSECAT MIX)	VERVE 000910/UMRG	Nina Simone
18	14	11	15	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES)	DOTDOTDOT 04	Colourful Karma Featuring Terra Deva
19	25	32	4	I NEED YOU (REMIXES)	MUTE 42643/REPRISE	Dave Gahan
20	16	14	11	BUCCI BAG (P. RAUHOFFER, R. H. VISSION, & J. VICIOUS MIXES)	STAR 69 1263	Andrea Doria
21	13	9	11	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna ♀
22	19	25	8	WHITE HORSE	TOMMY BOY SILVER LABEL 2408/TOMMY BOY	The Orange Factory
23	27	29	6	WE CAN (REMIXES)	CURB PROMO	LeAnn Rimes ♀
24	28	33	5	YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES)	INTERSCOPE PROMO	Smash Mouth ♀
25	31	37	4	SHELTER	IT'S TIME CHILD 002	Ann Nesby
26	32	39	4	A BETTER WORLD	GATE 1169/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
27	33	36	5	SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES)	CURB PROMO	Laura Turner ♀
28	39	46	3	SOUL SLOSHING	GEFFEN PROMO	Venus Hum
29	24	19	13	TALK 2 ME	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	K-Klass Featuring Kinane
30	22	21	9	YOU SPIN ME ROUND (REMIXES)	LEGACY PROM0/EPIC	Dead Or Alive ♀
31	38	48	3	WHAT U DO 2 ME (REMIXES)	DREAMWORKS PROMO	Boomkat
32	37	41	3	WURKIN'	HARLEQUIN 51251	Housekeeperz Featuring Ceevox
33	21	17	12	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley ♀
34	41	44	3	LONG WAY HOME	RADIKAL 99193	ATB
35	42	47	3	FREETIME (REMIXES)	COLUMBIA 79860	Kenna ♀
36	46	—	2	CENTER OF THE SUN	NETTWERK 33204	Conjure One
POWER PICK						
37	47	—	2	LEI LO LA!	ELECTRIC MONKEY 1008	The Latin Project
38	23	16	12	PAVEMENT CRACKS (REMIXES)	J 55884/RMG	Annie Lennox
39	34	27	7	I WANT YOU (PABLO FLORES REMIX)	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe ♀
40	40	35	5	I'M FEELIN' HIGH	CUTTING 458	Whorizon
41	29	20	13	BRASS IN POCKET	BLUFIRE 002	Ultra Nate
HOT SHOT DEBUT						
42	NEW	1	1	FUTURE FUNK	TOMMY BOY SILVER LABEL 2413/TOMMY BOY	Seth Lawrence
43	NEW	1	1	YOU PROMISED ME	ZYX 5218	In-Grid
44	35	34	6	ALL I WANT	RADIKAL 99170	Gardeweg
45	NEW	1	1	BRINGIN' ON THE HEARTBREAK (REMIXES)	MONARC/ISLAND PROMO/IDJMG	Mariah Carey ♀
46	36	30	12	WHENEVER (THE REMIXES)	PEACE BISQUIT 106	Jody Watley
47	48	—	2	SHAKE IT	CREDENCE IMPORT	Lee-Cabrera
48	45	45	4	MOVE YOUR FEET	CRUNCHY FROG 88149/ATLANTIC	Junior Senior ♀
49	NEW	1	1	HOT IN HERRE (THE REMIXES)	IK7 PROMO	Tiga ♀
50	30	26	14	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79868	Tori Amos

Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	4	9	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna ♀
NUMBER 1 7 Weeks At Number 1						
2	NEW	1	1	(THERE'S GOTTA BE) MORE TO LIFE	FOREFRONT 52925/VIRGIN	Stacie Orrico ♀
3	3	2	7	I'M GLAD (REMIXES)	EPIC 79852/SONY MUSIC	Jennifer Lopez ♀
4	2	1	8	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia ♀
5	5	3	31	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARC/ISLAND 06373/IDJMG	Mariah Carey ♀
6	4	5	14	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38869/VIRGIN	Stacie Orrico ♀
7	6	6	3	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
8	7	7	10	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
9	10	9	9	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
10	11	11	24	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 009243/IDJMG	Daniel Bedingfield ♀
11	8	10	20	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
12	9	8	3	I NEED YOU (REMIXES)	MUTE/REPRISE 42643/WARNER BROS.	Dave Gahan
13	12	17	23	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011/ULTRA	Panjabi MC ♀
14	15	16	20	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings ♀
15	13	13	16	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel ♀
16	17	15	20	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna ♀
17	14	12	10	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947/SONY MUSIC	Beyonce ♀
18	19	18	47	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna ♀
19	21	20	5	I AM WHAT I AM (DANCE MIXES)	ATLANTIC 88183/AG	Linda Eder
20	20	19	9	TOUR DE FRANCE 2003	ASTRALWERKS 52685	Kraftwerk
21	22	14	5	APPRECIATE ME	STAR 69 1262	Amuka Featuring Sheila Brody
22	16	22	6	A LITTLE LOUDER	ZONE 1019/SYSTEM	DJ Icey
23	23	—	7	JUST THE WAY YOU ARE	ROBBINS 72087	Milky
24	18	23	37	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake ♀
25	NEW	1	1	CENTER OF THE SUN	NETTWERK 33204	Conjure One

• 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 availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: ♀ CD Single available. Ⓢ CD Maxi-Single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by



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Title

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	LOUIE DEVITO	ULTRA 1175
NUMBER 1 2 Weeks At Number 1				
Louie DeVito Presents: Ultra.Dance 04				
2	2	2	VARIOUS ARTISTS	VERVE 0005987/VG
Verve/Remixed2				
3	3	22	THE POSTAL SERVICE	SUB POP 595 [M]
Give Up				
4	4	5	BT	NETTWERK 30344 [M]
Emotional Technology				
5	5	10	THE HAPPY BOYS	ROBBINS 75038 [M]
Trance Party (Volume Three)				
6	6	12	LOUIE DEVITO	DEE VEE 0006/MUSICGRAMA
Louie DeVito's Dance Factory Level 2				
7	7	11	DELERIUM	NETTWERK 30306 [M]
Chimera				
8	8	3	KRAFTWERK	ASTRALWERKS 91708*
Tour De France Soundtracks				
9	10	21	VARIOUS ARTISTS	MADACY 4381
30th Anniversary Collection: Ultimate Disco				
10	9	7	DEBORAH COX	J 53717/RMG
Deborah Cox Remixed				
11	13	23	THALIA	EMI LATIN 81596 [M]
Thalia's Hits Remixed				
12	15	7	VARIOUS ARTISTS	WATER 000603
Pure Trance 2				
13	16	3	VARIOUS ARTISTS	ROBBINS 75035
Best Of House Volume Three				
14	14	2	PREFUSE 73	WARP 9164
Extinguished				
15	12	6	DAVID WAXMAN	ULTRA 1170
Ultra.Chilled 04				
16	11	7	SOUNDTRACK	HOLLYWOOD 16247
Lara Croft: Tomb Raider: The Cradle Of Life				
17	RE-ENTRY	1	DJ BEEJ	MDMA 4233
The Big Bang				
18	17	18	TIESTO	NETTWERK 30314 [M]
Nyana				
19	19	4	BROADCAST	WARP 106*
Haha Sound				
20	18	16	DAVID WAXMAN	ULTRA 1165 [M]
Ultra.Trance: 2				
21	NEW	1	OVERSEER	COLUMBIA 63806/SONY MUSIC
Wreckage				
22	RE-ENTRY	1	KUMBIA KINGS	EMI LATIN 42526
All Mixed Up: Los Remixes				
23	22	10	ATB	RADIKAL 90092
Addicted To Music				
24	23	40	THE STREETS	VICE 93181/ATLANTIC [M]
Original Pirate Material				
25	RE-ENTRY	1	THEIVERY CORPORATION	EIGHTEENTH STREET LOUNGE 060 [M]
The Richest Man In Babylon				

• 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 (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heiseeeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT DANCE BREAKOUTS

Club Play

1	THE ONLY THING MISSIN' (REMIXES) Aretha Franklin ARISTA
2	ROCKET MAN Daphne Rubin-Vega EMERGE/CENTAUR
3	(THERE'S GOTTA BE) MORE TO LIFE Stacie Orrico FOREFRONT/VIRGIN
4	ALL IN MY HEAD Kosheen ARISTA IMPORT
5	LUV ME Darrell Martin TWI/STEO IMPORT

Dance Singles Sales

1	THIS IS MY HOUSE Peter Rauhofer STAR 69
2	LEI LO LA! The Latin Project ELECTRIC MONKEY
3	PAVEMENT CRACKS (REMIXES) Annie Lennox J/RMG
4	DEEP DARK JUNGLE Victor Calderone STAIRA
5	THE ONLY THING MISSIN' (REMIXES) Aretha Franklin ARISTA

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.

Spotlight

A BILLBOARD SPECIAL REPORT

Navarre Turns 20

'Ready To Swim' In Turbulent Waters

BY CHRIS MORRIS

Speaking on the vicissitudes of the home entertainment business in 2003, Navarre Corp. chairman/CEO Eric Paulson makes a remark that sounds like a personal credo.

"I think turbulent waters present tremendous opportunity—if you're ready to swim," he says. "You've just got to dive in."

During Navarre's two-decade history, Paulson has always dived in head-first.

After stints at National Tape Distributors, Transcontinental Music and Pickwick, Paulson founded his New Hope, Minn.-based company in 1983 as a regionally based music distributor.

Today, as it marks its 20th anniversary, Navarre is one of the top U.S. distributors of computer software and a respected leader among national music distribution firms. The company has recently moved more deeply into the areas of personal productivity software, videogames and DVDs.

In its most recent fiscal year, which ended March 31, NASDAQ-traded Navarre posted net sales of nearly \$360 million and a gross profit of \$45 million. Net sales for its software division, Navarre Distributed Services (NDS), rose 16.3%, to \$300.8 million, while net sales for the music division, Navarre Entertainment Media (NEM), climbed 22%, to \$55.1 million.

Paulson notes, "I have seen technology drive our product lines together, which was one of the things we had hoped for and which was one of the original strategies in the original business plan back in 1983. We believed that technology would converge the computer industry and the music industry. And as it happened, we could cross-pollinate our supply side with our suppliers—they would handle more than one product—and our customers would certainly acquire and merchandise more than one product.

"Whether that was a great strategy or a lucky guess is kind of irrelevant," he adds. "The fact is, that's what's happened, and that has been the biggest change in the business. It had allowed us to take our expertise and move it into various retail channels with various product lines."

Clint Morrison, who follows Navarre as senior analyst at the Piper Jaffray brokerage firm in Minneapolis, likes what he



ERIC PAULSON

sees in the company.

"They're maintaining quarterly profitability in what's obviously a very seasonal business," Morrison says. "In a bad time, they're still making money."

"I like the fact that they're moving away from being a pure distribution company, becoming less reliant on music and concentrating on doing more exclusive licensing, owning product and moving more into the software and videogame area," he continues. "From a pure business standpoint, they've got a very well-run distribution system. They have the ability to run a whole lot more product through that, which they're starting to do."

DIVERSIFYING IN SOFTWARE

Paulson says, "I think our company over the next few years can grow very significantly. We're focusing our growth in videogames and software. In software, we own the entertainment segment. But you know what? We only have a small percentage of market share in personal finance, personal productivity software, and quite frankly, that's the biggest portion of the business."

"Today, we're a Microsoft distributor, a McAfee distributor, an Adobe distributor. All those huge lines have been added to Navarre's arsenal within the last two years."

"As we begin to get our traction and gain market share in the personal reference, personal finance and personal productivity side of the business—which is frankly the largest side of the software business—it presents tremendous opportunity for growth for our company over the next three or four years," he says.

Spreading the company's software offerings has become a major imperative.

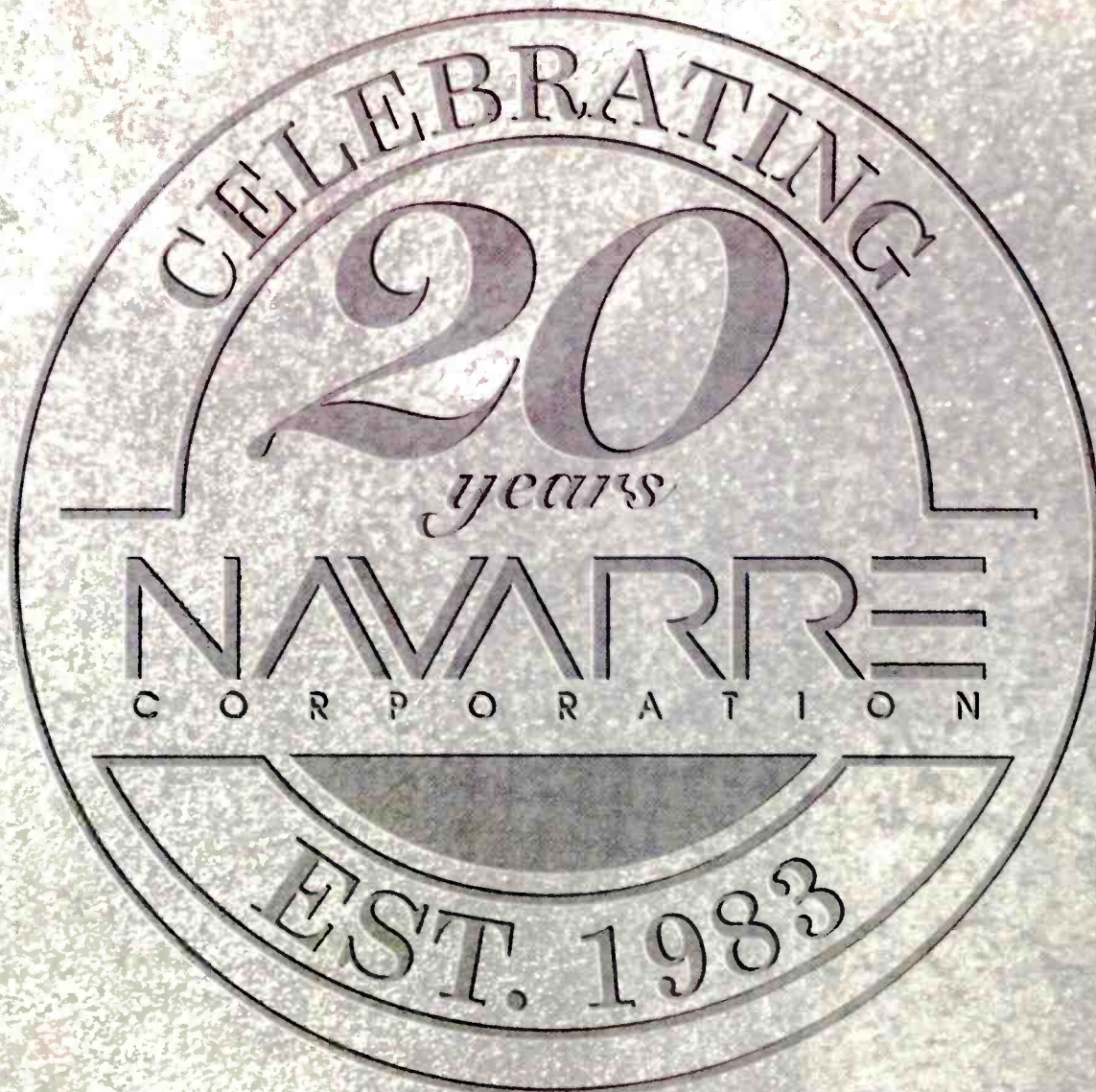
Morrison says, "On the software side, they're very heavily in PC entertainment, and I think they're diversifying nicely and bringing in more of the business productivity product."

In addition to Microsoft and Adobe, Navarre has also established relationships with Symantec, Roxio, Network Associates and 321 Studios, NDS senior VP/GM Brian Burke says.

"We've shifted our focus a little bit. We maintain our market share in entertainment. We distribute about 85% to 90% of the entertainment products going into retail," Burke says. "But we've added a lot of

(Continued on page N-14)

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'We've Got To Develop Critical Mass'

Paulson Discusses Importance Of Owning Content, Navarre's Five-Year Plan

BY MATTHEW BENZ

On Sept. 19, several hundred employees and friends of Navarre will gather at Minneapolis' Metropolitan Ballroom to celebrate the 20 years that have passed since company founder and chairman/CEO Eric Paulson, in his words, "walked into a warehouse with nothing to sell and no one to sell it to."

Since then, New Hope, Minn.-based Navarre has become a \$359.4-million, publicly traded distributor of music, video and software. Last year, it purchased Encore Software, the first of what Paulson says will be other forays into owning content, including music.

Paulson acknowledges making mistakes along the way, most notably his decision to sell Navarre to Live Entertainment in 1990. He bought part of the company back one year later.

"We've had the distinct pleasure of starting this company twice," he jokes.

Paulson then took Navarre public in 1993. And while initial forays into online radio and distribution fizzled, he is confident that those attempts laid the groundwork for new digital initiatives Navarre will soon launch.

Twenty years on, Paulson believes more in perspiration than inspiration.

"Most entrepreneurs like to tell you about how they had really planned the thing out methodically and they had always been an entrepreneur," he says. "A lot of that is nonsense. Something happens in your life that shows you an opportunity and forces you to make a decision."

Most party-goers would likely agree that Paulson made a good one.

What was your initial vision for Navarre?

In 1979, the music industry took a horrible downturn in revenue, as it finally came to compete with other high-tech items.

VHS had just come on the scene, as had videogames. Cable television was spreading like wildfire. And it was all competing for the leisure-time consumer dollar that previously was devoted primarily to the music industry. The CD wasn't out; we were still in cassettes and vinyl.

All of these major distribution companies—I think there were six then—had grown their businesses and become large corporations in the early '70s. And as the business declined, they found themselves with tremendous fixed overhead that they couldn't unwind.

So the only way to maintain some sort of profitability was [to] rob the coffers of the independent segment of the business by buying either the distributions rights or the labels themselves.

When American Can had us close the independent distribution segment of Pickwick [where Paulson was senior VP/GM of its distribution operations], I saw an opportunity to compete with the major labels on an independent basis. I resigned and started working on a business plan for a company that would start out as a regional music and computer-software distributor.

The original business plan was to establish Navarre in the consumer-software business and the music business, because we believed that somewhere down the road, technology was going to converge in those industries.

What is Navarre today? What will it look like in five years?

Our makeup will be significantly different, because there will be a certain percentage involved in owning and managing content.

You have seen us move in that direction with the acquisition of Encore Software in 2002. There are other things we have done that we haven't yet announced, including purchasing some catalogs of recording artists.

You will continue to see us move into the growth area of independent distribution. As an industry, we are becoming proactive, and within the next 18 to 24 months we're going to have all of this digital confusion solved to a certain extent.

Currently, investing in the distribution of independent labels is a great place to be putting your money. And we have publicly stated that we are looking to consolidate independent distribution in the United States, and we are hard at work on that.

We have told the market that we're going to grow organically from 5% to 10%, and 14% to 25% organically from a net-income standpoint.

The real growth in this business, however, is going to

come from acquisitions. And it will be focused in the area of independent music distribution, because for independent distribution to be successful in the future, we've got to grow our economies of scale.

We've got to develop critical mass, and I don't think any of us doing \$50 million-\$100 million is critical mass. You've got to be doing \$200 million to \$500 million in independent distribution to have critical mass.

When will Navarre reach that point?

In five years, we will certainly be at critical mass in independent distribution with music and video. We'll own some of the content we distribute, both in music and video and in videogames and software.

We will continue to build Encore, and we're going to build our DVD catalog, both music video and feature-length and specialty video. That catalog is growing very rapidly right now, and we've just been growing it very quietly. It's not huge [about \$8 million annually], but the margins are significant. So our goal is to grow the volume and the margins, both organically and through acquisitions.

We will be an entertainment publisher and distributor on a global basis within the next five years. We're already in Canada and in 14 different countries with Encore. So, in essence, we're a global company now.

Why is owning content so important?

It allows you to better participate in the digital side of the business. The business is going to be multi-faceted. Digital products and physical products are going to live in harmony and will co-promote each other.

From a physical standpoint, you will find an array of configurations and price points that meet the needs of the consumer—which we got away from.

Today, we meet a single consumer need—the high-price point full-length album. On the digital side of the business, you're already starting to see a multitude of configurations and price points. You've got a guy out there at 49-cent digital downloads, you've got 99-cent digital downloads, you've got subscription agreements, you've got albums you can buy from \$10 to \$19. The digital world is providing an array of choices for the consumer.

I'm very bullish on our industry. I think it's a great place to be putting your money and build your business. I want to participate in all facets of our business.

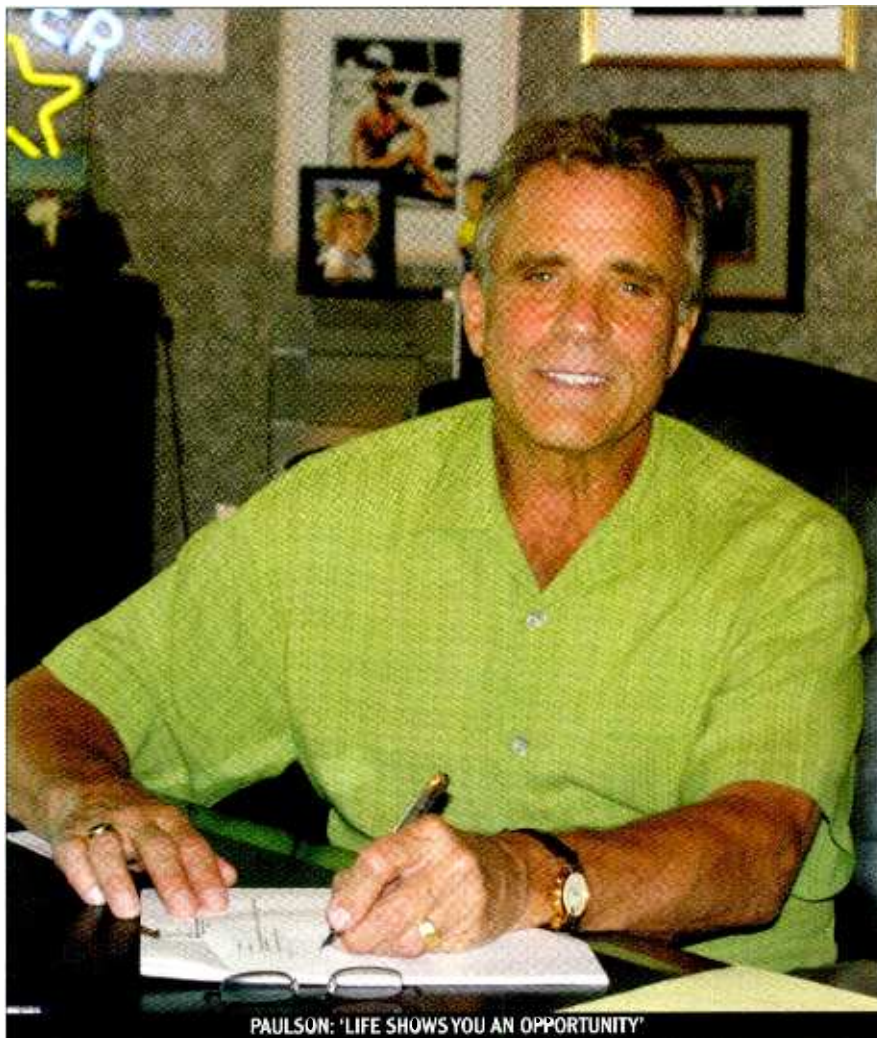
We have the digital-distribution rights of most of our labels we distribute. We have it on a non-exclusive basis, but today we've licensed to Pressplay, to Liquid Audio. We were one of the people that attended and are working with Apple right now, although we haven't licensed anything to them yet.

We're going to be out this fall with a direct-to-consumer campaign on a product we're designing for both direct-to-consumer and for retail. We're going to co-promote it through direct-to-consumer advertising—ordering through an 800-number or Web site—or through traditional retail, where you can walk into any retail store in the country and buy it.

Is Navarre gaining the exposure you want on Wall Street?

We have retail coverage from Piper Jaffray, but it's very difficult in today's environment when you're a microcap stock to get the attention of analysts. The vast majority of microcap stocks have no coverage at all.

(Continued on page N-10)



PAULSON: 'LIFE SHOWS YOU AN OPPORTUNITY'

"I'm very bullish on our industry. I think it's a great place to be putting your money and build your business."

Employees, Technology Backbone Of Good Business

BY MATTHEW BENZ

How does Navarre stay on top of all the independent labels it distributes through its Navarre Entertainment Media (NEM) division, as well as the major-label music, video and software it handles through Navarre Distribution Services (NDS)?

Quite simply: with 373 employees.

But that's not an excessive head count for the volume of Navarre's business. Indeed, chairman/CEO Eric Paulson runs a tight ship. And Navarre's revenue-to-employee ratio is a statistic of which he is eminently proud. With sales in the fiscal year (which ended March 31) of \$359.4 million, it

works out to \$963,000 per staffer.

"That includes Encore," Paulson is quick to add. Excluding the 52 people who work at the Gardena, Calif., software firm Navarre acquired last year, the ratio jumps to \$1.12 million per employee.

Executives at Navarre and at the independent labels it distributes say Navarre can run lean because its people are well-deployed and experienced, and the distribution system it has built makes good use of technology.

In addition, label executives value Navarre for the fact that it has maintained financial stability through a rocky period for the entire music industry, particularly the independent-distribution sector.

"As an independent, I can't worry about anyone going out of business on me," says Mike Catain, CEO of Liquid 8 Records and Entertainment, which NEM distributes.

Being headquartered in New Hope, Minn., also helps.

"You're able to straddle the coasts," says Jim Colson, NEM VP of business affairs. Minneapolis-St. Paul International Airport is 22 miles away, and most of the country is no more than a three-hour plane ride from there.

Colson is based in Southern California. He joined in early 2002 from now-defunct indie distributor DNA, where he had been VP/GM.

Colson says that being in the Minneapolis area has also helped foster good relations with the major retailers, most notably Best Buy and Target, who are based there.

For the sake of efficiency, NEM senior VP/GM Steve Pritchitt does not have a national sales head. Instead, Ed Maxim handles West Coast sales, while Vyto Lazauskas oversees the East Coast. All field staffers have high-speed Internet connections.

"This is a big country," says Pritchitt, a U.K. native who assumed his post in 2001, when Navarre divided itself into NEM and NDS.

"I take a lot of heat from *Billboard* for always restructuring," Paulson adds. "But you know what? If you're not restructuring, you're the same old company you were before."

Paulson says he revamped to offer labels a broader range of services.

"That includes helping them finance their businesses. It includes hooking them into our system so that they become our partners, and they can see what's being sold, who it's being sold to and what's coming back. It includes allowing them access to our [Nielsen] VideoScan and our SoundScan information."

"Navarre's specialty is the value-added," says Brian Burke, senior VP/GM of NDS, which distributes major-label music, along with video, software and videogames. He cites the holiday promotions NDS helps mount and its

ability to manage inventories on behalf of accounts.

"The big challenge is that our software and DVD business is growing so much," Burke says. "It's a double-edged sword, because people are reducing their music inventory to make way for DVD."

That, coupled with the downturn in music sales, means that audio products, which five or 10 years ago would have accounted for around 30% of NDS' sales, today comprise 20%.

Adding new labels became a priority when Pritchitt assumed his current job at NEM, he says, because its lineup was dominated for a long time by American Gramophone.

"I like to have my hand held and be kissed at the end of the night, so to speak, and they do that for me."

—MIKE CATAIN, LIQUID 8 RECORDS AND ENTERTAINMENT

"Now we have a pretty broad label roster," he says. Five of the labels NEM distributes do more than \$5 million in annual sales, Pritchitt notes, and 15 do \$2 million or more.

Besides distribution, NEM markets other services to those labels. "We're much more involved than in the classic sales-and-distribution sense," Pritchitt says—a fact that he is proud of but, he notes, does not necessarily make Navarre unique. "The big five, their distribution

arms now call themselves 'marketing firms.'"

Today, for example, NEM can offer Navarre VP of marketing Joyce Fleck to assist in media buying. It can also assist in such areas as lifestyle marketing, Internet marketing and radio promotion (functions that NEM outsources).

As evidence that NEM's approach is working, Pritchitt notes that returns have declined some five percentage points in the past two years.

"The whole focus has kind of shifted from selling to sell-through," Pritchitt says. "Returns hurt everybody."

According to executives at some of the independent labels NEM distributes, the system works.

Liquid 8's Catain, who is based in Minneapolis, has watched Navarre evolve. "They're seeing other labels come on board now," Catain says, "and I think that's because of the people they have."

Navarre is in a good place now, because it assembled a strong team, bolstered with additions in recent years from RED and DNA. Catain says. "They were not, [in a good place] in my opinion, a couple years ago."

Since shifting distribution late last year from BMG to NEM, Catain says Liquid 8 has been getting more personalized service. "I like to have my hand held and be kissed at the end of the night, so to speak, and they do that for me," he says.

(Continued on page N-18)



PRITCHITT: CONSTANTLY REVAMPING



CATAIN: WATCHED NAVARRÉ GROW STRONG

Navarre At A Glance: Three Divisions, 373 Workers

Navarre Corp.
7400 49th Ave. N.
New Hope, Minn. 55428
Phone: 763-535-8333
Fax: 763-533-2156
Web site: navarre.com

Founded: 1983

Divisions: Navarre Distribution Services, Navarre Entertainment Media, Encore Software

Executives:

Eric Paulson, chairman/CEO
Charles E. Cheney, vice chairman
Jim Gilbertson, VP/CFO
Brian Burke, senior VP/GM, Navarre Distribution Services
Steve Pritchitt, senior VP/GM, Navarre Entertainment Media
Michael Bell, CEO, Encore Software

Employees: 373

Fiscal year: April 1-March 31

Fiscal 2003 sales and earnings: \$359.38 million;
\$4.32 million, or 20 cents per share

Stock symbol: NAVR (Nasdaq National Market)

Shares outstanding: 21.62 million

Share price: \$2.28**

Market capitalization: \$49.3 million**

52-week high/low: \$2.79/\$.97**

Sources: Navarre.com, U.S. Securities and Exchange Commission filings

** as of Sept. 2

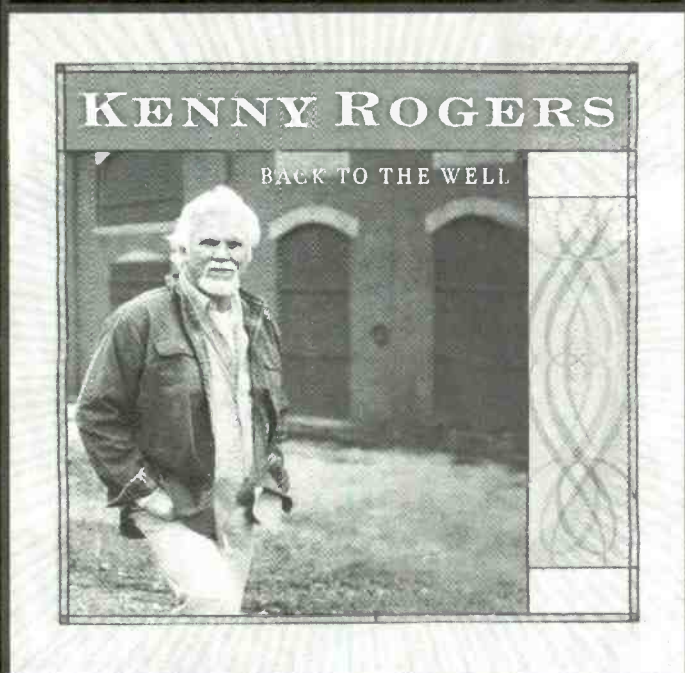
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A Who's Who Of The Navarre Organization

Eric Paulson
Chairman/CEO

The founder of Navarre, Eric Paulson has been chairman/CEO since its inception in 1983. Throughout that time he has served as a director, including during the Live Entertainment acquisition in 1990. Prior to founding Navarre, he was senior VP/GM of Pickwick Distribution Companies, a distributor of records and tapes.



PAULSON

Brian Burke
Navarre Distribution Services senior VP/GM

Brian Burke has been senior VP/GM of Navarre Distribution Services since 2001. Previously, he served as VP/GM of the company's Computer Products Division, at which he held a series of positions of increasing responsibility since joining the company in 1995. Before Navarre, Burke held various marketing, sales and account manager positions with Imtron and Blue Cross/Blue Shield of Minnesota.



BURKE

Margot McManus
VP of human resources

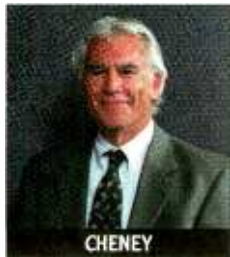
Margot McManus has been VP of human resources since 2000. She has also served as director of human resources since joining the company in 1995, bringing with her 15 years of human resources and business experience. Prior to joining Navarre, she served as director of human resources for Access Management, a technology company and director of human resources and training for Conpal Restaurant Corp.



McMANUS

Charles E. Cheney
Vice chairman

Charles Cheney, a director since 1991, became vice chairman in 1999. Prior to joining Navarre, he was employed by Control Data Corp. in various financial capacities, including controller of Control Data Commerce International. He is also a certified public accountant.



CHENEY

Kathleen Conlin
VP, corporate controller

Since 1995, Kathleen Conlin has been VP, corporate controller. She has served in a series of positions of increasing responsibility since joining the company in 1984.



CONLIN

John Turner
Senior VP of operations

Since 1995, John Turner has been VP of operations. Previously, he was senior director of distribution for Nordic Track in Chaska, Minn. (1993 to 1995). Prior to that, he held various positions in logistics in the U.S. and the U.K.



TURNER

Jim Gilbertson
VP/CFO

Since 2001, Jim Gilbertson has been VP/CFO. Before joining Navarre, he held positions of co-president, COO and CFO at Intelefilm, formerly Children's Broadcasting Corp. Prior to that, he served as CFO for Parker Communications in Minneapolis.



GILBERTSON

Joyce Fleck
VP of marketing

Joyce Fleck has been VP of marketing since 2000. She has also served as director of marketing since she joined the company in 1999. Prior to Navarre, she held divisional marketing and merchandising positions at the Musicland Group (1986 to 1997) and senior buying positions at Grow Biz International (1997 to 1999).



FLECK

Michael Bell
Encore CEO

Michael Bell has been Encore CEO since co-founding it in 1994. He retained this title even after Encore became a majority-owned subsidiary of Navarre in 2002. Bell has held positions with NEC and Paramount, where he built Paramount Interactive and the successful CD-ROM launches of Richard Scarry stories and "Star Trek: Deep Space Nine."



BELL

Steve Pritchitt
Navarre Entertainment Media senior VP/GM

Steve Pritchitt has been senior VP/GM of Navarre Entertainment Media since 2001. He came to the company from eSplice, where he had served as VP of content acquisition. His career has included roles in international marketing, sales, product management and publishing with several major labels, such as Atlantic Records, PolyGram Records, CBS Records International and CBS Records U.K.



PRITCHITT

James Colson
Navarre Entertainment Media VP of business affairs

In 2001, James Colson joined the company as VP of business affairs for Navarre Entertainment Media. Before Navarre, he was GM of Valley Media Inc.'s profitable independent music distribution division, DNA (1997 to 2001). From 1999 to 2001, he also assumed the title of VP of independent distribution for Valley Media. He was that company's controller from 1995 to 1997. Prior to joining Valley Media, Colson held senior finance and accounting management positions with a number of companies in the retail, service and nonprofit industries. He is also a certified public accountant.



COLSON

Cary Deacon
Corporate relations officer

Cary Deacon has been corporate relations officer since 2002. Prior to joining Navarre, he served as president/COO of SkyMall Inc. and as president of ValueVision International.



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Source: Navarre.com

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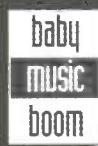
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GOSPEL LEGENDS

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Navarre's Three Divisions Have It Covered

Navarre is a leading distributor of propriety and non-propriety home entertainment PC software, music and DVDs. Customers include national and regional retailers—mass merchants, specialty stores, wholesalers and e-tailers. Its business-to-business Web site, navarre.com, provides product fulfillment to both traditional and online retailers. Following is a list of the company's divisions:

NAVARRE DISTRIBUTION SERVICES

Navarre Distribution Services (NDS) distributes non-proprietary PC software, major-label music



and DVDs. NDS provides a variety of value-added services to its vendors and customer base. These services include customer-specific ticketing, packaging and bundling. Its vendor-managed inventory offers customers individual item tracking, which provides retailers with sales-trend information maximizing each item's sales performance.

During the past five years, computer software

product sales for NDS have grown substantially. At the end of 2000, PC Data reported that its distributed market share was 10.3%. Its distribution share by category was 58% in entertainment software, 25% in personal productivity, 21% in reference and 35% in the education category.

NAVARRE ENTERTAINMENT MEDIA

Answering the needs of artists, Navarre Entertainment Media (NEM) provides the personalized attention and creative freedom artists need to get their music to the market. NEM also helps studios release product into the DVD market.

The division's customer base includes all national music retailers, national and regional one-stop wholesalers and one-stops.

NEM ensures that artists, labels, studios and publishers get the proper development and marketing and have access to major music and specialty entertainment retailers, national and regional wholesale clubs and office superstores. Its goal is to maximize the sales potential of each release.

Through the years, Navarre has distributed product from a wide array of musical genres. Today, that roster includes contemporary instrumental, dance, country, gospel, pop and seasonal product. Its video catalog is home to an extensive range of action, drama and special-interest titles

that appeal to just about any retail customer.

ENCORE

In 2002, Encore—a leading interactive publisher of videogames and PC CD-ROMs—became a majority-owned subsidiary of Navarre. Last year, the company shipped "Circus Maximus." Future releases include such highly anticipated next-gen console games as "Phantom Crash," "Dragon's Lair 3D" and "Daredevil." Encore also offers a large selection of titles from such internationally recognized properties as "Sesame Street," "Dragon Tales," National



Geographic and Kaplan. These products are sold in more than 35,000 stores nationwide and throughout major international markets. Encore, which continues to operate as an independent publishing entity headquartered in Los Angeles, was co-founded in 1994 by CEO Michael Bell.

Source: Navarre.com



Happy
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NAVARRE

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AMY WENTWORTH	JOYCE FLECK
ANNA-MARIE GANJE	KAREN PASET
BARB MINER	KATHY CONLIN
BOBBY BLAND	KERRY TIMMANDER
CAROL NACHAZEL	KEVIN BRADSHAW
CEDAR BURNETT	KRISTEN RAINEY
CHUCK CHENEY	LISA HOLTMEIER
CODY BREULER	MICHAEL MEYER
DANI GALLAGHER	MICHAEL NEUSTADT
DAVID MILLER	MICHELLE UHER
DAVID WOMACK	MIKE CORNETTE
DEAN MIKKELSON	NANCY WEISS
DESIREE MAHONEY	PAT BLAKE
DEWITT BARKER	PETER PIASECKI
DYLAN MAGIEREK	RICK LAWLER
ED MAXIN	RICK MILLER
ERIC PAULSON	RODNEY METOYER
HELEN AVERBACH	SCOTT CAMERON
GLENN NAPLES	SHANNON BARLAND
GRADY GARMAN	SHAWN WELLS
IAN LOOMIS	STEVE PRITCHITT
JAMIE LURTZ	SUSAN TIMMERMAN
JEAN JORGENSEN	TERESA SULLIVAN
JILL PHILLIPS	TODD REKOWSKI
JILL WATSON	TOMMI DIAZ
JIM COLSON	TONI SWANN-PARDIGNO
JIM GILBERTSON	TONY TARLETON
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JODI STOCK	

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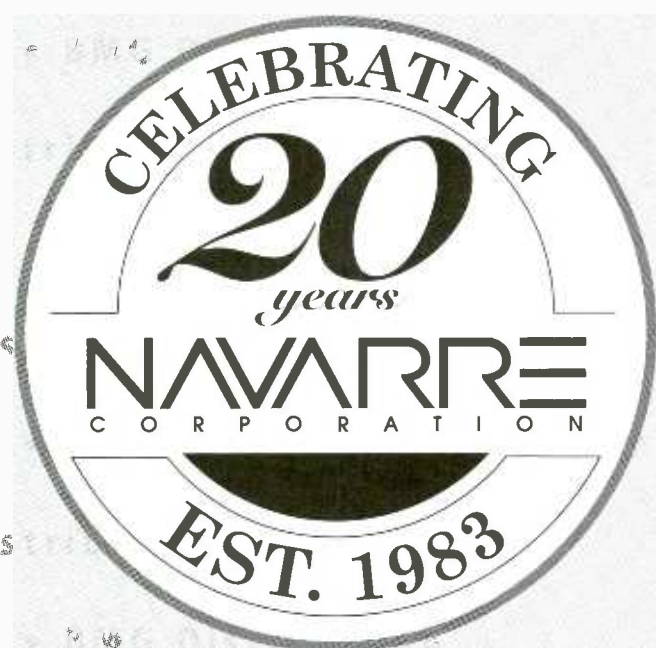


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Giving Back

Navarre supports the communities around its New Hope, Minn., headquarters by sponsoring and supporting the following organizations:

Madelyn's 2003 PaceMaker 5000 is an annual five kilometer walk/run event that raises funds and awareness for Children's Hospitals and Clinics, which serves the Minneapolis/St. Paul metropolitan area. All net proceeds from the event are donated to the hospital. The event also celebrates the work of the hospital's doctors, nurses and support staff in improving the lives of children. This year's race is scheduled to take place June 26, 2004.

Greater Minneapolis Crisis Nursery aims to prevent child abuse and neglect by providing support to parents in crisis.

Mission Inc. provides shelter and support for battered women and their children.

Milkweed Editions is an award-winning, nonprofit literary publisher of high-quality books that focus on cultural diversity, environmental responsibility, well-crafted poetry and quality literature for adults and middle-school-age children.

Community Education Assistance Program (CEAP) is a community-based, nonprofit agency that collaborates with other agencies and organizations to assist people in need.

Tree House serves adolescents who have difficulties at home, school or in the community. Youths are referred by school counselors, courts, probation officers, churches, friends or family.

Source: Navarre.com

Eric Paulson

Continued from page N-3

In the last year, we have been successful in getting analyst coverage from a retail standpoint, and we're working at it from an institutional standpoint. But I'm hesitant to give anyone a time frame. It's the proverbial struggle of a microcap company trying to get attention.

Once you cross a half billion dollars in annual sales, that gives you a different level of consideration from the investment community; they consider that critical mass for a company in our business. That's the direction we're heading in.

Is all the bad news coming out of the music industry hindering your efforts to gain Wall Street's attention?

We've done a lot of presentations, we've met with a lot of institutional analysts; I would tell you that people do not look at investment in the music industry right now as a negative—they look at it as a positive.

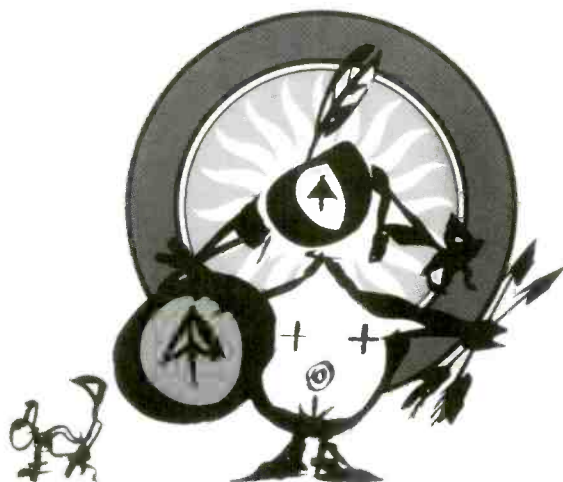
Like me, many people believe that the industry is in transition and that it has the potential to be healthier than it has ever been. We believe that the consolidation of the independent music sector is the direction we should be heading in, because we think there's a big future there, and now is a great time to be doing it.

What did you learn from your investments in the now-shuttered NetRadio and digital-distribution platform eSplice?

If you and I were business partners and it was 1995, and we were a growing, profitable company—which we were—and the biggest difficulty in the music side of our business was getting radio airplay, and the Internet provided a huge

(Continued on page N-19)

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Growth Still A Key Theme After Banner Year

BY TRUDI M. ROSENBLUM

Navarre Entertainment Media is having a banner year. Sales were up 22% for the fiscal year ended March 31 and continue to be strong this year, says senior VP/GM Steve Pritchitt. On Oct. 14, the company will release 200 titles (including reissues), the largest number of releases on a single day in NEM's history.

Pritchitt attributes this success to the major changes in NEM's organizational structure since he came on board 2½ years ago.



Since then, instead of a single national sales director, the company put in place two sales directors: Vyto Lazauskas for the East Coast and Ed Maxim for the West Coast. There are eight national account managers, spread throughout the country, who report to either Lazauskas or Maxim: Michael Neustadt in Boston, Jill Phillips in Chicago, Tommy Dias in Los Angeles, Joe Courtney in Dallas, Kevin Bradshaw in Florida, David Womack in Atlanta, Scott Cameron in Minneapolis and DeWitt Barker in San Francisco.

Peter Piasecki in Toronto handles the Canadian territory. Cedar Burnitt in Minneapolis is in charge of telephone sales. Most of the national account managers have field sales and marketing reps who report to them. Altogether, there are 24

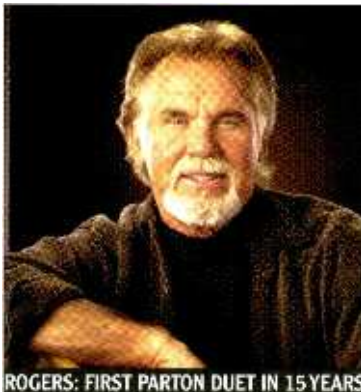
people on the sales staff.

"It's an unusual structure because we divided the country up by region, instead of having one single head of sales," Pritchitt says. "Ed and Vyto are both senior salespeople who have great relationships with their accounts. And this structure gives us the opportunity to get them in front of senior account management more frequently. They can also be more responsive to the needs of our labels and talk about macro-level account issues with the labels. It doesn't all fall on one person."

Another change to come, Pritchitt adds, is that the warehouse will be fully automated by April 1.

NEM has also greatly expanded and strengthened its label roster during the past two years, Pritchitt says.

"In the last couple of years, we have focused our attention on the urban and hip-hop genres, dance music and rock. The majority of our business is now those three styles of music. The first big signing was with the Cleopatra label," he says. "Then when Valley Media went bankrupt, taking DNA with it, we hired Rick Lawler and Jim Colson from DNA, and they enabled us to pick up a lot of great labels. That was the second major event. Overall, we've strengthened our product-development



department and shifted focus to net sales rather than gross sales."

The company's key labels are Cleopatra, Studio/K7, SPV, Liquid 8, CMH, DTS (Digital Theater Systems), Lakeshore and Sanctuary.

Big sellers of the past 12 months include Insane Clown Posse's "The Wraith-Shangri-La," the soundtrack to the upcoming film "Underworld" and Superjoint Ritual's "A Lethal Dose of American Hatred," all of which shipped six figures, according to Pritchitt.

Highlights of the fourth quarter include the release of Kenny Rogers' "Back to the Well" Sept. 23 (featuring his first studio duet with Dolly Parton in 15 years), "All Hits of the House of Blues" from Raphael Saadiq (formerly of Tony! Toni! Toné!), "Silk Time" by Silk, "Jesse" by Jesse Powell and "How We Do" by Das EFX.

NEM's response to the shrinking account base has been "to get more and better content, and to get more out of what we had," Pritchitt says.

The challenges faced by the music industry have in some ways been beneficial to NEM, Pritchitt says. "The company has been public about its desire to grow by acquisition," he says. "As the business is going through its current change, an increasing number of great quality artists are becoming available to independent distributors. We see this as an opportunity to become associated with artists that can expect to have gold and platinum records."



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Navarre Turns 20

Continued from page N-1

diversity in the business, finance and personal productivity categories.”

Videogames have also become an important part of the mix.

“About three years ago, we started looking at the landscape,” Burke says, “and we saw a lot of the major entertainment players like Electronic Arts really shifting their focus to the videogame platform. So we felt that we needed to diversify our business. We’ve really focused on people like Lucas Arts and THQ. Dreamcatcher Interactive is a company we do a lot of business with.”

To widen its offerings on both the game and PC side, Navarre purchased Encore Software, the Los Angeles-based software publisher, in July 2002.

In music, NEM senior VP/GM Steve Pritchitt has moved aggressively to bring in a fresh mix of labels during his two years with Navarre.

“My strategy, very simply, was to go out and get what I call ‘critical mass’ in those genres that sell well where there’s a lot of independent-label opportunity,” Pritchitt says. “Those three are the ones that would be at the top of anyone’s list—urban, rock and dance. If you look at our label list today, our top labels all fit primarily into those categories.”

NEM has done successful business with a wide slate of offerings from urban-based label Riviera Entertainment; German rock label SPV; the eclectic L.A.-based Cleopatra Records; Studio Distribution, the umbrella for a variety of top dance labels; and country stronghold CMH.

The company also recently announced deals with

(Continued on page N-16)



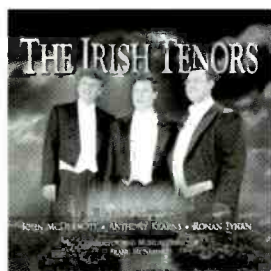
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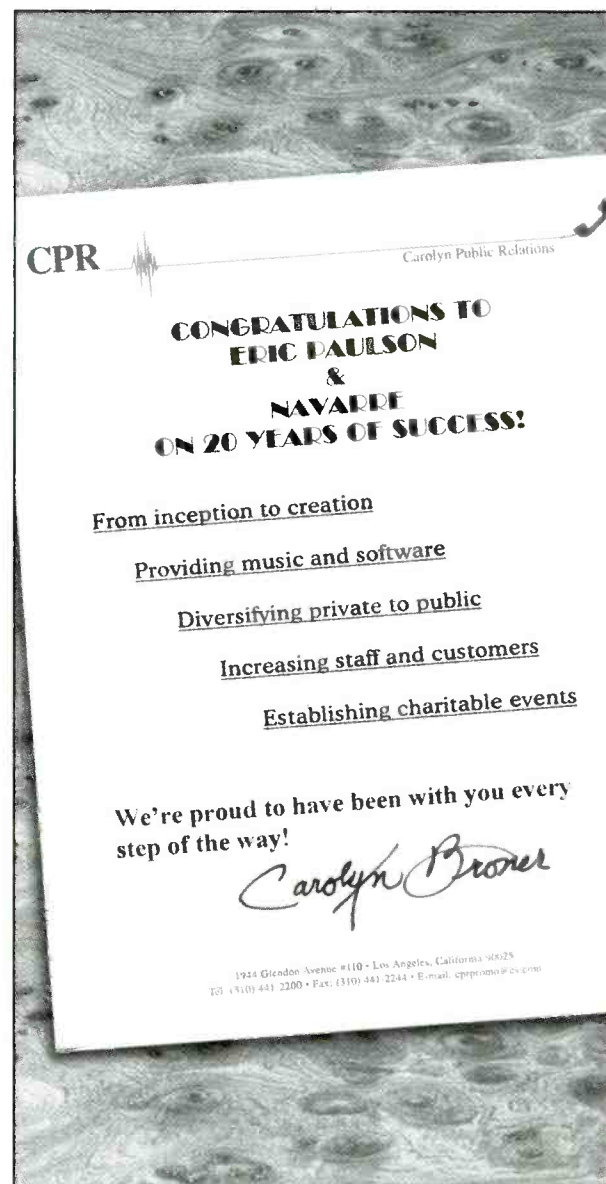
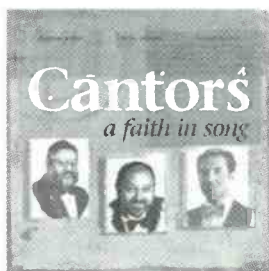
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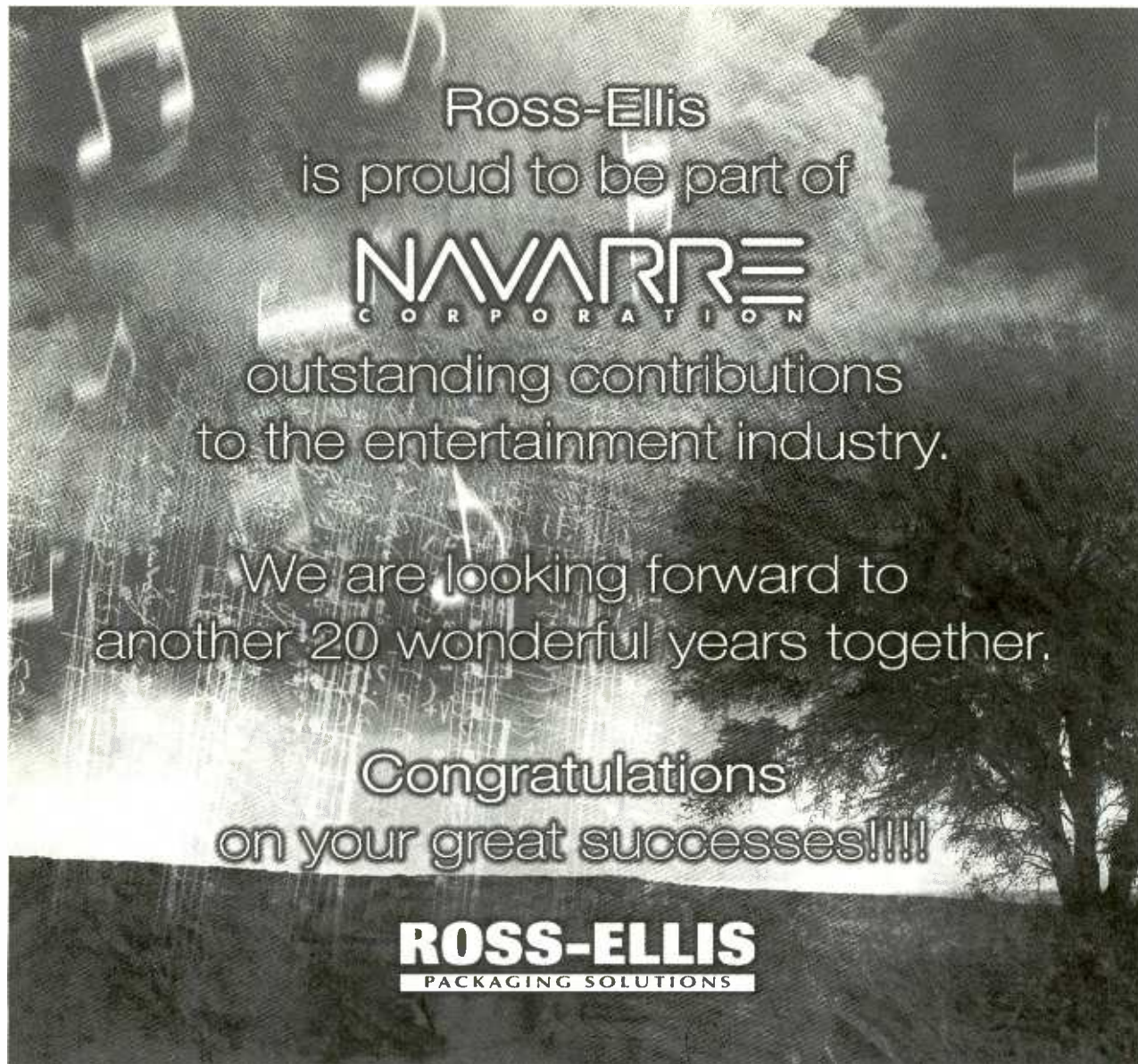
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WE'LL BE WITH YOU FOR THE NEXT TWENTY AND BEYOND

Navarre Turns 20

Continued from page N-14

"It's no secret that we're trying to acquire independent [music] distribution and build our independent distribution side. We're going to invest big money in this industry."

—ERIC PAULSON

Reader's Digest Music and indie-rock specialist Lumberjack Distribution.

In home video, Pritchitt says, "We've been very aggressively securing several new content relationships with independent studios."

In addition to proprietary products like its "Deadline Auto Theft/Gone in 60 Seconds II," Navarre has received a lift from distribution pacts with companies like One Little Indian, which has brought a highly successful line of Björk DVDs to the table.

NEM—always strong with major music chains—has also rethought its retail strategy in recent years.

"Navarre had been known for its strength with the chain accounts, but we've under-served the independent community," Pritchitt says.

"About 15 months ago, we started reaching out to the independent world and gave our people in the field some responsibility for calling on key accounts in their territories. We've increased the number of accounts probably by about 400."

Paulson—long one of the most forward-thinking distribution executives regarding advances in entertainment technology—sees room for Navarre in the digital evolution of retail.

"I think you're going to see the ability to walk into a retail store and digitally download a compilation that you want and burn it right in the store," he says.

"In fact, that's a direction in which Navarre is heading. We hope to have something very interesting for the marketplace in that area within the next 90 days. I think that will provide a digital concept to the retailer of the future."

POISED FOR THE FUTURE

Though Navarre hit a couple of snags during the '90s with investments in Webcaster Net Radio and its Internet platform eSplice, the company is now financially on track, with cash in the bank and zero debt.



VP/CFO Jim Gilbertson says, "We're a distributor. It's a low-margin business, and if you start running up debt, there's a lot of interest income to overcome in a low-margin business. We're really very cautious about

our cash balance, cautious about debt. That theory carries pretty true for us." Paulson says Navarre's current health was built on "our

(Continued on next page)

Navarre Turns 20

Continued from preceding page



SELECTIONS OF MUSIC DISTRIBUTED BY NEM

ability as a management team to de-leverage this company, with an understanding of what that would do for us in the future, and now be able to move into turbulent waters. We're moving in with positive cash—no debt. We just expanded our bank line [with GE Capital in Chicago] to \$40 million. I think, where we're going, that's going to serve our growth strategy well."

Navarre's solid financial position will enable it to undertake its long-pondered mission of acquiring other congruent distribution companies.

Gilbertson adds, "We'd like to utilize our existing cash to go out and look at some acquisitions, along all our core competencies."

Paulson says, "It's no secret that we're trying to acquire independent [music] distribution and build our independent distribution side. We're going to invest big money in this industry."

Morrison observes, "There is a roll-up opportunity in this industry. They are out looking for acquisitions. The economics of the right acquisition could be pretty exciting and take them to the next level. They could buy a good amount of revenue fairly inexpensively, run it through their system and hopefully, have a creative impact on the bottom line fairly quickly."

Navarre also plans to upgrade its systems. The company is getting ready to break ground on a new high-tech distribution facility in New Hope that will add 160,000 square feet to its operation. It will concurrently close existing facilities in New Hope and nearby Brooklyn, Minn.



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Backbone Of Good Business

Continued from page N-4

Dirk Hemsath, president of the Lumberjack Label Group in Toledo, Ohio, earlier this year chose Navarre over Caroline Distribution and Koch Entertainment Distribution. Lumberjack comprises some 45 independent labels in metal, punk and hard rock. Though it is a distributor itself, it goes through Navarre to access bigger accounts.



HEMSATH: ACCESS TO BIGGER ACCOUNTS

"We thought we could bring a type of music that they didn't already have" and thereby garner more attention from Navarre, Hemsath says. So far, he is happy.

Navarre is "small in relation to a Koch or an [Alternative Distribution Alliance], but a lot of the people come from major labels or have been in the business for a while," Hemsath says. "That probably outweighs the fact that they're not the top

indie. It's really all about the people."

More recently, NEM cut an exclusive distribution deal with Reader's Digest Music (RDM) to develop and distribute compilations from the more than 20,000 tracks in RDM's catalog (*The Indies*, *Billboard*, Aug. 9).

Len Handler, director of product development at RDM, explains that the firm went with Navarre because of its expertise in packaging, its advanced warehouse systems and its rapport with mass merchants. "Our expertise is in the area of direct response, not in retail," Handler says.

Colson, for his part, calls the DRM deal "a hybrid."

"It's a more active, hands-on deal, in that we're working with them actively to develop the offering," he says. "The financial structure of the deal is different from a traditional distribution structure. It's more like a license situation."

Handler adds, "We're not just handing them product and saying, 'Here, go out and sell it.'"

Going forward, Navarre executives say they may want to own more of the content they distribute, as is the case with Encore.

"It's a source of a lot of discussion," Colson says. "Obviously, if you can get closer to the original

source of content, there's opportunity for more margin, and acquiring content gives you other avenues for revenue."

Pritchitt adds, "My background is more on the product development side," so he recognizes the value of owning content. He joined Navarre at its now-shuttered eSplice unit in 2000, after many years as a label executive in the U.S. and Europe.

"We own a few masters, and we're looking to add to that," he says. The more content Navarre owns, company executives say, the better they will be able to capitalize on digital-music opportunities.

Meanwhile, NEM will look to broaden its label roster in such areas as urban, rock and blues.

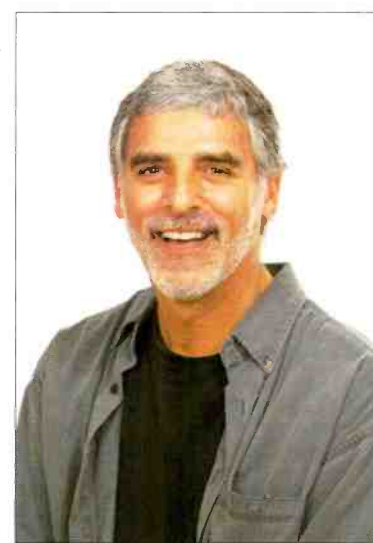
"We have a lot of discussions about not losing focus on our core competencies, which are sales, marketing and distribution," Colson says. "When we're adding stuff, it's a very strategic thing: 'We like this because it helps us in this area.'"

One benefit of having a relatively small staff is the ability to respond to a changing market and new opportunities.

Colson says, "There's not a set of documents that says, 'This is how we have to do things.'"



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Eric Paulson

Continued from page N-10

“The industry is in transition, and it has the potential to be healthier than it has ever been.”

opportunity to not only get your product heard by the consumer but to segment the consumer by lifestyle and music genre, you'd have been right with me in making that decision to invest in NetRadio.

We never took a nickel out of the coffers of Navarre. We raised every cent that we lost, and then some. So while, yes, it came off Navarre's P&L and balance sheet, we put all that money on the balance sheet before we lost it.

If you look back at Navarre and our equity in the company, it continued to rise, even though we were losing huge sums. We built the equity up and reduced it by the losses in NetRadio and eSplice.

NetRadio is probably one of the sadder moments of my business career, because we did exactly what we told the market we were going to do: We built the biggest and best Webcaster in the world; nobody was close to us. ABC was the next in size, and they were 50% of NetRadio's size.

The problem was at that time—and even today—other than AOL and a couple of major individuals, generating revenue through advertising is almost a non-existent business. And so we decided to shut the company down—not bankrupt it but give what money we had left back to the shareholders. It was a great and very sad experience.”

I don't consider eSplice a loss at all; I consider it an investment in the digital arena, which we're going to play in the rest of our lives.

Today, we license our products to MusicNet; we're talking to Apple; Liquid Audio has all of Navarre's content in digital format. We are working on some very interesting things right now, which will include the ability to digitally download content into a retail store and burn a CD right at the retailer's location.

Can you say anything more about that project?

I can't. We're working on something right now, which we hope to announce within the next 90 days.

I believe that digital and physical [products] are going to live in harmony and co-promote each other. To do that, you've got to access physical [products] over the Internet as well as digital, and you've got to access not only physical but digital from a retail outlet, as well.

We think there's a way to do that and generate profit and interest and sales and meet some of the consumer's needs with our retail customer base.

NetRadio and eSplice were investments related to Navarre's core business. Would Navarre ever seek to diversify beyond entertainment media?

Probably not in my lifetime here—but that doesn't mean it won't happen somewhere in the future. You will continue to see us diversify our functions within the home entertainment industry. That's one of our strategies; that's why we got involved in NetRadio; it's why we started eSplice. It is also what we did with Encore.

It is all about content—not only distribution, but controlling content, managing content, surrounding the content. And there's all kinds of product configurations—videogames, DVD, audio, computer software. There are a lot of things we can and are doing from both a physical and digital standpoint with this content.

We congratulate **Navarre Corporation** celebrating their *20 Year Anniversary*. It is a distinct honor to be associated with you on warehousing and distribution systems design projects and look forward to future endeavors.

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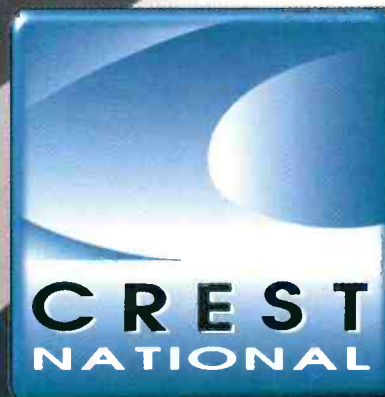
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Loveless Much At 'Home' With Latest CD

BY JIM BESSMAN

After a pair of acclaimed acoustic-oriented albums—2001's "Mountain Soul" and last year's "Bluegrass & White Snow—A Mountain Christmas"—Patty Loveless' new album, "On Your Way Home," can be seen as her return to mainstream country music.

But for Loveless herself, the Sept. 16 Epic release returns her to the start of a hitmaking career that goes back 18 years and almost 20 albums.

"I was working with Tony Brown and [husband] Emory Gordy Jr. at the very beginning of my career," Loveless recalls of the production team behind her first MCA Nashville albums. "I think they were trying to take me to a place that had a very traditional country sound and mix it with a little bit of the rock'n'roll edge and influence that I had—especially on the first two records [1987's "Patty Loveless" and 1988's "If My Heart Had Windows"]."

"I feel that this record, though, is the closest to traditional country with an edge that I've ever done," she continues. "I guess it took me getting away from contemporary country for a while and doing a project like 'Mountain Soul.'"

Loveless credits "Mountain Soul" with inspiring the succeeding "Blue-

grass & White Snow." But she also notes that it caused her to become "more fearless in expressing myself as the kind of artist I want to be—an artist of music and not so much an entertainer."

In "this day and time [when] people have honed in on images and sex appeal and it's controversy that sells records," Loveless says she no longer cares to "compete" with her peers.

"I don't think they're comfortable with that either, because the reason we got into making music at all is because of the artists we had listened to," she continues. "I remember how excited I was with my very first record, to be heard on the radio alongside [such artists] as Dolly Parton and Vince Gill, and hopefully it's all going to come back around to that."

Ironically, that attitude has led to Loveless' best success at radio in years. "Lovin' All Night," the first single from "On Your Way Home," is No. 20 on the Hot Country Singles & Tracks chart this issue. It is Loveless' fastest-climbing single in five years.

For the album, she expressly sought "adult" songs that would "appeal to young people but at the same time have substance lyrically," she says, pointing particularly to the Matraca Berg/Ronnie Samoset-penned title track—which she found



LOVELESS: MORE COUNTRY THIS TIME

reminiscent of her 1994 hit "Here I Am"—and the Rodney Crowell-penned single.

Loveless and Crowell were on the Down From the Mountain tour last summer, "and he asked me to perform it with him in Roanoke [Va.]," Loveless recalls. "When I was ready to cut the record, I was looking for uptempo things that weren't too sugary lyrically. I remembered how well we did on 'Lovin' All Night' and called Rodney from my cell phone in the singing booth, and he changed a couple lines."

Radio reaction to the tune, which Crowell himself had a hit with in 1992, has pleased Loveless.

"I haven't had a contemporary country record out in some time," she says, noting, "I hope everyone

out there didn't think I went away and disappeared off the map."

Not to worry, says recently appointed Sony Music Nashville president John Grady. "Patty and Emory have picked up where they left off with 'Mountain Soul,' and as they always have, they've chosen great songs by great songwriters," he says. "Look at the first single."

Reporting "tremendous response on the phones" to "Lovin' All Night," country KMPS Seattle operations manager/PD Becky Brenner says that listeners and staffers are "ecstatic to have Patty back in mainstream country."

"'Mountain Soul' was an awesome album," she says. "This, too, has some of that great bluegrass feel to it, but it's also got some of that sound that's part of what Patty Loveless is all about in terms of what the country audience has come to expect from her. She has one of the most powerful, pure voices in country music, and she also has such a great personality that you've just got to love her."

Brenner's favorite album cut is the title track, which Grady says will be the second single.

"I'm usually unable to give the second single choice so early," he says. "But history has shown us that nothing sells an artist like Patty

Loveless more than one of the strongest ballads of her career."

The label will now "go at everybody she's ever touched before—and try to touch a whole bunch more," Grady says, citing a "heavy press and visibility initial thrust" including such TV outlets as "Late Show With David Letterman," "The Tonight Show With Jay Leno" and the new "Ali & Jack" syndicated talk show. "Strong supporter" CMT will also be worked "very hard," he says, noting the video channel's Loveless focus on its "Most Wanted Live" program around the album release date.

Grady makes particular note of Loveless' appearances on the Down From the Mountain tour, where he believes she "gained more from it than any other artist on the bill, since so much of that audience had never seen her before."

Indeed, Loveless, who is booked by the William Morris Agency and managed by Mike Robertson in Nashville, also senses an expanded fan base through the tour and "Mountain Soul."

"I feel like I made some new fans with 'Mountain Soul' [whom] I might not necessarily have made had I not done that record," she says. "I think it took me to another place with people and the way they listen to Patty Loveless music."

Twain Cleans Up At CCMA Awards

BY LARRY LeBLANC

Mercury Nashville's Shania Twain swept the Sept. 8 Canadian Country Music Awards.

Twain won four major trophies at the awards, which were held at the Pengrowth Saddledome in Calgary, Alberta, and broadcast in Canada on CBC-TV and in the U.S. on CMT. The awards are voted on by the members of the Canadian Country Music Assn. (CCMA).

As expected, Twain, who did not perform, won the top female category. Her recording "Up!" also won for top selling album and for top album. Additionally, Twain's "I'm Gonna Getcha Good!" was named top video.

For the fourth year, Mercury Nashville's Terri Clark won the annual fan's choice award, which is voted on by Canadian country music fans. Clark also won top single honors for "I Just Wanna Be Mad."

It was RCA singer/songwriter Aaron Lines who had, perhaps, the

most memorable night. Lines, who went into the show with six nominations, won two major awards: rising star and top male honors, beating out his mentor and the show's host Paul Brandt in the latter category.

One of the evening's highlights was Twain's induction of Canadian country music matriarch Sylvia Tyson into the CCMA Hall of Fame. Tyson is best-known as half of the 1960s folk duo Ian & Sylvia, and for writing such international hits as "You Were on My Mind" (covered by the We Five) and "River Road" (covered by Crystal Gayle). In her speech, Tyson gave

some advice to young performers, including the dry comment, "Remember, always take your wallet onstage with you."

In other categories, DreamWorks' Emerson Drive won for top group, and Victoria, British Columbia-based singer/songwriter Sean Hogan won top roots artist honors.

A full list of CCMA winners can be found at billboard.com/awards.



TWAIN: MULTI-WINNER

Opry Broadcast Moves To GAC

The Grand Ole Opry will switch cable TV homes, moving from CMT to GAC beginning Oct. 4. "Grand Ole Opry Live" will be telecast live Saturdays at 8 p.m.

(ET) and will be repeated three times during the weekend and twice more on Tuesday evenings.

Although GAC's reach is significantly smaller than that of CMT,

Steve Buchanan, senior VP of media and entertainment for Opry parent Gaylord Entertainment, cites "more frequent viewing opportunities" on GAC as a reason for the switch. Jones Media Networks, parent of GAC, will provide additional Opry exposure through its Jones Radio Networks.

CMT, meanwhile, released a statement that said it "loves, respects and supports the great institution of the Grand Ole Opry and its significance in country music. The contract between CMT and Gaylord Entertainment for the Opry telecast has

reached the end of its term. [CMT] and Gaylord Entertainment negotiated for a new term, but an agreement was not reached."

Nashville
Scene™
By Phyllis Stark
pstark@billboard.com



ON THE ROW: Darrell Franklin has been appointed director of A&R at Mercury and MCA Nashville. He previously was A&R director for Dann Huff Productions. Also at Mercury and MCA, Brian Wright is promoted from A&R coordinator to manager of A&R, and Stephanie Wright is upped to manager of A&R administration.

At Sony Music Nashville, Tanya Welch is named associate director of marketing, and Bo Martinovich is upped to Midwest promotion manager for Epic/Monument. Welch previously was the company's manager of sales and marketing. Martinovich

previously was Sony's national country promotion manager.

Veteran record promoter Steven Sharp has launched Sharp Objects, a Nashville-based song-plugging firm. Sharp's career includes stints at Arista, Warner Bros., BNA and Asylum Records. He most recently had been doing independent promotion. Sharp serves as the company's CEO. He has hired Sheryl Loftis as VP of writers and Terri Becherer as VP of West Coast operations.

IBMA UPDATE: The International Bluegrass Music Assn. (IBMA) will move its annual World of Bluegrass trade show, Fan Fest and awards from its longtime home in Louisville, Ky., to the Nashville Convention Center for three years beginning in 2005. The seven-day event draws more than 22,000 people annually.

Meanwhile, at this year's IBMA Awards on Oct. 2, J.D. Crowe will be inducted into the Bluegrass Music Hall of Honor. Nashville venue the Station Inn will be among the recipients of the IBMA's distinguished achievement award, to be presented at an Oct. 1 luncheon. Also set to be honored are musicians Jack Cooke and the late Fiddlin' Arthur Smith.

SEPTEMBER 20
2003

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

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	
				NUMBER 1 4 Weeks At Number 1									TOBY KEITH The Best Of Toby Keith: 20th Century Masters The Millennium Collection 5			
1	1	1	5	ALAN JACKSON	ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	39	29	—	2	RODNEY CROWELL	DMZ/EPIC 89082/SONY MUSIC (12.98 EQ CD) [M]	Fate's Right Hand	29	
2	2	2	42	SHANIA TWAIN	MERCURY 170314/UMGN (11.98 CD)	Up!	1	40	45	43	76	GEORGE STRAIT	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	
3	3	5	59	TOBY KEITH	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	41	39	38	30	GEORGE STRAIT	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	
4	4	6	72	KENNY CHESNEY	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	42	40	36	47	FAITH HILL	WARNER BROS. 48001/WARN (12.98/18.98)	Cry	1	
5	6	7	8	BROOKS & DUNN	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	43	41	35	8	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526 (18.98 CD)	The Three Pickers	24	
6	8	9	45	RASCAL FLATTS	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	44	43	41	31	BLAKE SHELTON	WARNER BROS. 48237/WARN (12.98/18.98)	The Dreamer	2	
7	7	8	14	LONESTAR	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	45	42	40	56	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2	
8	5	4	3	DIERKS BENTLEY	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	46	44	42	55	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	
9	9	10	41	TIM MCGRAW	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	47	46	47	86	ALAN JACKSON	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	
10				HOT SHOT DEBUT					48	49	48	30	RODNEY CARRINGTON	CAPITOL 36579 (18.98 CD)	Nut Sack	14
				JEFF FOXWORTHY The Best Of Jeff Foxworthy: Double Wide, Single Minded 10					49	51	49	21	JESSICA ANDREWS	DREAMWORKS 450356/INTERSCOPE (12.98/18.98)	Now	4
11	12	13	9	TRACE ADKINS	CAPITOL 81512 (11.98/18.98)	Greatest Hits Collection, Volume I	1	50	48	46	23	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	
12	14	14	8	PAT GREEN	REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	2	51	47	44	7	CHRIS LEDOUX	CAPITOL 81580 (11.98/18.98)	Horsepower	24	
13	16	15	48	KEITH URBAN	CAPITOL 32936 (10.98/18.98)	Golden Road	3	52	50	50	24	SOUNDTRACK	WARNER BROS. 48424/WARN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29	
14	13	11	7	BRAD PAISLEY	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	53	52	53	101	GARY ALLAN	MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	
15	19	17	10	GREATEST GAINER					54	57	59	14	DOLLY PARTON	RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20
				BUDDY JEWELL Buddy Jewell 1					55	53	58	14	LARRY THE CABLE GUY	ARK 21 810076 (18.98 CD)	Lord, I Apologize	53
16	15	27	44	JOHNNY CASH	AMERICAN 063339 "LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	4	56	58	55	23	GEORGE JONES	BANDIT/BNA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19	
17	10	3	3	SARA EVANS	RCA 67074/RLG (12.98/18.98)	Restless	3	57	54	54	88	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	
18	17	12	5	WYONNA	CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1	58	56	56	6	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 18805/TIME LIFE (17.98 CD)	Classic Country: The '80s	45	
19	18	16	13	GEORGE STRAIT	MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	1	59	67	75	40	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	29	
20	11	—	2	JOHN MICHAEL MONTGOMERY	WARNER BROS. 73918/WARN (18.98 CD)	The Very Best Of John Michael Montgomery	11	60	61	60	30	VINCE GILL	MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4	
21	22	20	103	MARTINA MCBRIDE	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	61	55	57	35	TERRI CLARK	MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5	
22	21	18	54	MONTGOMERY GENTRY	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	62	65	69	11	CRISTY LANE	LS 11980 (9.98 CD)	One Day At A Time: 22 All Time Favorites Vol. I & II	62	
23	20	23	44	ALISON KRAUSS + UNION STATION	ROUNDER 610515 (18.98 CD)	Live	9	63	60	52	7	BRIAN MCCOMAS	LYRIC STREET 165025/HOLLYWOOD (11.98/18.98) [M]	Brian McComas	21	
24	23	21	59	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	9	64	64	65	13	ROY D. MERCER	CAPITOL 38088 (11.98 CD) [M]	Roy D. Mercer Hits The Road	31	
25	24	24	54	DIXIE CHICKS	MONUMENT/COLUMBIA 868407/SONY MUSIC (12.98 EQ/18.98)	Home	1	65	62	62	11	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 15828/TIME LIFE (24.98/24.98)	Bluegrass Today	48	
26	25	22	16	JO DEE MESSINA	CURB 78790 (18.98 CD)	Greatest Hits	1	66	72	71	8	VARIOUS ARTISTS	SMCMG 18940/TIME LIFE (17.98 CD)	Heaven Bound: The Best Of Bluegrass Gospel	66	
27	26	25	21	DARRYL WORLEY	DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1	67	66	66	13	ALABAMA	RCA 87052/RLG (18.98 CD)	In The Mood: The Love Songs	4	
28	31	31	23	CHRIS CAGLE	CAPITOL 40518 (11.98/18.98)	Chris Cagle	1	68	73	—	81	GARTH BROOKS	CAPITOL 31330 (11.98/18.98)	Scarecrow	1	
29	28	26	50	ELVIS PRESLEY	RCA 68079 "RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	69	63	64	68	PAT GREEN	REPUBLIC/UNIVERSAL 015018/UMGN (8.98/14.98)	Three Days	7	
30	33	32	47	RANDY TRAVIS	WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8	70	71	68	45	VARIOUS ARTISTS	EPIC/WEA/UNIVERSAL/RLG 86920/SONY MUSIC (12.98 EQ/17.98)	Totally Country Vol. 2	5	
31	30	29	10	TRACY BYRD	RCA 67073/RLG (11.98/18.98)	The Truth About Men	5	71	69	—	49	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19	
32	32	30	11	WILLIE NELSON & FRIENDS	LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	4	72	59	51	4	THE DEL MCCOURY BAND	MCCOURY MUSIC 0001/SUGAR HILL (16.98 CD) [M]	It's Just The Night	47	
33	27	19	3	VARIOUS ARTISTS	RCA 67064/RLG (11.98/18.98)	I've Always Been Crazy: A Tribute To Waylon Jennings	19	73	68	67	44	MARK WILLIS	MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	
34	34	28	4	SHERRIE AUSTIN	BROKEN BOW 75872 (18.98 CD) [M]	Streets Of Heaven	22	74	RE-ENTR	78	18	BILLY GILMAN	EPIC 88954/SONY MUSIC (12.98 EQ/18.98)	Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15	
35	35	34	11	DWIGHT YOAKAM	AUDIUM 8176/KOCH (18.98 CD)	Population: Me	8	75	74	—	8	THE CHARLIE DANIELS BAND	BLUE HAT/AUDIUM 8186/KOCH (18.98 CD)	Freedom And Justice For All	55	
36	38	37	26	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [M]	I Love It	16									
37	36	33	11	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	7									

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. 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.

SEPTEMBER 20 2003 Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	TIM MCGRAW	CURB 77878 (12.98/19.98)	Greatest Hits	146	13	13	HANK WILLIAMS JR.	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	475
2	2	KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits	154	14	15	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	264
3	3	SHANIA TWAIN	MERCURY 518003/UMGN (12.98/18.98)	Come On Over	305	15	17	PATSY CLINE	MCA NASHVILLE 320012/UMGN (16.98/11.98)	12 Greatest Hits	797
4	5	JOHNNY CASH	LEGACY/COLUMBIA 869739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	231	16	16	TOBY KEITH	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	106
5	4	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	170	17	18	SOUNDTRACK	CURB 78703 (11.98/17.98)	Coyote Ugly	161
6	6	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/18.98)	O Brother, Where Art Thou?	144	18	14	GARTH BROOKS	CAPITOL 97424 (11.98/26.98)	Double Live	210
7	7	DIXIE CHICKS	MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	293	19	22	THE JUDDS	CURB 77965 (7.98/11.98)	Number One Hits	152
8	8	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	312	20	19	WILLIE NELSON	LEGACY/COLUMBIA 84184/SONY MUSIC (5.98 EQ/9.98)	Super Hits	371
9	9	ALAN JACKSON	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	411	21	20	ROY ORBISON	LEGACY/MONUMENT 68978/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	70
10	11	WILLIE NELSON	LEGACY/COLUMBIA 869322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	261	22	23	HANK WILLIAMS	MERCURY 536029/UMGN (11.98/18.98)	20 Of Hank Williams Greatest Hits	129
11	10	DIXIE CHICKS	MONUMENT 68678/SONY MUSIC (12.98 EQ/18.98)	Fly	210	23	—	GEORGE JONES	LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	136
12	12	TOBY KEITH	MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	249	24	21	TIM MCGRAW	CURB 77886 (7.98/11.98)	Everywhere	261
						25	—	JOHNNY CASH	LEGACY/COLUMBIA 86773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	138

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country, Albums and Top Country Catalog. 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. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 20
2003

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 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	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				PLAYS	PERCENT									PLAYS	PERCENT				
				NUMBER 1				7 Weeks At Number 1		31	33	37	4	WALKING IN MEMPHIS		Lonestar	BNA ALBUM CUT	31	
1	1	1	14	NUMBER 1		IT'S FIVE O'CLOCK SOMEWHERE	Alan Jackson & Jimmy Buffett	ARISTA NASHVILLE 54205	1	32	32	11	11	TENNESSEE RIVER RUN		Darryl Worley	DREAMWORKS ALBUM CUT	32	
2	3	3	23	NUMBER 1		WHAT WAS I THINKIN'	Dierks Bentley	CAPITOL 73963	2	33	36	34	9	I WISH		Jo Dee Messina	CURB ALBUM CUT	33	
3	2	2	18	NUMBER 1		NO SHOES, NO SHIRT, NO PROBLEMS	Kenny Chesney	BNA ALBUM CUT	2	34	38	40	7	DRINKIN' BONE		Tracy Byrd	RCA ALBUM CUT	34	
4	4	5	19	NUMBER 1		REAL GOOD MAN	Tim McGraw	CURB ALBUM CUT	4	35	35	35	8	WRINKLES		Diamond Rio	ARISTA NASHVILLE ALBUM CUT	34	
5	5	7	18	NUMBER 1		HELP POUR OUT THE RAIN (LACEY'S SONG)	Buddy Jewell	COLUMBIA 79885	5	36	37	39	17	LONG BLACK TRAIN		Josh Turner	MCA NASHVILLE 000976	36	
6	11	10	14	NUMBER 1		THIS ONE'S FOR THE GIRLS	Martina McBride	RCA ALBUM CUT	6	37	39	42	9	I CAN'T TAKE YOU ANYWHERE		Scotty Emerick With Toby Keith	DREAMWORKS ALBUM CUT	37	
7	6	4	24	NUMBER 1		FOREVER AND FOR ALWAYS	Shania Twain	MERCURY ALBUM CUT	4	38	41	43	5	I LOVE YOU THIS MUCH		Jimmy Wayne	DREAMWORKS ALBUM CUT	38	
8	12	15	13	NUMBER 1		TOUGH LITTLE BOYS	Gary Allan	MCA NASHVILLE 000946	8	39	40	41	14	CAN YOU HEAR ME WHEN I TALK TO YOU?		Ashley Gearing	LYRIC STREET 164075	36	
9	9	11	22	NUMBER 1		A FEW QUESTIONS	Clay Walker	RCA ALBUM CUT	9	40	46	55	5	I WANNA DO IT ALL		Terri Clark	MERCURY ALBUM CUT	40	
10	10	13	16	NUMBER 1		WHO WOULDN'T WANNA BE ME	Keith Urban	CAPITOL ALBUM CUT	10	41	43	44	8	HALF A HEART TATTOO		Jennifer Hanson	CAPITOL ALBUM CUT	41	
11	7	8	23	NUMBER 1		RED DIRT ROAD	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	1	42	44	47	6	EVERY FRIDAY AFTERNOON		Craig Morgan	BROKEN BOW ALBUM CUT	42	
12	16	16	11	NUMBER 1		I MELT	Rascal Flatts	LYRIC STREET ALBUM CUT	12	43	42	36	20	WHAT THE WORLD NEEDS		Wynonna	ASYLUM-CURB ALBUM CUT	14	
13	8	6	27	NUMBER 1		CELEBRITY	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	3	44	47	50	6	RUN, RUN, RUN		Ryan Tyler	ARISTA NASHVILLE ALBUM CUT	44	
14	18	23	4	NUMBER 1		I LOVE THIS BAR	Toby Keith	DREAMWORKS ALBUM CUT	14	45	48	49	5	I'M ONE OF YOU		Hank Williams Jr.	ASYLUM-CURB ALBUM CUT	45	
15	15	12	36	NUMBER 1		BEER FOR MY HORSES	Toby Keith Duet With Willie Nelson	DREAMWORKS 450785	1	46	55	58	3	LITTLE MOMENTS		Brad Paisley	ARISTA NASHVILLE ALBUM CUT	46	
16	13	14	28	NUMBER 1		MY FRONT PORCH LOOKING IN	Lonestar	BNA ALBUM CUT	1	47	49	48	13	IN MY DREAMS		Rick Trevino	WARNER BROS. ALBUM CUT/WARN	47	
17	17	19	17	NUMBER 1		WAVE ON WAVE	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	17	48				RAINBOW MAN		Jeff Bates	RCA ALBUM CUT	48	
18	14	9	28	NUMBER 1		THEN THEY DO	Trace Adkins	CAPITOL ALBUM CUT	9	49	45	45	9	WHAT A SHAME		Rebecca Lynn Howard	MCA NASHVILLE 001050	43	
19	21	21	21	NUMBER 1		WALK A LITTLE STRAIGHTER	Billy Currington	MERCURY 000972	19	50	51	53	7	I'LL BE AROUND		Sawyer Brown	LYRIC STREET ALBUM CUT	50	
20	20	20	15	NUMBER 1		LOVIN' ALL NIGHT	Patty Loveless	EPIC 79954/EMN	20	51	52	52	9	PRAY FOR THE FISH		Randy Travis	WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	51	
21	22	22	13	NUMBER 1		CHICKS DIG IT	Chris Cagle	CAPITOL ALBUM CUT	21	52	59		3	I THINK YOU'RE BEAUTIFUL		Amy Dalley	CURB ALBUM CUT	52	
22	23	25	7	NUMBER 1		COWBOYS LIKE US	George Strait	MCA NASHVILLE ALBUM CUT	22	53	53	54	6	SMALLER PIECES		Dusty Drake	WARNER BROS. ALBUM CUT/WARN	50	
23	26	27	20	NUMBER 1		I CAN'T BE YOUR FRIEND	Rushlow	LYRIC STREET ALBUM CUT	23	54	54	56	8	THE LATE GREAT GOLDEN STATE		Dwight Yoakam	AUDIUM ALBUM CUT	52	
24	25	26	19	NUMBER 1		DAYS LIKE THIS	Rachel Proctor	BNA ALBUM CUT	24	HOT SHOT DEBUT				PERFECT		Sara Evans	RCA ALBUM CUT	55	
25	30	38	4	NUMBER 1		I'M GONNA TAKE THAT MOUNTAIN	Reba McEntire	MCA NASHVILLE ALBUM CUT	25					55	NEW	1	HEAVEN HELP ME		Wynonna
26	27	28	9	NUMBER 1		HELL YEAH	Montgomery Gentry	COLUMBIA ALBUM CUT	26	56	57		2	SHE IS		Susan Ashton	CAPITOL ALBUM CUT	57	
27	28	29	14	NUMBER 1		HONESTY (WRITE ME A LIST)	Rodney Atkins	CURB ALBUM CUT	27	57	NEW	1	IF THERE AIN'T THERE OUGHTA' BE		Marty Stuart And His Fabulous Superlatives	COLUMBIA ALBUM CUT	41		
28	29	30	15	NUMBER 1		STREETS OF HEAVEN	Sherrie Austin	BROKEN BOW ALBUM CUT	28	58	50	46	11	SELL A LOT OF BEER		The Warren Brothers	BNA ALBUM CUT	56	
29	34	33	9	NUMBER 1		AND THE CROWD GOES WILD	Mark Wills	MERCURY ALBUM CUT	29	59	56		2	YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL		Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	60	
30	31	31	11	NUMBER 1		PLAYBOYS OF THE SOUTHWESTERN WORLD	Blake Shelton	WARNER BROS. ALBUM CUT/WARN	30	60			1						

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. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay 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.

SEPTEMBER 20
2003

Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			ALBUMS SOLD	PERCENT		
1	1	44	NUMBER 1		ALISON KRAUSS + UNION STATION	44 Weeks At Number 1
2	2	8	NUMBER 1		EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	Live
3	3	8	NUMBER 1		NICKEL CREEK	The Three Pickers
4	5	1	NUMBER 1		VARIOUS ARTISTS	This Side
5	7	5	NUMBER 1		VARIOUS ARTISTS	Bluegrass Today
6	4	4	NUMBER 1		THE DEL MCCOURY BAND	Heaven Bound: The Best Of Bluegrass Gospel
7	6	3	NUMBER 1		RHONDA VINCENT	It's Just The Night
8	8	3	NUMBER 1		RICKY SKAGGS & KENTUCKY THUNDER	One Step Ahead
9	9	3	NUMBER 1		VARIOUS ARTISTS	Live At The Charleston Music Hall
10	13	12	NUMBER 1		THE APPALACHIAN PICKERS	Best Of Bluegrass Gospel
11	10	4	NUMBER 1		TIM O'BRIEN	Old Timey Gospel
12	12	6	NUMBER 1		VARIOUS ARTISTS	Traveler
13	11	4	NUMBER 1		THE NITTY GRITTY DIRT BAND	Time-Life's Treasury Of Bluegrass
14	14	4	NUMBER 1		DOLLY PARTON	Will The Circle Be Unbroken, Volume III
15	15	4	NUMBER 1		VARIOUS ARTISTS	Halos & Horns
			NUMBER 1		VARIOUS ARTISTS	Legends Of The Fiddle: 20 Bluegrass Classics

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. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 20
2003

Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			COPIES SOLD	PERCENT		
			NUMBER 1		41 Weeks At Number 1	
1	1	43	NUMBER 1		PICTURE	Kid Rock Featuring Allison Moorer
2	2	16	NUMBER 1		WHAT WAS I THINKIN'	Dierks Bentley
3	3	14	NUMBER 1		HELP POUR OUT THE RAIN (LACEY'S SONG)	Buddy Jewell
4	4	6	NUMBER 1		WALK A LITTLE STRAIGHTER	Billy Currington
5	5	6	NUMBER 1		LONG BLACK TRAIN	Josh Turner
6	7	8	NUMBER 1		CAN YOU HEAR ME WHEN I TALK TO YOU?	Ashley Gearing
7	6	10	NUMBER 1		CARRY THE FLAG	Dean Justin
8	9	10	NUMBER 1		STAY GONE	Jimmy Wayne
9	8	1	NUMBER 1		BROKENHEARTSVILLE	Joe Nichols
10			NUMBER 1		LANDSLIDE	Dixie Chicks

ALBUMS

Edited by Michael Paoletta

POP

► MY MORNING JACKET

It Still Moves

Producer: Jim James

ATO/RCA 52979

RELEASE DATE: Sept. 9

Imagine going on a road trip and searching for the perfect accompanying soundtrack. Popping in My Morning Jacket's "It Still Moves" would be a fine choice. The album combines classic rock, alt-country and pop into an endearing rustic Americana journey. Sounding like a younger Neil Young, frontman Jim James wistfully turns drinking and pool games into contemplations on life. "Golden" finds him claiming that though "talk is often cheap in bars," he is fond of "the way they make the time just disappear." Instrumentation is engagingly eclectic. "Dancefloors" winds down after about four minutes but then kicks back in with a rousing minute-and-a-half of piano, horns, guitars and drums. Some of the slower tracks play too softly to make a musical dent. But on the whole, the album makes for an adventurous listen.—**SA**

★ DAVID BYRNE

Lead Us Not Into Temptation: Music From the Film "Young Adam"

PRODUCER: David Byrne

Thrill Jockey 133

Release Date: Sept. 2

Mostly composed of obliquely lyrical chamber music, "Lead Us Not Into Temptation" is the album realization of David Byrne's score to David Mackenzie's film "Young Adam" (starring Ewan McGregor and Tilda Swinton). And by any judge, this is lovely chamber music indeed: the intimate, blue-hued arrangements are abstractly evocative, with aching, then arching string melodies. The urbane cover of jazz titan Charles Mingus' raucous "Haitian Fight Song" seems incongruous here, even if it's ideal for the film. But the main cues have a nicely haunting quality, and the hymn-like vocal tracks "Speechless" and, especially, "The Great Western Road" will please fans of the erstwhile Talking Head's more pensive side. An Academy Award winner for his contribution to the score to "The Last Emperor," Byrne obviously has his soundtrack bona fides. Still, this disc's instrumental invention does surprise. It's one of the year's dark-horse gems.—**BB**

DAVID SYLVIAN

Blemish

PRODUCER: David Sylvian

Samadhi Sound 0001

RELEASE DATE: Aug. 26

Singer/songwriter and ex-Japan frontman David Sylvian returns with his first collection of new material since "Dead Bees on a Cake" (1999). "Blemish," the debut release from Sylvian's own Samadhi Sound imprint, is a stark and ambitious incarnation. Chillingly intimate, the album is a raw and autobiographical confessional wherein the

ESSENTIAL REVIEWS



SEAL

Seal IV

PRODUCER: Trevor Horn

Warner Bros. 47947

RELEASE DATE: Sept. 9

"Seal IV," Seal's first album in five years, follows such aurally rich sets as "Human Being" and his first two albums, each named "Seal." Like these releases, "IV" was produced by Trevor Horn, who certainly knows his way around postcard-perfect musical landscapes. Between Seal and Horn, the tracks here are infused with much lived-in heart and soul. And as is typical with a Horn production, each listen reveals additional layers. "IV" is split between funk-fueled party jams (the Curtis Mayfield-hued "Get It Together," the Stax-inflected "Waiting for You") and ballads ("Love's Divine," "Don't Make Me Wait"). The moody "Tinsel Town" is perhaps the London-residing artist's ode to his other home base, Los Angeles. "Heavenly... (Good Feeling)" is signature Seal, while "My Vision" may remind longtime fans of the artist's early forays onto dancefloors. The atmospheric "Loneliest Star" is a very touching pop gem. Just like this album.—**MP**

artist exposes his inner struggles with the darker sides of love. Throughout the boldly experimental landscape, Sylvian eschews his traditional lush compositions heard on previous offerings. "Blemish" retains Sylvian's signature up-close-and-personal vibrato vocals, though. Highlights include the minimal and cerebral 13-minute title track, "Late Night Shopping" and the tranquil, poetic and wistful "A Fire in the Forest." Although several entries tread a thin line between self-analysis and self-indulgence, the standouts brilliantly convey the album's pervasive themes of fractured relationships, emotional turmoil, redemption, truth and spiritual enlightenment.—**CR**

CARLA BOZULICH

Red Headed Stranger

PRODUCER: not listed

DiCristina Stair Builders 01

RELEASE DATE: Sept. 9

Full-length remakes of classic albums are increasingly common, but this take on Willie Nelson's 1975 classic is unique on several counts. Bozulich, former frontwoman for the left-field Los Angeles bands Ethyl Meatplow, the Geraldine Fibbers and Scarnella, brings her own sensibility to bear.

ARETHA FRANKLIN

So Damn Happy

PRODUCERS: various

Arista 82876-50174

RELEASE DATE: Sept. 16

On her first studio album since "A Rose Is Still a Rose" (1998), Aretha Franklin underscores why she is still a musical force. During her nearly 40-year reign, no one has come close to even knocking her crown askew. She wrings more soul out of one she-be-do than all the pretenders to the throne put together. On her 12th Arista album, Franklin revisits the contemporary production well that



she drew from for "Rose." Unlike that album—which had its stellar moments—"Happy" is a more consistent package. Whether joining forces with current (Jimmy Jam & Terry Lewis, Ron Lawrence) or veteran (Burt Bacharach) hitmakers, Franklin keeps it real, striking a believable balance between new-school vibe and down-home soul. Everyone knows that history can't be repeated. But "So Damn Happy" comes pretty damn close.—**GM**

with guitarist and longtime collaborator Nels Cline spearheading the instrumental charge. Well-worn numbers like the title cut, "Blue Eyes Crying in the Rain" and "Can I Sleep in Your Arms" receive expansive, woozy readings that totally re-envision the songs. More unusual still, ol' Willie himself sits in on three tracks, contributing his signature guitar sound and dueting with Bozulich on a couple of numbers. Hardcore country enthusiasts may be horrified, but fans of West Coast experimentalism will find this an engrossing trip. Exclusively distributed by Revolver.—**CM**

R&B/HIP-HOP

★ JOSS STONE

The Soul Sessions

PRODUCERS: Betty Wright, Steve Greenberg,

Michael Mangini, the Roots

S-Curve 7243 5 42234

RELEASE DATE: Sept. 16

Every so often a new singer comes along that literally knocks you off your feet from the first listen. Joss Stone fits that bill. Packing tons of soul in her traffic-stopping vocals (think a young Janis Joplin by way of Mavis Staples),



DAVID BOWIE

Reality

PRODUCERS: Tony Visconti, David Bowie

ISO/Columbia 90576

RELEASE DATE: Sept. 16

Through his recent deal with Columbia, David Bowie can issue a new record pretty much whenever he wants. And, based on "Reality" (which comes fairly quickly on the heels of last year's "Heathen"), some might say that is not necessarily a good thing: While there are a few sly lines and flashes of that sinfully cool Bowie attitude (especially on the addictive "She Drives the Big Car," the album's best cut), these songs feel thin and not always memorable. On the eve of his first world tour in more than a decade, he and his touring band created these tracks with the stage in mind. And one feels that: So many of them are propelled by sharp drumming and throbbing basslines. The Sept. 11, 2001-inspired "New Killer Star" and the Modern Lovers cover "Pablo Picasso" should prove exhilarating live. The smoky, set-ending "Bring Me the Disco King," on which Bowie has toiled for more than a decade, is a delight.—**WO**

the British-born Stone is already a formidable presence at 16 years old. Just look at the lineup of supporting players on her U.S. debut: '60s/'70s R&B vets Betty Wright, Latimore and Timmy Thomas and contemporary neo-soul and rap icons Angie Stone and the Roots. With their backing, Stone mines the depths of soul with such nuggets as the heart-tugging "Chokin' Kind" and the juke-joint-jumping "Super Duper Lover." Whether crooning about love on a spare, slowed-down version of the Isley Brothers' "For the Love of You," brilliantly tackling the White Stripes' "Fell in Love With a Girl" (here titled "Fell in Love With a Boy") or revving up "All the King's Horses" (covered by fellow soul wunderkind Aretha Franklin in 1972), Stone makes each song her own—which heightens anticipation for the singer/songwriter's 2004 album of original material. This soul sonic force is the real deal.—**GM**

★ MARK RONSON

Here Comes the Fuzz

PRODUCER: Mark Ronson

Elektra 62839

RELEASE DATE: Sept. 9

This year, mix-tape DJs finally received mainstream recognition. However, the

problem with mix tapes is that, typically as a result of featuring a host of different artists, the DJ's vision gets lost in the process. That is clearly not the case with producer/DJ Mark Ronson's Elektra debut, "Here Comes the Fuzz." In fact, this sounds more like a proper artist album than a DJ-driven set (though its party atmosphere is in full effect). Having produced for Nikka Costa and remixed for Jay-Z and Moby, among others, Ronson knows how to properly put together a complete set. Ghostface Killah, Nate Dogg and Trife take it to the old school on the break-beat-inspired "Ooh Wee." Ronson also mines Southern-fried blues with the Nappy Roots and Anthony Hamilton on "Bluegrass Stain'd." The title track may be the set's most interesting offering. The unlikely combination of Freeway and Costa mixes hip-hop, funk and rock with stellar results. This one is a must-have.—**RH**

DANCE/ELECTRONIC

★ SOUNDTRACK

Party Monster

PRODUCERS: various

TVT Soundtrax 6680

RELEASE DATE: Sept. 2

The film "Party Monster" is about New York club kid Michael Alig's notorious rise to fame and murderous downfall in the late '80s/early '90s. The companion soundtrack is well-themed, though it does take some liberties by including current club favorites mixed in with period hits. The album's centerpiece is Felix Da Housecat's fun remix of the 1988 Pop Tarts song "Money, Success, Fame, Glamour," featuring vocals by the film's Macaulay Culkin, who portrays Alig. It's fitting that the Pop Tarts are here, as they are actually the film's directors, Randy Barbato and Fenton Bailey. The 19-song soundtrack is populated by '80s hits (Stacey Q's "Two of Hearts") and recent electro favorites (Waldorf's "You're My Disco," Ladytron's "Seventeen"). The album's most thrilling find is the haunting, poetic and just-plain-fantastic new song, "It Can't Come Quickly Enough," by ultra-hot band-of-the-moment Scissor Sisters.—**KC**

LATIN

HUEY DUNBAR

Music for My Peoples

PRODUCERS: various

Sony Discos TRK 84879

RELEASE DATE: Aug. 19

In the film "Amadeus," the emperor chastises Mozart for using "too many notes." While we do not endorse that particular criticism, "Music for My Peoples" is guilty of too many things. A pastiche of styles—reggaeton, salsa, bachata, dancehall, hip-hop, R&B—it has moments of beauty and swing, but a lot of the time, those moments are lost within the clutter. The excuse for being so musically inclusive may be Dunbar's gorgeous voice and versatility; an R&B acoustic version of "Jamás," for example, is soulful, and his blend of hip-hop and salsa work. Other times, he sounds self-conscious. The

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Bradley Bamberger, Jim Bessman, Keith Caulfield, Leila Cobo, Rashaun Hall, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Craig Roseberry, Chuck Taylor, Philip van Vleck, Ray Waddell. ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

programming in "La Noche," a bachata, could be attributed to progressive-ness, but "A Dónde Iré," a salsa track, inexplicably starts with a *bandoneon* that never returns. Dunbar is to be commended for striving to expand the scope of tropical music. He just needs to streamline the results.—**LC**

BLUES

★ ERIC BIBB

Natural Light
PRODUCER: Dave Bronze
EarthBeat! 1011

RELEASE DATE: Sept. 9

This is Bibb's fifth U.S. release, and it will go down as one of the best albums in his discography—whether it ends at five or runs well into the double digits. Bibb's native eclecticism may challenge some radio programmers, but it is his greatest artistic strength, and he fully indulges his wide variety of influences on "Natural Light." His acoustic blues number "Guru Man Blues" is not only a sweet bit of country blues but also a witty insight into human frailty. "Lucky Man Rag" is, as the title suggests, a ragtime tune that Bibb assays in classic fashion. His feel for gospel music shines through on "Right on Time," and he performs with equal grace in covering John Randall's folk tune "Circles." Bibb ends the album with a very hip, zydeco-inspired cover of the Jackie Wilson pop gem "Higher and Higher."—**PVV**

JAZZ

LOU RAWLS

Rawls Sings Sinatra
PRODUCER: Billy Vera
Savoy Jazz 17284

RELEASE DATE: Sept. 9

Covering songs indelibly associated with a singer can be a dicey proposition. Especially when that singer is Ol' Blue Eyes. But R&B/pop/jazz veteran Lou Rawls—whom Frank Sinatra said has "the smoothest chops in the business"—treads undaunted into icon territory. Such cuts as "Come Fly With Me" are still identified with Sinatra and come off as dated. But Rawls manages to put his own cool stamp on the proceedings. "Nice 'N' Easy" and "Learnin' the Blues" are prime examples. And "My Kind of Town/Chicago" features the Windy City-bred singer's trademark rap. With this outing, recorded at the Capitol studios where both Rawls and Sinatra worked, Rawls underscores an indelible fact of his own: Those street-honed chops can still hit home.—**GM**

VITAL REISSUES

THE BYRDS

Sweethearts of the Rodeo
REISSUE PRODUCER: Bob Irwin
ORIGINAL PRODUCER: Gary Usher
Columbia/Legacy C2K 87189

RELEASE DATE: Sept. 2

Released in 1968, "Sweethearts of the Rodeo" was a landmark album for the Byrds and rock music as a whole. Underappreciated at the time, it has since been hailed for pioneering the country-rock genre, much as the group had introduced folk-rock only three years earlier. But it also marked

the stepping-out of ex-International Submarine Band founder Gram Parsons, the short-lived legend who countrified the band in the wake of David Crosby's departure. The original disc featured songs by Byrds guru Bob Dylan and classic country covers—and a pair of portentous Parsons tunes. This two-disc "Legacy Edition" adds Parsons' vocals that were excised from the original, along with choice Submarine Band cuts and Parsons bonus material.—**JB**

DVD

ROY ORBISON

Greatest Hits
Eagle Vision EV 30043-9
RELEASE DATE: Aug. 26

Eagle Vision's posthumous Roy Orbison DVD retrospective culls 13 digitally restored and remastered live performances of seminal hits from the influential country-pop artist's pioneering 30-year career. Also here are highlights from the 1987 TV special "Roy Orbison and Friends: A Black and White Night" with guest appearances from Bruce Springsteen, Elvis Costello, Tom Waits, Bonnie Raitt and Jackson Browne. In addition to rare interview footage, the DVD features music videos for "She's a Mystery to Me" and "Crying" (with k.d. lang) and audio tracks of the newly discovered 1957 acetate "An Empty Cup (And a Broken Date)." Although the world continues to mourn the loss of one of music's all-time greatest performers, this 90-minute collection continues to cultivate the icon's mystique as well as the lasting impact of his timeless compositions that continue to be rediscovered today.—**CR**

PINK FLOYD

The Dark Side of the Moon
Eagle Vision EV 30042-9
RELEASE DATE: Aug. 26

Coinciding with the 30th anniversary of Pink Floyd's 1973 masterpiece "The Dark Side of the Moon," Eagle Vision releases this DVD collection documenting the making of the group's landmark album. The groundbreaking recording not only marked a creative turning point for the band, it also was its first U.S. chart-topping release. This 84-minute set provides a track-by-track overview of the album, along with interviews from the group and additional commentary from mixing supervisor Chris Thomas, engineer Alan Parsons and award-winning sleeve designer Storm Thorgerson. It includes archival concert footage, acoustic versions of "Breathe" and "Brain Damage" and bonus interview clips. "The Dark Side of the Moon" brilliantly captures the magic of one of rock music's innovative groups during one of its most fertile periods—highlighting their transformation from art-house favorites to global stadium-fillers.—**CR**

Billboard.com

Also reviewed online this week:

- Guided by Voices, "Earthquake Glue" (Matador)
- Luke Vibert, "Yoseph" (Warp)
- Various Artists, "Every Word: A Tribute to Let's Active" (Laughing Outlaw)

SINGLES

Edited by Chuck Taylor

R&B

► LUDACRIS FEATURING SHAWNNA

Stand Up (3:37)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Def Jam South 15907 (CD promo)

Ludacris and his Disturbing Tha Peace (DTP) crew always have a way of getting attention. The lead single from his forthcoming set, "Chicken & Beer," is no different. "Stand Up" is an infectious call-to-arms party anthem. The single, which features fellow DTP member Shawnna, follows Ludacris on a wild night out on the town. The Atlanta native again turns one witty lyric after another over the bass-heavy backbeat: "Watch out for the medallion/My diamonds are reckless/Feels like a midget is hanging from my necklace." "Stand Up" already has mainstream R&B radio at attention as it continues to climb up the Hot R&B/Hip-Hop Singles & Tracks chart. "Stand Up" and its eye-popping video courtesy of Dave Myers has already scored a spot as one of the early standout hip-hop singles of the season.—**RH**

COUNTRY

► BROOKS & DUNN You Can't Take the

Honky Tonk Out of the Girl (3:16)
PRODUCERS: Kix Brooks, Ronnie Dunn, Mark Wright
WRITERS: B. DiPiero, B. Allmand
PUBLISHERS: Sony/ATV Songs/Love Monkey Music, BMI

Arista 55844 (CD promo)

Stones-esque guitars, thumping drums and a lazy steel set the pace out of the gate for this freewheeling midtempo rocker about a well-traveled good ol' gal, "Crazy Connie," who kicks out the jams at a hometown wedding. Endearing flourishes abound, beginning with a charismatic Ronnie Dunn vocal and including bawdy saxophone, background "whoa whoos" and barrelhouse piano. Lyrically, it's lightweight perfection: "That dinner broke up at around 11:30/The boys all went out to do what boys do/Connie said, 'Hey, girls let's huddle up/Round something 'bout 100 proof.'" Groom and Connie end up in Cancun, and a good time is had by all. Given B&D's renewed love affair with country radio, this should be readily accepted as a nice late-summer change of pace. Crank it up!—**RW**

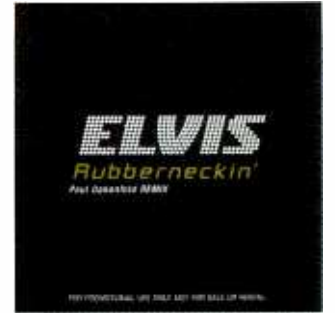
★ JOE NICHOLS Cool to Be a Fool (2:53)

PRODUCER: Brent Rowan
WRITERS: J. Nichols, S. Dean, W. Nance
PUBLISHERS: Foray/MRZ, SESAC; Bethar/Still Working for the Man/Wil Nance/ICG, BMI

Universal South 02470 (CD promo)

Joe Nichols has already made a dent at country radio with his "Broken-heartsville" single, and the promising newcomer turns in another winner with this classy swing number. Sitting squarely in George Strait territory, Nichols' hangdog performance works wonders with this classic cry-in-your-beer ditty. "If tears were made of pennies and cold beer brought her back/My bank account and self-esteem would both be in the black." The production is perfect, slightly off the beat, shuffling with style

ESSENTIAL REVIEWS



JEWEL Stand (3:10)

PRODUCERS: Lester Mendez, Jewel Kilcher
WRITERS: Jewel, L. Mendez
PUBLISHERS: Wiggly Tooth/EMI April, ASCAP, Apollinaire, BMI

Atlantic 301287 (CD promo)

With Jewel's comeback lodged securely in the chart record books now—previous single "Intuition" conquered adult top 40, mainstream top 40 and dance, propelling her album "0304" to No. 2 on The Billboard 200—the folkie-cum-eye-winking siren delivers the goods with another radio-ready, jet-powered hook. "Stand" is arguably the most satirizing pop song on the set, undulating to a midtempo pulse amid teasing "oohs" and coos from the singer/songwriter. While producer Lester Mendez earns a high-five for casting Jewel in a fresh instrumental sculpt, she still shimmers with her skills as a societal sleuth, exploring the irony behind making judgmental generalizations about those around us. Jewel's catalog continues to grow richer, and this exceptional song makes it clear that she's on a mass-appeal roll. "0304" is one of the few albums of the year that plays well in one sitting; it represents the best work of her career. "Stand"—and cheer.—**CT**

and dead-on in attitude. Creative touches include well-placed banjo and accordion, while Nichols' vocal is soulful and appropriately wry. Nichols is well on his way as a consistent country hitmaker, and this tight shuffle will help the journey.—**RW**

ROCK

THE STROKES 12:51 (2:27)

PRODUCER: Gordon Raphael, J.P. Bowersock
WRITERS: J. Casablancas, the Strokes
PUBLISHERS: Strokes Band Music, ASCAP

RCA RDJ 56216 (CD promo)

RCA and the Strokes are teasing us here. "12:51" (whatever that's supposed to mean) seems to end just as it's beginning—and after it has sufficiently stirred excitement for the band's forthcoming sophomore disc. "Room on Fire," due Oct. 21. After some 20 seconds of raw, simple chord bangin', frontman Julian Casablancas' sleepy vocals arrive in synch with a nerdy, very '80s keyboard that sounds so much cooler than it probably should against guitarists Nick Valensi and Albert Hammond Jr.'s raw, fast strumming, the throbbing bass of Nikolai Fraiture and drummer Fabrizio Moretti's cool swing beat. The keyboard follows Casablancas throughout. Recalling some of the trancey moments of the band's debut, "Is This It," but definitely not carrying the drink-rock, stupor vibe of "Last Nite," "12:51" should spread a smile across the face of most Strokes addicts. Spiced with hand claps, the

ELVIS PRESLEY Rubberneckin' (Remix) (3:28)

PRODUCER: Paul Oakenfold
WRITERS: Jones, Warren
PUBLISHERS: Elvis Presley Music/Cherry River/Chrysalis, BMI

RCA 55239 (CD promo)
While a novelty song is always good game, reconfiguring an old Elvis track for modern times is serious business. "Rubberneckin'," from Presley's last feature film, 1969's "Change of Habit," previews the upcoming "Elvis 2nd to None," the follow-up to RCA's enormously successful 2002 release "Elvis 30 #1 Hits," which itself offered a (dreadful) new mix of "A Little Less Conversation." Blessedly, Paul Oakenfold's "Rubberneckin'" remix is a surprising delight, frantically paced with a millennium-era knee-bobbing dance beat and yet managing to retain the innate sensuality of the original. Both the radio edit and 5:19 12" mix keep the focus on the King and his clutch of soulful background singers, managing to accomplish the near-impossible: Not only will reverent Elvis fans get down and dirty with their walkers, but current-day club kids will embrace this with hip abandon. Great fun.—**CT**

track disappears after two minutes and 27 seconds, just as it seems to be bearing a new direction. It's a genius move: Instead of dragging out the song or doing any damage to the previous 2:27, the band just stops. It's hilarious, cool, sly and absolutely punk rock. If this tune's any indication, "Room on Fire" will be a thrill.—**WO**

NEW & NOTEWORTHY

★ RHIAN BENSON Say How I Feel (3:44)
PRODUCERS: James Poyser, Rhian Benson, China Danforth
WRITER: R. Benson
PUBLISHER: Sugarbread Music (BMI)

DKG Music 103 (CD promo)
Now and again, R&B gets a breath of fresh air. The latest breeze blowing across the genre comes from Rhian Benson. The Ghana native mixes elements of soul, jazz, reggae and African music into her forthcoming debut, "Gold Coast." "Say How I Feel," the lead single from the set, is a groove-heavy midtempo that serves as a showcase for Benson's breathy alto. Produced by Benson, China Danforth and Philadelphia-based wunderkind James Poyser, the track sets a mellow mood that's subtle and powerful. Benson's mature sound should be a perfect fit at the adult R&B format, but she will likely never see the light of day on mainstream R&B radio. Still, Benson will find a fan base with those looking for something with a little substance.—**RH**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



KLAVENS

PUBLISHING: Kent Klavens is promoted to senior VP of legal and business affairs for Famous Music in Los Angeles. He was VP of legal and business affairs.

Dana Kasha is named senior director of West Coast creative affairs for Universal Music Publishing Group in Los Angeles. She was senior director of A&R and marketing for Q Records and Q Video.



KASHA

DIRECT MARKETING: Mack Hill is named VP of commercial, video-game and international synch licensing for Warner Strategic Marketing in Burbank, Calif. He was director of film/TV/advertising/new-media music licensing for



HILL

Sony Music.

Matt Pressman is named VP of Cornerstone Promotion in New York. He was associate publisher of Vibe magazine.

RECORD COMPANIES: Darrell Franklin is named director of A&R for Mercury/MCA Nashville in Nashville. He was director of A&R for Dan Huff Productions.



FRANKLIN

Mercury/MCA Nashville also promotes Brian Wright to manager of A&R and Stephanie Wright to manager of A&R administration/executive assistant in Nashville. They were, respectively, coordinator of A&R and assistant to executive VP of A&R.



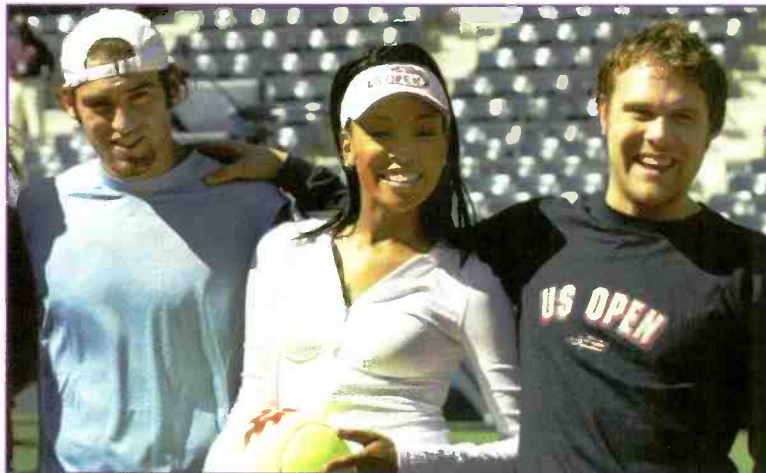
WRIGHT

Jo Beth Burrell is promoted to senior financial analyst for RCA Label Group in Nashville. She was financial analyst.



Beers Here

In a blatant attempt to up their sales during their Ozzfest dates at DTE Energy MusicTheatre in Clarkston, Mich., Marilyn Hauser of Palace Sports and Entertainment, left, and Rick Franks of Clear Channel Entertainment's Detroit office resorted to peddling brewskis to thirsty fans. (Photo: Sue Plummer)



It's All About The Kids

Monica, Daniel Bedingfield and Smash Mouth appeared alongside tennis stars André Agassi, Andy Roddick and Anna Kournikova at the eighth annual Arthur Ashe Kids' Day tennis and music festival. Pictured at the event—which kicked off the 2003 U.S. Open at the USTA National Tennis Center in Flushing, Queens, N.Y.—are, from left, tennis star Robby Ginepri, Monica and Bedingfield. The event raises money for the USA Tennis National Junior Tennis League. (Photo: Getty Images/Ron Martinez)



'Light' And Lively

Koch Entertainment recording artist Beth Hart shed some "Light" on the Billboard Cafe during a live performance Sept. 8 in New York. The intense, emotional set was punctuated by the roadhouse rocker "Broken and Ugly" and her new single, "Leave the Light On," the midtempo title track from her third album, to be released Oct. 7. Pictured at the showcase, from left, are guitarist Jon Nichols; Hart's manager, David Wolff; Billboard senior editor Chuck Taylor; editor-in-chief Keith Girard; Hart; and Billboard publisher and president John Kilcullen.

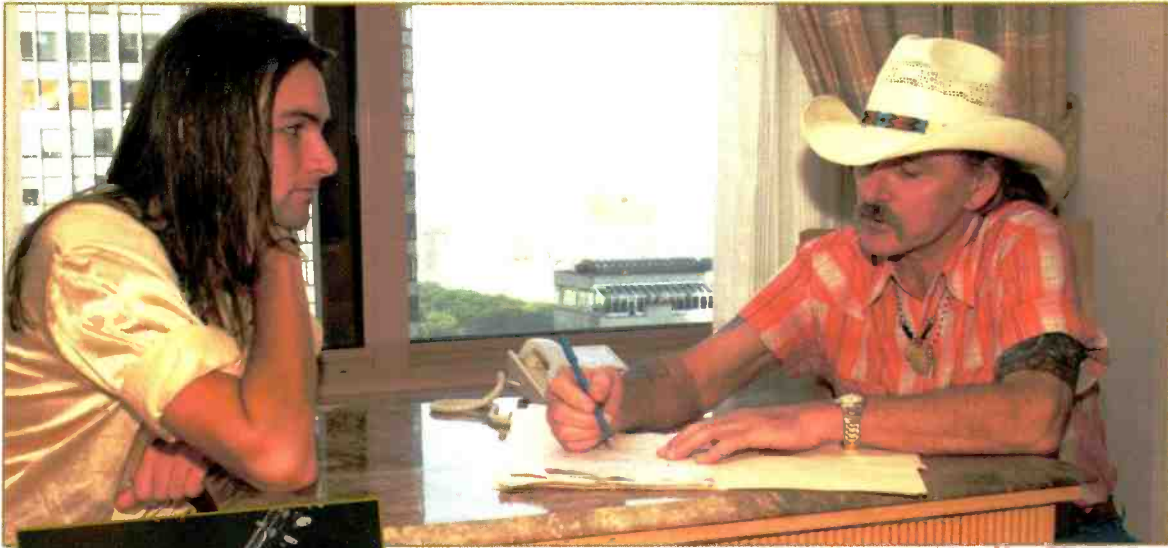
Now, Hear This ... GOAPELE Artists to Watch

Who says hard work doesn't pay off? Almost a year after Skyblaze Recordings artist Goapele released her critically acclaimed debut set, "Even Closer," it recently debuted on the Top R&B Albums chart. Fueled by touring, press and word-of-mouth, the album has earned the Oakland, Calif., native the attention of MTV and Rolling

Stone, not to mention a few major labels. "Even Closer" organically mixes R&B, hip-hop, jazz and electronica in introspective, candid songs that colorfully reflect this soulful sista's diverse range and life experiences. Lead single "Closer" is a radio favorite on the West Coast and is slowly spreading nationwide. The songstress is also featured on the Hieroglyphics' forthcoming album, "Full Circle" (Hiero Imperium).

RASHAUN HALL





Father And Son

Former **Allman Brothers Band** guitarist **Dickey Betts** and his band, **Great Southern**, were in New York to open a pair of shows for **Dave Matthews Band** (DMB) at the nearby Continental Airlines Arena in East Rutherford, N.J. Pictured in his midtown Manhattan hotel room composing the set list for the second show is Betts and his son, **Duane Betts**. The younger Betts—named after late Allmans guitarist **Duane Allman**—is also working on a life in music. His band, **White Starr**, is signed to Atlantic and recently recorded an EP for the label. Later that night, Betts (at left, performing at the first of the shows) was joined by DMB's **Carter Beauford** and **Leroi Moore** for an epic take on the Allman Brothers classic "Jessica," which featured a drum solo by Beauford. (Photos: Rahav Segev/Photopass.com)



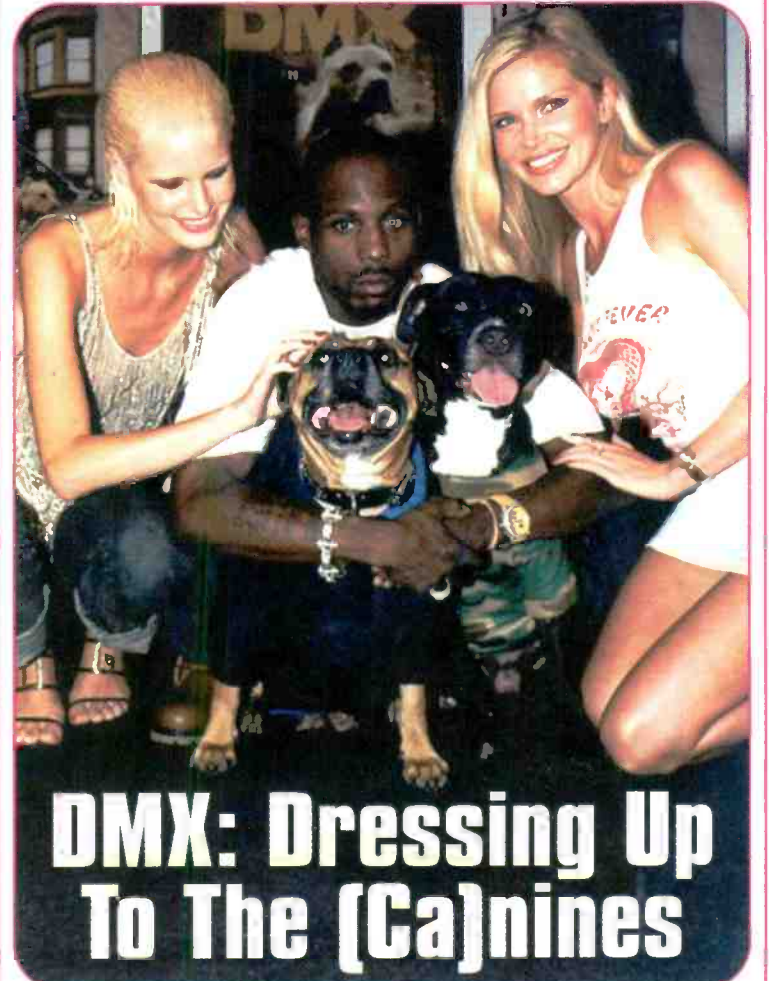
Honoring Nesta

Bob Marley was inducted into the National Black Sports & Entertainment Hall of Fame during a ceremony at Aaron Davis Hall in Harlem, N.Y. The hall's goal is to create a permanent national memorial honoring the contributions of extraordinary persons of African descent in sports and entertainment and outstanding persons of non-African heritage who have contributed to the advancement of people of color in these fields. Accepting the award on behalf of the Bob Marley Estate was the reggae icon's granddaughter, **Donisha Prendergrast**. The award was presented by **Paul Shaffer** and **Doug E. Fresh**. Pictured, from left, are Prendergrast, Shaffer, Fresh and **Voza Rivers**, executive co-founder of the hall of fame. (Photo: Hubert Williams)



Rockin' Our Bodies

Justin Timberlake's solo bow, "Justified," has been certified triple-platinum. Presenting the singer with a Recording Industry Assn. of America plaque recognizing the achievement are, from left, **Johnny Wright**, the singer's co-manager and chairman of Wright Entertainment Group; **Lynn Harless**, co-manager of Just-in-Time Management; Timberlake; **Barry Weiss**, president of Jive Records; and **Paul Harless**, co-manager of Just-in-Time Management.



DMX: Dressing Up To The (Ca)nines

DMX with four models—two of the four-legged variety—at a recent runway show.

These days, it's not unusual for rappers—or any musicians, for that matter—to look to extend their brand. Many an artist has tapped into his or her entrepreneurial spirit to launch a clothing line or a record label. Now, DMX has launched his **Boomer 129** line—a dogwear brand.

It seems only fitting that the Yonkers, N.Y., native—an avid dog lover who is known for both his bark and his bite—has teamed with pet industry veteran **Eric Arginsky** to manufacture a line of hip-hop-inspired clothes for canines.

"I found out through a friend that X was looking to get into something new and unique, which just happened to be a dogwear line," says Arginsky, who serves as the company's CEO. "We didn't know exactly in what way, shape or form, but it was something that X had always wanted to do since he was a little boy. His agent and I sat down and worked something out, and we signed with them in June."

With 12 years in the pet industry, Arginsky is no stranger to dogwear. But this was a new twist.

"Our family used to own a 10,000-square-foot store when I was growing up, so I had seen and heard it all," Arginsky says. "I was a little surprised to find out that his love for the dogs was so deep. Everyone knows DMX for the pit bulls, the bark, the growl, but I didn't realize how he felt about his dogs. I'm a dog owner as well, and I didn't realize that his love was

similar to mine in the sense that I don't have any children, but my dog is my child. I was really impressed by that."

According to Arginsky, the company's name pays homage to **Boomer**, DMX's first dog, and 129th Street, where he lived for a brief time.

"That was the dog that got him into dogs and constantly wanting pit bulls around," Arginsky says. "To be honest with you, I think Boomer was literally his one and only best friend growing up."

While DMX has final approval on all pieces, Arginsky takes his cues from the artist and his management team and then turns them over to his design team to create the items.

With clothing ranging from hooded pullover fleeces to camouflage bubble jackets and team-colored jerseys, **Boomer 129** definitely brings the worlds of hip-hop and the pet industry together in a new way.

"It's going to be quite a challenge," Arginsky admits. "The pet industry is probably about 20 or 30 years behind every other industry, and by that I mean everything is a little outdated."

"We're really trying to bring the pet industry up to date and turn it into a fashion industry. There are obviously dog clothes out there, but to the 18-year-old kid who is into fashion and keeps up with today's trend, this is a big difference. That's our target audience."

RASHAUN HALL

The Military Gets Its Groove(Lily) On

You never know who's watching. In **GrooveLily's** case, it was a rep from Mullen Advertising Agency, who had just started working on a new military account and fortuitously chanced upon the New York-based pop-jazz group last year in Massachusetts.

GrooveLily is fronted by electric violinist/vocalist **Valerie Vigoda**—



VIGODA: FROM PUSH-UPS TO ARPEGGIOS

who happened to have served in the U.S. Army ROTC/National Guard from 1984 to 1995.

"Last spring we played at Club Passim in Cambridge, Mass.," Vigoda recalls. "As I occasionally do, I mentioned from the stage that I used to be in the Army and that I still do my push-ups, even though

no one is commanding me to do them. In the summer I got a phone call from the ad agency, and they sent a cameraman to film an outdoor show in August as well as interview me on camera for a military ad campaign."

The Today's Military campaign is "very humanistic and different," says Vigoda, and based on the theme that "the qualities you acquire while in the military stay with you forever. They're featuring me as well as several other veterans from various services, who have gone on to do diverse and interesting things in civilian life."

Vigoda appears with GrooveLily in "Perseverance" print ads that have recently run in *Time*, *People* and *Sports Illustrated* and evoke her stamina and follow-through in dealing with the adversities endemic in touring.

"I'm in the only TV ad in the campaign," she notes. "The music they used is the violin part from our song 'Thaw' from our [2000] 'Little Light' CD.

"The creative director of the ad agency heard me warming up with the rolling arpeggios of that song and thought it sounded like traveling music, perfect as a backdrop to the relentless-touring-band-on-the-road vibe of the spot," Vigoda says. "Instead of using the studio version, he preferred the 'organic' sound of me playing my electric violin directly into a DAT machine at the shoot:

He just let his stopwatch run for 60 seconds and ended up not editing the music at all."

The versatile Vigoda, who writes for My Hat Music (ASCAP), has performed worldwide with **Cyndi Lauper, Joe Jackson and the Trans-Siberian Orchestra**. Her latest GrooveLily album, "Are We There Yet?," came out Sept. 2.

"I did Army ROTC in college to help pay for my education at Princeton and was a lieutenant in the Army National Guard afterward," she says. "I never dreamed it would come back into my life this way—and I'm proud and honored to be involved in this campaign."

RONDOR TRACKS TRAK STARZ: Hip-hop songwriting/production team **Trak Starz** has inked a publishing deal with Rondor Music International, a division of Univer-

sal Music Group. **Trak Starz** produced and co-wrote **Chingy's** album "Jackpot."

WARNER BROS. TURNS THE TABLES:

Warner Bros. Publications has issued "The Turntable DJ," an instructional book/double-LP set created by **Ben James** with **DJs 31hz** and **KNS**.

Part of its Ultimate Beginner Series® DJ Styles series, the set is an intro into scratching and mixing techniques and includes a detailed gear guide, as well as tips on cueing up, locating songs, marking records, beat-match, mixing and remixing.

The book also reveals the secrets of the baby scratch, the forward scratch, the reverse scratch, the stab, the chirp, the tear, the transform, the crab and beat chops.

Words & Music™



By **Jim Bessman**

jbessman@billboard.com



Music theory and notation for DJs is also covered, as well as background material on DJing.

The \$19.95 set includes two identical 7-inch vinyl records for scratching practice.

Awards And Signings In Pictures



In Sammy's Shadow. Acclaimed singer/songwriter **Josh Ritter**, who was an audience favorite at ASCAP's Sundance Music Cafe earlier this year, recently received the ASCAP Foundation Sammy Cahn Award in Los Angeles. The cash award is given to promising lyricists who have participated in ASCAP's songwriter workshops and showcases. Pictured at the presentation, from left, are ASCAP Foundation VP/executive director **Karen Sherry**, Ritter, ASCAP's **Sue Devine** and ASCAP CEO **John LoFrumento**.



UMPG Nabs a Bad Guy. Universal Music Publishing Group (UMPG) has signed **George Thorogood** to a world administration deal, excluding the U.S. The deal includes the artist's albums "Baddest of George Thorogood & the Destroyers," "Move It on Over," "Born to Be Bad" and "Maverick," as well as his self-penned crossover hit "Bad to the Bone." Pictured at the signing, from left, are UMPG Worldwide president **David Renzer**, Thorogood, UMPG senior VP of acquisitions **Linda A. Newmark** and Thorogood's attorney, **Neil B. Fischer**.



Pea Pickers. The **Black Eyed Peas** recently performed at SOB's in New York and visited backstage with their new publisher, **Cherry Lane Music Publishing**. Pictured, from left, are the group's **Taboo**, their management company **DAS Communications'** **Seth Friedman**, **Cherry Lane** president **Aida Gurwicz**, the group's **Will.I.Am**, the group's manager and **DAS Communications** head, **David Sonenberg**, **A&M Records** president **Ron Fair** and the group's attorney, **Fred Davis**.



Hammond Blows In. **Windswept** recently signed **Albert Hammond** Music for worldwide publishing administration. The pact covers such classic hits as "Don't Turn Around," "To All the Girls I've Loved Before," "When I Need You" and "Nothing's Gonna Stop Us Now." Pictured celebrating the agreement in **Windswept's** Beverly Hills offices are **Hammond**, left, and **Windswept** senior VP of film and TV music **John Anderson**.

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XBOX SET UP 75 XBOX CONSOLES AT EACH LOLLAPALOOZA STOP

Xbox Marketing Targets Music Fans

BY STEVE TRAIMAN

Microsoft is attempting to build consumer acceptance of its Xbox gaming system by aggressively touting its music capabilities and marketing the product to music fans.

Among the company's initiatives are tour sponsorships and gaming demos at concerts, music licensing and doling out gaming systems to tastemaker artists.

"With [its] CD and DVD play capability, [research shows that] Xbox is becoming a jukebox and movie player for our gamers," says David Hufford, Xbox group product manager.

For the coming holiday season, Microsoft's Xbox videogame console group is working on multiple fronts to accelerate its involvement with music.

Xbox is looking at chain-specific promos in fourth-quarter 2003.

Holiday radio concert sponsorships—offering Xbox console, game and accessory prizes—are also in the works for multiple markets. Already confirmed are initiatives with modern KROQ Los Angeles' Acoustic Christmas, modern WPLY (Y100) Philadelphia's FEASTival, rhythmic top 40 WJMN Boston's 12

Days of Christmas and R&B KMEL/KYLD San Francisco's Bomb Concert II.

Xbox worldwide retail sales and marketing VP Mitch Koch points out that for all these projects, the company has been working more closely with the labels to share plans on long-lead activities—including videos, promotions and individual concerts and venue tours.

"We're huge fans of the power of music and recognize that games, music and movies are forging a strong bond," Koch says. "Nontraditional outlets are important in terms of reaching the broader public."

Microsoft also wants to expand the appeal of Xbox by marketing the system at live-music events and developing music-specific products.

Toward that end, the company recently finished a sponsorship of this year's Lollapalooza tour. Microsoft is readying the release of a Music Mixer accessory for Xbox. And games are being developed with many licensed tracks, as well as original music by major and up-and-coming artists.

"Music and movie retail channels will
(Continued on page 52)

Handleman Closes Fiscal Year With Revenue Growth

BY ED CHRISTMAN

Despite closing some 600 Kmart stores, the Handleman Co. managed to build its revenue base by 2.3%, finishing its fiscal year with sales of \$1.36 billion. That is up from the \$1.33 billion the company had in its previous year.

What's more, Handleman says it will enjoy a modest revenue boost in its current fiscal year, despite the recent loss of the Meijer account, which generated \$35 million for the Troy, Mich.-based rackjobber. In the current year, Handleman projects earnings to be in the range of \$1.80 to \$1.88 per diluted share.

But business is off to a slow start in the new fiscal year. Sales for the first quarter were \$224.3 million, compared with \$277.2 million for first-quarter 2002.

Net income was \$1.7 million, or 7 cents per share, compared with \$2.7 million, or 10 cents per share, for the first quarter of last year.

Handleman chairman/CEO Stephen Strome points out that "the first quarter has historically

been the company's weakest for both sales and earnings." But he adds that the lower sales level this year reflects more than seasonality. Other factors affecting first-quarter results include the closing of more than 300 stores by Kmart and the sale of Madacy Entertainment, both of which took place earlier this calendar year, as well as an 8% decline in overall music industry sales during the first quarter.

"As we approach the upcoming holiday selling season, we expect music sales to improve with an increasing number of new releases," Strome adds.

In filing its 10-K, Handleman restated its year-end revenue numbers downward by \$10 million to reflect a change in booking revenue from product shipped in the last three

days of a fiscal quarter to the following quarter. Also, for the first time, Handleman now counts expenses incurred in preparing and distributing product to customers as part of cost of goods instead of expenses.

As it was, for the year ending May 3, Handleman posted net income of \$27.7 million or \$1.06 per diluted share, which was down 24.9% from the \$36.9 million in net income, or \$1.38 per share in earnings, it posted in the previous fiscal year. But the year that ended May 3 was a 53-week year vs. the 52 weeks that were in the prior fiscal year.

In looking at the income statement, gross margin was 21.4% this year, down slightly from 21.6% last year, while selling, general and administrative expenses were 16.2%, down

significantly from 17.1% in the previous year.

Earnings before interest, taxes, depreciation and amortization were \$88 million, while operating income was \$36.8 million. In the previous year, ebitda was \$79 million, and operating income was \$49.4 million.

Last year, however, the company took more writeoffs, with the largest—a pretax charge of \$28 million—attributed to selling independent label/distributor Madacy back to its founder, Amos Alter.

Handleman sold Madacy for about \$32.1 million, including \$5.5 million in notes. The company says it lost \$9.5 million on the sale.

Handleman also recorded a \$5.1 million pretax impairment charge related to the dismantling of its e-commerce subsidiary. Handleman discontinued its Web site hosting and maintenance services while deciding to focus on its fulfillment services for online stores.

Other charges were related to two transactions, each for \$1 million, with vendors to sub-
(Continued on page 54)



STROME: EXPECT NG SALES TO IMPROVE

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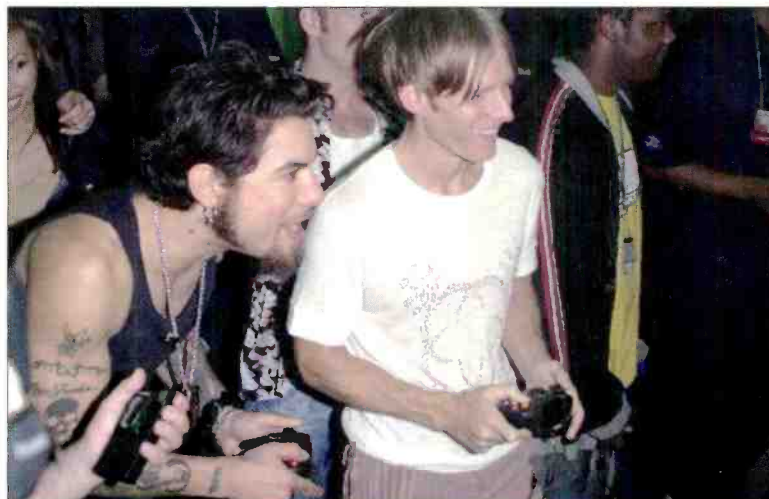
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Retail



JANE'S ADDICTION'S DAVE NAVARRO PLAYS WITH A FAN AT A RECENT XBOX PROMOTION

Xbox

Continued from page 51

be key outlets to target as the videogame industry continues to expand in terms of demographics and broaden its approach with products like our new Music Mixer," Koch says.

At the big E3 games expo in L.A. in May, Jane's Addiction's Dave Navarro and Perry Farrell—the co-founder and organizer of Lollapalooza—sang "Love Shack" and "Red Red Wine" in a demo of the Xbox Music Mixer.

Geffen's Snoop Dogg hosted the Xbox Live Ultimate Championship and demoed the new game "Inside Drive 2004."

As a presenting sponsor of the 29-date Lollapalooza tour that kicked off July 5 and wound up Aug. 24 at Columbia Meadows in St. Helens, Ore., Xbox reaped benefits from its under-tent setup of some 75 Xbox consoles for consumer gameplay.

"We were really happy [because] about 500,000 people interacted with our Xbox games and our Music Mixer over the summer," Xbox brand marketing director Bill Nielson says.

He reports that the tent was full most of the time from the 11 a.m. opening through to the main stage event, which was usually around 5 p.m.

At each tour stop, a stage was set up for local tournament play. Highlights were shown between sets on the large video screen, with winners called onstage to receive trophies.

"People want their entertainment to be interactive now," Navarro observes.

Sandy Ting, senior business development manager for Microsoft Game Studios (MGS), a key first-party Xbox game developer, points out that acts like Jane's Addiction are becoming aware of the Xbox's sound quality—it offers Dolby Digital 5.1 surround sound—as well as the promotional value of including music in games. "The music industry is starting to realize that there's real promo value in the repetitive 'airplay' that in-game music gets, and there's a growing correlation between CD sales of music heard in the games."

MGS has also released original soundtrack CDs on its Ensemble Studios label for Halo, Age of Mythology and, most recently, Rise

of Nations, which is believed to be the first Dolby Digital 5.1 surround sound game soundtrack.

For the upcoming Project Gotham Racing 2, players can tune in online to three real local radio stations from each city in the game.

Each station has a unique playlist, programmed with a wide selection of music from such majors as Universal Music Group and Warner Music to indies like ArtistDirect, XL Productions and Touch & Go.

"We have approximately 200 tracks in the game," notes Lily Kohn, Microsoft Consumer Group music licensing manager. Among the acts with licensed tracks are Draggpipe (Interscope/Universal), Autopilot Off (Island Def Jam/Universal), Trapt and the Used (Warner Bros.), Tyrese and Erick Sermon (J Records), Uncle Kracker and Simple Plan (Lava) and Smilez & Southstar (ArtistDirect).

Kohn handles virtually all the licensing work, approaching the record labels on its behalf and their artists and the music publishers on behalf of itself and their composers.

"We often talk to the labels, artists' managers or their attorneys to see who on their rosters would be interested in participating and then, of course, work out the deals and licensing with the labels and publishers," she explains.

A complimentary Xbox Exhibition program was launched last November for retailers, with a sample interactive DVD including game demos and music videos released about every four months.

The most recent—"Volume 3," distributed in July—included videos from UMG acts Depswa, Rooney, Queens of the Stone Age, Trail of Dead and Woven. It has been very well-received, according to Nielson.

At E3, veteran writer/producer and double-Grammy Award winner Nile Rodgers acted as a consultant on the Music Mixer program.

The \$39.95 accessory, which hits stores in November, allows Xbox gamers to play DVDs and CDs, view photos, store digital music files, play games online and use the Xbox as a karaoke machine.

"It expands the way people play, share and interact with music," Rodgers says, "allowing any player to be a [record] producer, VJ or even an American Idol."

UMG's Pricing Move Garners Questions—And Applause

The Universal Music Group has just reinvented the wheel and now the only question is, will the new version roll smoothly?

Regardless, this pricing move is gigantic. It puts **Jim Urie** up there in the **Paul Smith/Henry Droz** orbit of the distribution giants. If you don't know who those late, great men are, go do your homework.



Was Urie the sole author of the move? Undoubtedly not. The gambit was probably shaped by many UMG executives from all walks of the company. But as the head salesman in the company, Urie had to play a key role in guiding the dialogue that led to this decision. It's been a long while since label heads and top corporate executives have allowed distribution to play such a part in shaping corporate policy, beyond the internal lip servicing of retail concerns. For that alone, Urie

deserves accolades.

Similarly, **Doug Morris**, **Zach Horowitz** and the UMG label heads also deserve kudos for having the intestinal fortitude to gamble on changing the business model.

Make no mistake: In Retail Track's view, there isn't any justification to question UMG's end goal of lower prices for shoppers. But the devil is in the details, as they say, and that is where many questions are being raised.

While the mainstream press is captivated by the lower pricing the UMG move offers, many within the industry are focusing on the elimination of cooperative advertising dollars. To what I expect will be the chagrin of music retail, I understand why UMG took a stand on cooperative advertising dollars.

Somehow, during the past decade, in a series of tit-for-tat moves between labels and retailers, most merchants were forced to rely on cooperative advertising funds as the cornerstone of their business model.

If the squeeze for cooperative advertising dollars became untenable for label and distribution executives, somewhere along the way those very

same executives forgot what cooperative advertising has traditionally meant in the music industry.

Initially, it meant that the label would pay for the advertising and the retailers would price and position the designated title to drive sales. But why should retail lose money so that the labels can profit by an explosion in sales? Back when the music industry

funds should be spent on advertising. But they still wanted the price to be discounted in stores so that the labels and artists could enjoy explosive sales. Whether the retailers made money became less relevant.

This is as unreasonable as retailers building their business models around the cooperative advertising dollars.

It's a shame it came to that, but it did so, in my view, because the major labels forgot that it was in their best interest to have a healthy account base.

So naturally, they are now faced with an unhealthy account base, with the large merchants squeezing even harder for more cooperative advertising dollars, and the label/retail business model has just become, well, plain screwy. It is almost as ridiculous as chasing store reports in days of yore.

The UMG move addresses this issue head on. It eliminates cooperative advertising dollars. Now, the question remains, do all the other UMG changes comprise a business model that insures a healthy account base?

And the answer is, it depends on whom you listen to.

To hear Universal executives answer, they say yes, thanks to increased volume. But retailers say a sales volume increase is not enough, and that the UMG scheme has to be modified. This is where a great deal of dialogue is occurring.

As one executive at a UMG competitor puts it: "There is so much to what Universal has done that every little thing you look at keeps creating new ripples to understand."

But what do you expect to happen when you introduce a new business model? Indeed, there are so many ripples to analyze, you might say that there are ripples within ripples (see story, page 5).

One merchant who thinks UMG will bend says, "Anytime you lower prices, that is generally a good thing, and you should do it and then work out all the nits and nats. Well, Universal has done it and now it looks like we have a lot of nits and nats to work out."

"But you have to applaud someone who looks at the business model and tries to fix it," he continues. "Now, we just have to find a way to make it work for everyone."

Retail Track
By Ed Christman
echristman@billboard.com



could be reasonable, labels and distribution realized this and agreed that if retailers cooperate and drop the price, they should get some sort of price protection, in the way of cooperative advertising dollars.

But somewhere along the way, labels decided that all their co-op

RIAA Certifications For August

Following are the August Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

R. Kelly, "R." Jive, 8 million.
Christina Aguilera, "Stripped," RCA, 3 million.
Justin Timberlake, "Justified," Jive, 3 million.
Soundtrack, "Shrek," DreamWorks, 2 million.
Tool, "Lateralus," Volcano, 2 million.

PLATINUM ALBUMS (1 million units)

Dave Matthews Band, "Live at Folsom Field," RCA, its 10th.
John Mayer, "Any Given Thursday," Columbia, his second.
Soundtrack, "Lizzie McGuire," Walt Disney.
Green Day, "Kerplunk!," Lookout Records, its fourth.

Ashanti, "Chapter II," Murder Inc., her second.

Soundtrack, "Bad Boys II," Bad Boy/Universal.

Simple Plan, "No Pads. No Helmets... Just Balls," Lava, its first.

John Denver, "Rocky Mountain High: The Best of John Denver," Madacy Entertainment Group, his 13th.

Keith Urban, "Golden Road," Capitol Nashville, his first.

GOLD ALBUMS (500,000 units)

Juanes, "Un Dia Normal," Universal Music Latino, his first.

Jason Mraz, "Waiting for My Rocket to Come," Elektra, his first.

Operation Ivy, "Energy," Lookout Records, its first.

Soundtrack, "2 Fast 2 Furious," Def Jam South.

Daniel Bedingfield, "Gotta Get Thru This," Island Records, his first.

Various artists, "Irv Gotti Presents: The Inc.," Murder Inc.

Ashanti, "Chapter II," Murder Inc., her second.

Brooks & Dunn, "Red Dirt Road," Arista Nashville, their ninth.

Soundtrack, "Bad Boys II," Bad Boy/Universal.

Lonestar, "Greatest Hits," BNA, its fifth.

The Ataris, "So Long, Astoria," Columbia, their first.

Chingy, "Jackpot," Capitol, his first.

Jane's Addiction, "Strays," Capitol, its fourth.

John Denver, "Rocky Mountain High: The Best of John Denver," Madacy Entertainment Group, his 20th.

LATIN CERTIFICATIONS

PLATINUM ALBUMS (200,000 units)

Pepe Aguilar, "Y Tenerte Otra Vez," Univision Records, his fifth.

GOLD ALBUMS (100,000 units)

Pepe Aguilar, "Y Tenerte Otra Vez," Univision Records, his sixth.

Alexandre Pires, "Estrella Guia," BMG U.S. Latin, his second.

Jose Jose, "El Principe Con Trio. Vol. I," BMG U.S. Latin, his first.

Los Razos de Sacramento, "Hierbabuena," BMG U.S. Latin, their seventh.

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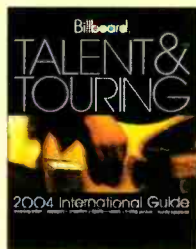


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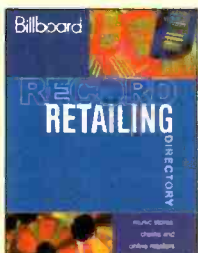


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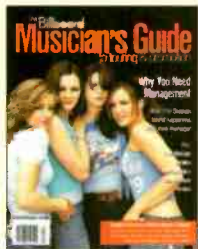
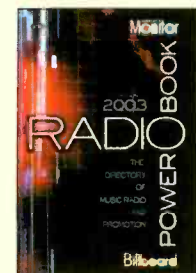


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Retail

Indie Community Ponders Impact Of Universal's Pricing

Universal Music Group's announcement that it is dropping its front-line prices—a move called “the Unibomb” by one indie wag—has prompted curiosity and some nervousness among indie distributors and labels.

For the moment, a wait-and-see philosophy prevails, with most indies hanging on to learn if the other majors will adopt price cuts similar to those Universal instituted last week (*Billboard*, Sept. 13).

“It's early days,” Koch Entertainment Distribution president **Michael Rosenberg** says. “The question is, What will retail do and what will the other majors do, and then what will that require us to do?”

At press time, none of the other majors had announced any plans to follow Universal's lead. That necessarily has had an impact on what some of the major-owned indie distributors can say on the record.

Through a spokeswoman, **Ken Antonelli**, president of Sony-owned RED Distribution, declined to comment about pricing to The Indies.

Rick Williams, GM of EMI-owned Caroline Distribution, also declines

to discuss the pricing issue directly but does say his labels have been contacting him about the question.

Williams says, “They're saying, ‘What do you think's going to happen?’ And I don't have an answer, because I just

The Indies™
By Chris Morris
cmorris@billboard.com



don't know. [It's] such a dramatic move. I think the independents will wait and see what happens with the majors.”

But, he adds, “so many of our independent labels have good pricing. Over 60% [of what we carry] is [priced at] \$15.98 or less already, and that's before discounts.”

Ryko Distribution president **Jim Cuomo** says, “Guys are asking, ‘Does this mean I have to put my November releases out at \$12.98?’ The answer, obviously, is ‘No.’”

Regarding the potential impact of Universal's price slash and possible follow-through by the other majors, Cuomo says that the independents “don't have a lot of clout, so as the industry goes, so will go the independents. [But] I still contend that people will pay the higher price for a quality release. I don't think pricing is such a desperate issue.”

“Everybody's taking a wait-and-see attitude,” says **Bill Baumann**, president/COO of Bayside Distribution. “It's been a week [since the announcement. But] I'm not going to wait three months and lose business.”

Response from Bayside's labels has varied. “Everyone's so different,” Baumann says. “Some of them are

saying, ‘I'm not going to do a damn thing,’ and others are saying, ‘What can we do to compete?’”

Steve Pritchitt, senior VP/GM at Navarre Entertainment Media, maintains that the indies are already pricing competitively.

Pritchitt says, “When you take a \$17.98 release, which is \$11.75 wholesale, and you put in a typical 7% discount and figure \$1.75 in co-op per piece, the net to the [retail] customer comes out to \$9.18, which is only 9 cents more than Universal's price [on its new \$12.98 list product.] It's in the ballpark.”

He adds, “I don't see a huge need to hit the panic button.”

Kevin Welk, president of Welk Music Group—possibly the biggest self-distributed indie operation in the country—says that Universal's move would have a major impact if the indies were forced to follow suit.

Welk asks, “If I'm this little label, and this price comes into effect universally, what happens to my costs? It's going to put a major squeeze on independent labels.”

As for the Welk Group's immediate strategy regarding pricing, Welk says, “Short term, we're not changing our situation. If all the majors get involved, I'm going to have to take a serious look at it.”

NOT-SO-DUMB DEAL: Koch Entertainment Distribution has signed an exclusive U.S. distribution deal with Los Angeles-based Superb Records to handle the company's Music for Dummies product line and other select titles. Superb has an exclusive licensing agreement with Wiley Publishing for rights to issue audio compilations under the publisher's Music for Dummies trademark. First titles will include “'70s Soul for Dummies,” “Disco for Dummies,” “'80s Pop for Dummies,” “Neo-Soul for Dummies,” “Pop and Rock Divas for Dummies” and “Classic Rock for Dummies.”



ROSENBERG: 'IT'S EARLY DAYS'

Handleman

Continued from page 51

subsidiary North Coast Entertainment that should have been reflected as financing transactions instead of revenue. The company reported that the Securities and Exchange Commission is investigating those transactions, which resulted in an executive being fired from Handleman.

In looking at revenue by company, the racking and fulfillment business, known as Handleman Entertainment Resources (HER), accounts for 92%

of Handleman's revenue. Its music and video label, North Coast, accounts for 8% of revenue, or \$127 million. All of its sales growth came from HER last year.

Handleman has operations in the U.S. (which generated \$1.04 billion of its revenue), the U.K. (where revenue was \$198.2 million), Canada (\$103 million) and Mexico and South America (\$11.9 million).

Looking at revenue by account, Handleman disclosed that Wal-Mart accounts for 51% of its revenue; Kmart stands at 27%.

The Handleman balance sheet shows that cash on hand stood at \$62.7 million at year-end, up from \$20.2 mil-

lion at the end of the previous year. At year-end, accounts payable were \$159.7 million, while inventory was recorded at \$120 million and accounts receivables totaled \$202 million. Long-term debt totaled \$7.1 million.

The company has a \$170 million revolving credit facility supplied by a consortium of banks. Handleman's revolver is one of the few account credit facilities that is not secured by inventory.

At year's end, based on the facility's lending formula, Handleman was eligible to draw down \$167 million of the revolver. But none of it had been drawn down at year's end, as the company has been using cash to fund operations.

Sundance Expands Indie Film Brand

BY CATHERINE CELLA

Sundance. The place where independent films are celebrated is now a DVD brand—one whose level of success has surprised even its creators.

Launched in fall 2002 with two titles, Sundance Channel Home Entertainment will have released another eight titles by the end of this year and projects 12 to 15 for 2004.

Managing partner Showtime Entertainment handles distribution, but it is the Sundance brand that is prominently displayed on the box.

"Sundance is the independent film brand name," Sundance Channel senior VP film programming Paola Freccero says. "People interested in non-Hollywood product pick up our boxes just because of the name."

Kevin Hasslen, senior manager of purchasing for Hollywood Video's nearly 1,900 stores, agrees. "They see 'Sundance' on a box [and] know it's going to be quality, guaranteed. These titles have performed substantially better than others at the same box-office level."

Hasslen relates his surprise at the success of Sundance's first DVD, "Scotland, PA," a dark, Macbeth-in-a-diner comedy starring Maura Tierney and Christopher Walken. "The stars are the big pull, but the cover is a bloody spatula." He recalls thinking, "What are they thinking?"

Freccero's thinking, of course, was nontraditional. Freccero explains: "It veers from the traditional, floating-head artwork of the video world and therefore leaps off the shelf."

"Scotland, PA" has indeed done that, selling nearly double the projected numbers. Based on how box office translates to home video—and the film's very limited theatrical release—Sundance expected to sell about 40,000 units.

"'Scotland' blew all our expectations away," Freccero says. "We've done over \$1 million in revenue and sold about 75,000 units. That made us think we could take strong independent films and give them a life on video that wouldn't be there if you followed traditional box-office patterns."

This philosophy was a perfect match for Showtime, according to senior VP of program enterprises and distribution Sallie Fraenkel. "We've had a long history in the marketplace with independent films,

and [Sundance] was pleased with what we were doing with 'Queer as Folk' and Showtime films," she explains.

Getting personal attention was a plus. "We like to say we're a small, entrepreneurial division within a very large corporate setting," Fraenkel says of Showtime's role within the larger Viacom empire.

The Sundance label looks beyond the fact that those films come out of the Sundance Institute or Festival. The common thread is they all reflect Robert Redford's definition of independent film as diverse, risky and outside of the mainstream.

"These films embody the spirit of independence—often meaning 'quirky and made with a low budget,'" Fraenkel says. "The common thread is they tend to be critically acclaimed little gems."

Take "The Hired Hand," which arrives Oct. 28 (Collector's Edition DVD, \$39.98; DVD/VHS, \$19.98). Fraenkel expects to broaden the brand because of the Western genre's appeal across demographics. The 1971 revisionist film—starring and directed by Peter Fonda—has recently enjoyed a new life on the festival circuit.

"We felt this was one of the original independent films," Freccero says. "So we worked with Peter to set up an all-in-one tour where the film would play in art houses and he would visit retailers."

Sundance also is serving up "Melvin

Goes to Dinner" Dec. 16 (DVD \$26.99, VHS rental). This directorial debut of Bob Odenkirk ("Mr. Show") stars writer Michael Blieden in a "My Dinner With André" for the new millennium. A loosely connected foursome—two men and two women—chew over timely and tart topics in a film so real that it feels as though its audience is eavesdropping.

Sundance plans to expand its consumer marketing to include online and magazine contests and promotions. People are not accustomed to requesting brands in video stores, and Sundance wants to change that.

The brand will continue to build through a kind of balancing act. In product selection, for example, Freccero has seen stronger titles—mainly "Scotland, PA" and "Amy's O"—make smaller ones viable.

"We wanted to have enough titles that performed well to make it economically viable [for] titles that wouldn't necessarily blow away any records but deserved to be seen," Freccero says.

Title expansion means adding to both ends of that spectrum and includes documentary, foreign-language and very small films.

Courting both rental and sell-thru

markets isn't exactly a balancing act, especially as the latter is just taking off. But Freccero says Sundance DVDs are doing surprisingly well in the former. "The tradition is that if you're selling non-Hollywood product, you're not going to have a healthy life in rental because it's so Hollywood-driven," she says. "So we were surprised by how well we were embraced in the rental market."

In sell-thru, the Internet is ideal for Sundance DVD. Freccero refers to the channel's concept of its audience having a psychographic rather than a demographic.

"They're interested in something a little different," she notes. "So they tend to shop where they can find everything under the sun, such as amazon.com."

The company is looking for market expansion through the Sundance Film Series, a partnership with Loews Theaters. The first theatrical premiere, held Aug. 29, was Spain's highest grosser of 2002, "The Other Side of the Bed." Three more films will debut by Oct. 31, with plans in the works for future film series.

"The whole idea is that the film series will provide awareness," Freccero says. "By the time these films get to DVD, they will have a head start."



FRECCERO: RELEASING 'GEMS'



Shanachie Brings Its World-Music Savvy To DVD

BY JIM BESSMAN

World-music institution Shanachie Entertainment is turning to two big names in the genre for a new video series, World Music Portraits. Angélique Kidjo and the late Compay Segundo will be featured in the Oct. 21 releases "The Amazon" and "A Cuban Legend," respectively.

Shanachie launched its video division 15 years ago with the acclaimed Beats of My Heart world-music series.

Other titles in the World Music Portraits series, which were made by French production company Arte and originally aired on French TV, will star such legendary musicians as Mali's Salif Keita, Jamaica's Jimmy Cliff, Cape Verde's Cesaria Evora, Algeria's Cheb Mami and the late Nusrat Fateh Ali Khan of Pakistan. Relative newcomers include Brazil's Carlinhos Brown. These releases will commence in January 2004.

The \$19.98 DVD programs will also be available on VHS.

The new series differs from Beats of My Heart in that it offers in-depth portraits of individual artists rather than genre overviews, Shanachie GM Randall Grass notes.

"We were looking for content that made sense for us to market, being that world music is one that we know," Grass says, citing the extensive world-music side of the Koch-distributed company's audio music business.

He adds that Shanachie was selective in its choice of Arte product to offer domestic consumers.

"We wanted DVDs with exciting footage," he continues. "But the performers were selected according to name recognition: Jimmy Cliff is obviously one of the worldwide reggae legends, and his DVD has some fascinating personal stuff, with him in Jamaica. Salif Keita is one of the great voices of Africa, while Cesaria Evora is one of the best world-music artists in terms of sales in this country."

"Angélique Kidjo is on the rise and opened for Santana on his last tour," Grass continues. He says that Mami's duet with Sting on Sting's "Desert Rose" "brought him recognition beyond his traditional base, and Nusrat was one of the world's great voices and reached beyond the world-music audience through his collaborations with people like Peter Gabriel. Compay just passed away,

but he was one of the stars of Buena Vista Social Club. That's the type of criteria we used to select the titles."

Shanachie "couldn't have picked a handful of better artists to start an experiment like this," notes Borders Books & Music Latin/world-music buyer Erika Grande, saluting the label's marketing expertise. "If this is like everything else they do, it will be successful, because they're very thorough."

Shanachie sales and marketing VP Rick Rosenberg does note, though, that the company is still "on the learning curve" when it comes to DVDs.

"Prior to this, our DVD titles were rereleases of videos, which didn't require a whole lot of marketing," he says. "But this is a new line that obviously involves some effort."

The label's charge, he says, is to educate vendors that "these aren't typical music documentaries but world-music portraits that portray artists in all the elements of their land and show

how they develop their artistry."

Grande picks up on Rosenberg's educational goal and applies it to the consumer.

"We need to educate them even while entertaining them—and these DVDs do precisely that," she says. "As a buyer, they help me plan ahead and

see that they could actually be something meaningful at retail."

Rosenberg expects Borders to be "a major partner for us" and also singles out Barnes & Noble, Tower and video sell-through chains Musicland and Trans World as major players.

"It's important for us to recognize who our retailers are for these titles, because they're not for every-

body," Rosenberg says. He is encouraged, though, by the reception at a Koch national sales conference. "It was the most enthusiastic response I've ever received on a new project—and I've been presenting to sales conferences a long time," he says.

Shanachie will promote the World

Music Portraits titles at retail with endcaps, speed tables, posters and flats, Rosenberg says.

"We'll offer aggressive sale pricing and positioning," he says, "not have them just laying in the bins but out there for the consumers to see during the busy fourth-quarter rush."

The label will also look at direct-to-consumer marketing strategies, including print advertising and postcard and e-mail campaigns. "Compay Segundo, being an important part of Buena Vista Social Club, has an intact fan base that we can tap into," Rosenberg says.

Grass says that if the initial titles perform well, other Arte DVD titles may follow.

But he emphasizes that Shanachie Entertainment's DVD catalog is hardly consigned to world music only.

"We have Abbott & Costello TV shows, documentaries about other kinds of music like [celebrated bluegrass documentary] 'High and Lonesome,' and others about seemingly more obscure topics like the Wright Brothers that have steady sales from museums devoted to flight," Grass says. "So we have alternative [DVD] distribution channels and are looking at other things all the time."



ROSENBERG: EDUCATION IS KEY

SEPTEMBER 20 2003 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE			
							1	2	3
			NUMBER 1 1 Week At Number 1						
1	NEW		THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06355	Elijah Wood Ian McKellen	PG-13	29.98			
2	NEW		THE LORD OF THE RINGS: THE TWO TOWERS (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354	Elijah Wood Ian McKellen	PG-13	29.98			
3	NEW		STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 29411	Animated	NR	29.98			
4	NEW		ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21550	John Belushi	R	19.98			
5	1	2	CHICAGO (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98			
6	NEW		THE SIMPSONS - THE COMPLETE THIRD SEASON 20TH CENTURY FOX 06970	Animated	NR	49.98			
7	2	2	CHICAGO (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 32417	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98			
8	NEW		ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23823	John Belushi	R	19.98			
9	3	3	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31491	Hilary Duff	PG-13	29.98			
10	NEW		THE BLUES BROTHERS COLLECTOR'S EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20299	Dan Aykroyd John Belushi	R	14.98			
11	4	2	BOWLING FOR COLUMBINE MGM HOME ENTERTAINMENT 68822	Michael Moore	R	26.98			
12	6	4	BRINGING DOWN THE HOUSE (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13	29.98			
13	5	4	BRINGING DOWN THE HOUSE (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 29125	Steve Martin Queen Latifah	PG-13	29.98			
14	NEW		FROM JUSTIN TO KELLY 20TH CENTURY FOX 06281	Kelly Clarkson & Justin Guarini	PG	27.98			
15	7	3	HOUSE OF 1,000 CORPSES LIONS GATE HOME ENTERTAINMENT 08429	Rob Zombie Karen Black	R	26.98			
16	RE-ENTRY		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood Ian McKellen	PG-13	29.98			
17	9	3	HEAD OF THE STATE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 90662	Chris Rock Bernie Mac	PG-13	26.98			
18	RE-ENTRY		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.98			
19	30	19	FAMILY GUY VOLUME ONE FOXVIDEO 2006951	Animated	NR	49.98			
20	8	3	CRADLE 2 THE GRAVE (WIDESCREEN) WARNER HOME VIDEO 23411	Jet Li DMX	R	27.98			
21	12	3	HUNTED (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R	29.98			
22	15	4	FINAL DESTINATION 2 WARNER HOME VIDEO 06278	T.C. Carson	R	27.98			
23	16	3	DAREDEVIL (WIDESCREEN) 20TH CENTURY FOX 07788	Ben Affleck Jennifer Garner	PG-13	29.98			
24	11	3	HUNTED (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 58844	Tommy Lee Jones Benicio Del Toro	R	29.98			
25	NEW		DRAGON BALL Z: THE MOVIE - BROLY, THE LEGENDARY SUPER SAIYAN GOLDHILL HOME MEDIA INTERNATIONAL/GOLDHILL HOME VIDEO 13381	Animated	NR	24.98			
26	13	3	CRADLE 2 THE GRAVE (PAN & SCAN) WARNER HOME VIDEO 23294	Jet Li DMX	R	27.98			
27	10	3	HEAD OF THE STATE (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 90716	Chris Rock Bernie Mac	PG-13	26.98			
28	14	4	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04700	Frankie Muniz Hilary Duff	PG	26.98			
29	RE-ENTRY		THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.98			
30	NEW		MR. SHOW - THE COMPLETE THIRD SEASON WARNER HOME VIDEO 92010	Bob Odenkirk David Cross	NR	34.98			
31	20	9	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R	29.98			
32	RE-ENTRY		THE MATRIX WARNER HOME VIDEO 17337	Keanu Reeves Laurence Fishburne	R	24.98			
33	23	5	DAREDEVIL (PAN & SCAN) 20TH CENTURY FOX 07794	Ben Affleck Jennifer Garner	PG-13	29.98			
34	17	4	WHAT A GIRL WANTS (PAN & SCAN) WARNER HOME VIDEO 24665	Amanda Bynes	PG	27.98			
35	NEW		ER - THE COMPLETE FIRST SEASON WARNER HOME VIDEO 24623	George Clooney Anthony Edwards	NR	59.98			
36	NEW		CHASING PAPI 20TH CENTURY FOX 08614	Jaci Velasquez Roselyn Sanchez	PG	27.98			
37	33	12	OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST 90628	Luke Wilson Will Ferrell	NR	26.98			
38	22	5	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31171	Animated	G	29.98			
39	NEW		DESPERADO (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 09961	Antonio Banderas Salma Hayek	R	19.98			
40	36	9	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 56814	Kate Hudson Matthew McConaughey	PG-13	29.98			

SEPTEMBER 20 2003 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE			
							1	2	3
			NUMBER 1 1 Week At Number 1						
1	NEW		THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	PG-13	22.98			
2	NEW		STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428	Animated	NR	22.98			
3	1	2	CHICAGO BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	PG-13	24.98			
4	2	3	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	PG	22.98			
5	3	4	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	PG-13	24.98			
6	4	5	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175	Animated	G	24.98			
7	5	6	WHAT A GIRL WANTS WARNER HOME VIDEO 24096	Amanda Bynes	PG	19.98			
8	6	7	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04689	Frankie Muniz Hilary Duff	PG	19.98			
9	NEW		DRAGON BALL Z: BROLY - LEGENDARY SUPER SAIYAN (EDITED) FUNIMATION 03803	Animated	NR	19.98			
10	7	8	DAREDEVIL 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	PG-13	22.98			
11	NEW		DRAGON BALL Z: BROLY - LEGENDARY SUPER SAIYAN FUNIMATION 03793	Animated	NR	19.98			
12	NEW		FROM JUSTIN TO KELLY 20TH CENTURY FOX 06271	Kelly Clarkson & Justin Guarini	PG	19.98			
13	8	9	WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02155	Animated	NR	14.98			
14	9	10	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	G	24.98			
15	NEW		DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	Animated	NR	12.98			
16	RE-ENTRY		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13	22.98			
17	10	3	CRADLE 2 THE GRAVE WARNER HOME VIDEO 32943	Jet Li DMX	R	19.98			
18	18	37	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	PG	24.98			
19	NEW		BLUE'S CLUES - BLUE TAKES YOU TO SCHOOL PARAMOUNT HOME ENTERTAINMENT 79044	Animated	NR	9.98			
20	12	9	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13	19.98			
21	11	10	KANGAROO JACK WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	PG	22.98			
22	14	13	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	NR	12.98			
23	16	6	THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON ANCHOR BAY ENTERTAINMENT 01315	Animated	NR	12.98			
24	13	10	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	Animated	G	9.98			
25	19	21	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	PG	24.98			

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.

SEPTEMBER 20 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING				
						1	2	3	4
			NUMBER 1 1 Week At Number 1						
1	NEW		THE LORD OF THE RINGS: THE TWO TOWERS WARNER HOME VIDEO 06355	Elijah Wood Ian McKellen	PG-13				
2	1	4	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13				
3	2	3	CHICAGO BUENA VISTA HOME ENTERTAINMENT 32417	Renee Zellweger Catherine Zeta-Jones	PG-13				
4	3	3	HUNTED PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R				
5	4	3	HEAD OF STATE UNIVERSAL STUDIOS HOME VIDEO 90662	Chris Rock Bernie Mac	R				
6	5	3	CRADLE 2 THE GRAVE WARNER HOME VIDEO 23411	Jet Li DMX	R				
7	6	3	DAREDEVIL 20TH CENTURY FOX 07788	Ben Affleck Jennifer Garner	PG-13				
8	9	6	FINAL DESTINATION 2 WARNER HOME VIDEO 06278	T.C. Carson	R				
9	10	9	PHONE BOOTH 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R				
10	RE-ENTRY		THE LIFE OF DAVID GALE UNIVERSAL STUDIOS HOME VIDEO 21986	Kevin Spacey Kate Winslet	R				

SEPTEMBER 20 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING				
						1	2	3	4
			NUMBER 1 1 Week At Number 1						
1	NEW		THE LORD OF THE RINGS: THE TWO TOWERS WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	PG-13				
2	1	4	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	PG-13				
3	4	3	CHICAGO BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	PG-13				
4	3	3	HUNTED PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R				
5	2	3	HEAD OF STATE UNIVERSAL STUDIOS HOME VIDEO 90622	Chris Rock Bernie Mac	R				
6	6	3	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	PG				
7	5	3	CRADLE 2 THE GRAVE WARNER HOME VIDEO 32943	Jet Li DMX	R				
8	7	9	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13				
9	NEW		STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428	Animated	NR				
10	10	9	PHONE BOOTH 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R				

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

Irish singer/
songwriter
David Kitt
goes back
to 'Square 1'
on sophomore
set



EMI's
Emmanuel
de Buretel
welcomes
French court's
CD-copying
ruling

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

Oz Court Delivers Mixed Verdict For Universal, Warner

BY CHRISTIE ELIEZER

SYDNEY—After a high-profile court battle here concerning anti-competitive practices and the alleged misuse of market power by two major labels, both sides are claiming victory.

Universal Music Australia (UMA) and Warner Music Australia (WMA) had jointly appealed a 2001 Federal Court judgment that they had abused their market power and were involved in illegal "exclusive dealing."

The full bench of the Federal Court in Sydney (Justices Murray Wilcox, Robert French and Roger Gyles) ruled Aug. 22 that UMA and WMA were not guilty on the first charge, as they do not have a "substantial" degree of market

power in Australia, but agreed that the companies had been guilty of anti-competitive practices.

George Ash, managing director of UMA, says, "Universal's position has always been that it did not have a substantial degree of market power. We are delighted that this position has been vindicated."

UMA claims a market-leading 24% share (PolyGram's was 17.5% in 1999) here, and WMA claims 18%. WMA chairman Shaun James comments: "In other industries, it would be absurd to suggest that any company with less than 30% share had 'market power.'"

But Australian Competition and Consumer Commission (ACCC) chairman Graeme Samuel insists that the court's decision to uphold the ruling on anti-competitive practices sends "a strong message" to record companies. One result of the resolution of the case, he says, should be that consumers will "benefit from lower prices and greater choices."

The original case was brought in 1999 by the ACCC, an Australian gov-

ernment body responsible for ensuring compliance with the Trade Practices Act of 1974. It charged that after a July 1998 relaxation of parallel import regulations, WMA and PolyGram Music Australia (later merged into UMA) threat-

ened to cut off the supply of Australian-manufactured CDs and advertising support from Australian retailers that stocked the cheaper imported CDs.

The case went before the Federal Court, and in December 2001, Justice Graham Hill found that UMA and WMA had each contravened the Trade Practices Act of 1974 on two counts. The breaches were under Section 46, which covers misuse of market power, and Section 47, which deals

(Continued on page 60)



KARZON: WANTSTO SING IN THE U.S. SOMEDAY

Warner Readies Arabian 'Idol'

BY ADAM HOWORTH

LONDON—The latest territory to submit to the allure of "TV as A&R" is the Middle East, where the organizers of "Arab Superstar" claim that more than 30 million people watched the show's Aug. 18 finale, won by 19-year-old Jordanian Diana Karzon.

"Arab Superstar" is a joint venture among TV 19 (U.K.-based creator of the "Pop Idol" concept, which gave birth to the U.S. "American Idol" TV show), Warner Music International (WMI) and its Middle Eastern licensee, Music Master International. The program was broadcast regionally by Lebanese satellite channel Future TV.

"We'd been talking to all broadcasters in the region about a reality TV show," explains James Pitman, WMI's London-based VP of operations and business development. "BMG had the first option for the 'Pop Idol' recorded rights [in the region] but pulled out at the end of last year. Because we were already talking to Future TV, we were in the right place at the right time to offer the winner's prize—a record contract and album release."

(Continued on page 60)



ASH: SOMEWHAT VINDICATED



JAMES: 'ABSURD SUGGESTION'

U.K. Execs Divided Over Merits Of Cheaper Singles

BY EMMANUEL LEGRAND

LONDON—Despite the reservations expressed by competitors and some retailers, EMI Recorded Music U.K. and Ireland is moving forward with its new pricing initiative for singles.



WADSWORTH: 'GIVE US SOME CREDIT'

The company confirmed during its Sept. 2 retail presentation in London that Sept. 8 would see the launch of a three-tier pricing structure for its singles. Two-track singles will have a suggested retail price of £1.99 (\$3.16), enhanced singles with such value-added features as DVD tracks would be proposed at £2.99 (\$4.75) and "superstar/blockbuster"-type releases will go for £3.99 (\$6.34).

Tony Wadsworth, chairman/CEO of EMI Recorded Music UK, told delegates that the British singles market needs urgent action, following a 43% drop in shipments during the first half of the year. "If that isn't signalling time for a change,

then I don't know what is," he said. "It's simple: There is a problem with the singles market—a market that we feel is valuable in the overall dynamics of the U.K. industry, promoting store traffic and giving kids a cheap point of entry into music buying."

Wadsworth added that recent research showed that consumers perceived singles as being too expensive, that singles pricing was confusing and that most of them wanted simple products.

Wadsworth tells *Billboard* that retailers are looking at the initiative with interest, but he adds that it is too soon to evaluate the impact of the measure on the market. But he is quite critical of some of his competitors, whom he describes as "waiting for us to f*ck up, which amazes me."

"We've got to try," he says. "At least give us credit for trying. If it works, it will not simply benefit EMI but



GRAINGE: NOT CONVINCED

(Continued on page 61)



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 09/10/03		(OFFICIAL UK CHARTS CO.) 09/08/03		(MEDIA CONTROL) 09/08/03		(SNEP/FOP/TITE-LIVE) 09/09/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	2	1	1
2	1	2	NEW	2	1	2	2
3	NEW	3	1	3	3	3	4
4	2	4	NEW	4	5	4	3
5	3	5	2	5	6	5	5
6	NEW	6	NEW	6	7	6	7
7	5	7	4	7	4	7	6
8	8	8	3	8	10	8	12
9	7	9	NEW	9	9	9	8
10	6	10	6	10	11	10	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW	13	NEW	14	25	16	29
15	NEW	14	NEW	24	NEW	18	21
17	NEW	19	NEW	26	NEW	19	33
18	NEW	23	NEW	27	NEW	20	NEW
19	NEW	29	NEW	31	37	29	39
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	NEW	1	1
2	1	2	5	2	2	2	2
3	2	3	2	3	NEW	3	4
4	3	4	NEW	4	1	4	NEW
5	4	5	4	5	4	5	5
6	5	6	NEW	6	8	6	3
7	NEW	7	6	7	NEW	7	8
8	NEW	8	10	8	7	8	7
9	8	9	11	9	6	9	6
10	7	10	13	10	NEW	10	9

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 09/20/03		(APYVE) 09/10/03		(ARIA) 09/08/03		(FIMI) 09/09/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	2
2	12	2	NEW	2	2	2	3
3	NEW	3	2	3	NEW	3	1
4	NEW	4	3	4	3	4	NEW
5	3	5	NEW	5	4	5	5
6	2	6	NEW	6	7	6	7
7	4	7	5	7	NEW	7	4
8	7	8	4	8	6	8	6
9	6	9	NEW	9	10	9	9
10	5	10	6	10	NEW	10	11
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
18	21	11	NEW	12	21	12	19
20	27	13	15	13	16	16	NEW
24	28	15	NEW	15	18	17	NEW
27	RE	19	NEW	28	31	24	44
		20	NEW	29	NEW	27	49
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	NEW	1	1	1	1
2	1	2	NEW	2	2	2	2
3	3	3	1	3	3	3	3
4	7	4	2	4	11	4	4
5	4	5	4	5	4	5	6
6	9	6	3	6	6	6	5
7	5	7	17	7	7	7	NEW
8	RE	8	15	8	12	8	NEW
9	RE	9	5	9	8	9	9
10	8	10	8	10	5	10	10

Billboard®

EUROCHART

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK		
		09/10/03	
SINGLES			
1	2	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA
2	NEW	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M/POLO/DORNWINTERSCOPE
3	1	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
4	3	LAISSE PARLER LES GENS	JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC
5	4	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
6	7	GET BUSY	SEAN PAUL ATLANTIC
7	NEW	WHITE FLAG	DIDD CHEEKY/ARISTA
8	9	DJ	DIAM'S HOSTILE/VIRGIN
9	NEW	WILDEST DREAMS	IRON MAIDEN CAPITOL
10	15	PAPI CHIULO... TE TRAIGO EL MMMM	LORNA ZYX/EPIC
HOT MOVER SINGLES			
19	NEW	BABY BOY	BIG BRO'VAZ EPIC
23	NEW	SYMPATHY FOR THE DEVIL (REMIXES)	THE ROLLING STONES MERCURY
29	33	ICH KENNE NICHTS	RZA FEATURING XAVIER NAIDOO EDEL/VIRGIN
34	NEW	SILENCE IS EASY	STARSAILOR CHRYSALIS
38	NEW	THIS IS THE NEW SHIT	MARILYN MANSON INTERSCOPE
ALBUMS			
1	1	EVANESCENCE	FALLEN WIND-UP/EPIC/COLUMBIA
2	2	SEAN PAUL	DUTTY ROCK ATLANTIC/EAST WEST/WARNER BROS.
3	3	NORAH JONES	COME AWAY WITH ME BLUE NOTE
4	6	SHANIA TWAIN	UP! MERCURY
5	5	BEYONCÉ	DANGEROUSLY IN LOVE COLUMBIA
6	9	THE DARKNESS	PERMISSION TO LAND MUST DESTROY
7	4	ROBBIE WILLIAMS	ESCAPOLOGY CHRYSALIS
8	NEW	BEGINNER	BLAST ACTION HEROES MOTOR
9	14	MARY J. BLIGE	LOVE & LIFE GEFFEN
10	17	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE

THE NETHERLANDS			
THIS WEEK	LAST WEEK		(MEGA CHARTS BV) 09/08/03
SINGLES			
1	1	CHIPZ IN BLACK	CHIPZ GLAM SLAM
2	2	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA
3	4	AICHA	OUTLANDISH ARIOLA
4	3	NOTHING BUT YOU	PAUL VAN DYK ID&T
5	5	SUMMER JAM 2003	THE UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
ALBUMS			
1	3	THE NEPTUNES	THE NEPTUNES PRESENT... CLONES BMG
2	1	JIM	IMPRESSED BMG
3	2	THE ROLLING STONES	FORTY LICKS VIRGIN
4	5	KANE	WHAT IF RCA
5	9	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE

SWEDEN			
THIS WEEK	LAST WEEK		(GL.F) 09/05/03
SINGLES			
1	NEW	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
2	3	AICHA	OUTLANDISH ARIOLA
3	1	HAR KOMMER ALLA KANSLORNA	PER GESSLE CAPITOL
4	4	NAR VI TVA BLIR EN	MIO S&S
5	5	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY WIND-UP
ALBUMS			
1	1	PER GESSLE	MAZARIN CAPITOL
2	2	LASSE STEFANZ	DET HAR OR BARA BORJAN FRITUNA
3	NEW	MARY J. BLIGE	LOVE & LIFE GEFFEN
4	3	CAROLA	GULD PLATINA & PASSION—DET BUSTA SONET
5	6	EVANESCENCE	FALLEN COLUMBIA

SWITZERLAND			
THIS WEEK	LAST WEEK		(MEDIA CONTROL SWITZERLAND) 09/09/03
SINGLES			
1	3	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA
2	1	CHIHUAHUA	DJ BOBO RCA
3	2	IN THE SHADOWS	THE RASMUS PLAYGROUND
4	4	GET BUSY	SEAN PAUL ATLANTIC
5	6	CRAZY IN LOVE	BEYONCÉ FEATURING JAY-Z COLUMBIA
ALBUMS			
1	1	THE RASMUS	DEAD LETTERS PLAYGROUND
2	3	EVANESCENCE	FALLEN SONY
3	NEW	MARY J. BLIGE	LOVE & LIFE GEFFEN
4	2	EROS RAMAZZOTTI	ARIOLA
5	5	SHANIA TWAIN	UP! MERCURY

IRELAND			
THIS WEEK	LAST WEEK		(IRMA/CHART TRACK) 09/08/03
SINGLES			
1	45	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE INTERSCOPE
2	NEW	WHITE FLAG	DIDD CHEEKY/ARISTA
3	1	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
4	NEW	ARE YOU READY FOR LOVE	ELTON JOHN SOUTHERN FRIED
5	4	LIKE GLUE	SEAN PAUL ATLANTIC
ALBUMS			
1	2	THE THRILLS	SO MUCH FOR THE CITY VIRGIN
2	NEW	JOSH RITTER	HELLO STARLING INDEPENDENT
3	4	NORAH JONES	COME AWAY WITH ME BLUE NOTE
4	9	SEAN PAUL	DUTTY ROCK ATLANTIC
5	1	MICKEY HARTE	SOMETIMES RIGHT, SOMETIMES WRONG COLUMBIA

AUSTRIA			
THIS WEEK	LAST WEEK		(AUSTRIAN IFPI/AUSTRIA TOP 40) 09/09/03
SINGLES			
1	1	AB IN DEN SUDEN	BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA
2	2	IN THE SHADOWS	THE RASMUS PLAYGROUND
3	4	MARIA (I LIKE IT LOUD)	SCOOTER VS. MARC ACARDIPANE EDEL
4	5	ICH KENNE NICHTS	RZA FEATURING XAVIER NAIDOO EDEL
5	3	BURGER DANCE	DJ OTZI UNIVERSAL
ALBUMS			
1	1	THE RASMUS	DEAD LETTERS PLAYGROUND
2	4	SHANIA TWAIN	UP! MERCURY
3	NEW	BEGINNER	BLAST ACTION HEROES MOTOR
4	3	CHRISTINA	FRIER FALL UNIVERSAL
5	NEW	HANSI HINTERSEER	DANKE FÜR DEINE LIEBE ARIOLA

BELGIUM/WALLONIA			
THIS WEEK	LAST WEEK		(PROMUVI) 09/08/03
SINGLES			
1	2	DJ	DIAM'S HOSTILE/VIRGIN
2	1	SUMMER JAM 2003	THE UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
3	3	JE VOULAIS TE DIRE QUE JE T'ATTENDS	JONATAN CERRADA RCA
4	5	GET BUSY	SEAN PAUL VP/ATLANTIC
5	8	LAISSE PARLER LES GENS	JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC
ALBUMS			
1	1	JEAN-LOUIS MURAT	LILITH LABELS
2	2	NORAH JONES	COME AWAY WITH ME BLUE NOTE
3	3	KYO	LE CHEMIN JIVE
4	12	MICHEL POLNAREFF	LIVE TOUR EGP
5	6	YANNICK NOAH	POKHARA SAINT GEORGE/COLUMBIA

ARGENTINA			
THIS WEEK	LAST WEEK		(CAPIFI) 07/22/03
ALBUMS			
1	1	BANDANA	VIVIR INTENTANDO BMG
2	2	ALEX UBAGO	QUE PIQUES TU? WARNER BROS.
3	NEW	PINON FIJO	LOS CHICOS TAMBIEN CENTRALIZA/BMG
4	5	MANÁ	REVOLUCION DE AMOR WEA LATINA
5	10	RICARDO ARJONA	SANTO PECADO COLUMBIA
6	NEW	NORAH JONES	COME AWAY WITH ME BLUE NOTE
7	NEW	MADONNA	AMERICAN LIFE MAVERICK/WARNER BROS.
8	14	ERREWAY	TIEMPO SONY
9	6	PINON FIJO	POR LOS CHICOS... VIVO CENTRALIZA/BMG
10	NEW	VARIOUS ARTISTS	ESCALERA A LA FAMA BMG/EMI/SONY MUSIC

'Coffee Shop' Dishes Serbian Delights

The B92 label, an offshoot of the famous Belgrade free radio station much championed by R.E.M., has released its third collection of Serbia's hottest dance and house music. "Belgrade Coffee Shop 3" (B92/Stereo Freeze) contains 11 tracks, compiled by label head Vlada Janjic.

"Talk About," the debut album due next month from Irene Nonis. A native of Cagliari in Sardinia, Nonis writes

Global Pulse™

Nigel Williamson, Editor
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"It's the best yet, because the production levels have improved significantly," Janjic says. The B92 label was created in 1999 as part of a wider, independent media network. The radio station of the same name was known through the 1990s for its opposition to former Serbian dictator Slobodan Milosevic. Alongside veterans of previous compilations—including such acts as Darkwood Dub, J.U.S.T. and Modern Quartet—"BCS3" features such newcomers as Tubachin and P.o.S. "BCS3" is available at retail in Serbia and Montenegro. The rest of the world may find it at b92.net; plans for a full release in other European territories are under way.

and records in English. "Irene has a stronger soul influence, although this album is a veritable kaleidoscope of sounds," Zappaterra says. The label hopes the English-language set will broaden Nonis' appeal. A single, "Recogn-eyez," has received airplay in several European territories. The inclusion of the track in a TV ad campaign for Italian fashion house Dolce & Gabbana has undoubtedly helped. Zappaterra concludes: "The TV ad is not a key to success, but it has been very useful."

MARK WORDEN

TAYFUN KESGIN

KITT'S CONTENTMENT: This month, Irish songsmith David Kitt will release his eagerly awaited second full-length album, "Square 1," on Blanco y Negro/Warner. A love letter to his new wife, the album glows with matrimonial bliss, mixing tender acoustic ballads,



KITT: IN LOVE AND 'FREE'

PART OF THE STORY: Having witnessed the darker side of life at close hand (he spent his formative years watching his parents run a center for recovering drug addicts in Amsterdam), Michael Clarke was perhaps destined to chronicle the human condition in one way or another. His accomplished debut album, "The Half Chapter," recorded under the band name Clarkesville, has been released in the U.K. on Wildstar Records. It is a record that defies simplistic classification, taking a melodic rock blueprint but adding loops and beats to give it a contemporary edge. Clarke admits the album is "by me and about me," adding: "When I say everything I do is trying to be honest, I'm not being pretentious. I really don't care about momentary fame."

STEVE ADAMS

warm electronica and old-school brass. Kitt even recorded one song, "Faster & Faster," with swamp-pop outfit The Lil' Band O' Gold while on honeymoon in New Orleans. The rest was recorded either at his home or in Black Box studios in France; Dickon Hinchliffe from Tindersticks arranged the strings. "I called it 'Square 1' because it felt like starting again," Kitt explains. "The thing about love is it frees you to be yourself. You feel more confident about expressing yourself in a very open way."

NICK KELLY

GIRL TALK: "Elegant, tasty and contemporary" is how Universal Italy A&R boss Stefano Zappaterra describes

CONGO CLASSICS: Rather like an African version of Buena Vista Social Club, the veteran Congolese stars of Kelele revitalize the music of an earlier golden age for the modern day. The Central African band members, all of whom are in their 50s and 60s, got together in 2001 for the album "Rumba Congo." Intended as a one-off, it was so well-received that the band has followed it with "Congo Life" (Stern's), another thrilling re-visit of 40-year-old African classics by the likes of Franco and OK Jazz and their own, nostalgia-tinged compositions. "We didn't know if people wanted this old-fashioned stuff," singer Bumba Massa says. "But given the opportunity, they clearly do."

NIGEL WILLIAMSON

COMMON CURRENCY

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

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BEYONCÉ Dangerously in Love (S)	4		10			6				
COLDPLAY A Rush of Blood to the Head (E)	8							5		5
EVANESCENCE Fallen (S)	5			6	5	3		7	4	

Workman Strikes A Chord In Canada, France

BY LARRY LeBLANC

TORONTO—On the eve of the release of his third album, Canadian modern rock singer/songwriter Hawksley Workman has been pleasantly surprised by the reaction to his new material on the other side of the Atlantic.

Workman's Mercury Records single, "We Will Still Need a Song," from his album "Lover/Fighter," is in the top 40 on the Yacast airplay chart in France.

"Driving in from the airport in Paris, I'll hear my song three times on three separate stations in 20 minutes," he explains. "That's the sort of thing you dreamed about as a kid."

In France, the track has been embraced by the national Europe 2 and NRJ CHR networks, as well as by Paris-based rock station Oui FM; Swiss regional public broadcaster Couleur 3 has also picked up on the track.

"Lover/Fighter" was issued Sept. 9 in Canada by Universal Music. That will be followed by a Sept. 22 international release through Universal in 13 countries, including France, Germany, Italy, Sweden, Australia and the U.K. No U.S. release is yet scheduled.

As with his previous albums, "For Him and the Girls" (1999) and "(Last Night We Were) The Delicious Wolves" (2001), both released on his own Isadora Records imprint and distributed through Universal in Canada, the new recording showcases Workman's talents as a gifted one-man band. It was recorded last winter in his Huntville, Ontario, studio, the Schoolhouse.

Mercury Records France international marketing manager Jean Christophe Harel says of the album: "It has beautiful songs written in a beautiful way. Indie press, indie radio and mainstream media here are all interested in Hawksley, because he's a real artist."

"Hawksley has turned out a magnificent record," agrees Randy Lennox, president/CEO of Universal Music Canada. "He made the record his way."

Noting that his previous albums were recorded in less than three weeks apiece, compared with eight months for "Lover/

Fighter," Workman says: "I wanted to be concise and focused but make a record that could comfortably exist in a stadium atmosphere. Whether I have a hit or not, I feel like I'm on top of my game right now."

The album's lead single in Canada is "Anger as Beauty," which was serviced to Canadian rock radio July 3. It was No. 17 on the Nielsen Broadcast Data Systems rock chart for Canada at press time. "What blew me away was the first-week airplay action," Universal Music Canada national promotion manager Jeremy Summers says. "Seven major stations immediately came in. This sets us up to go next with 'We Will Still Need a Song.'"

Workman's success in France is built on three years of work



WORKMAN: CANADIAN PRESS ONCE CALLED HIM 'TOO CRAZY TO UNDERSTAND'

by his previous label there, Paris-based independent Recall. In addition, he relocated from Toronto to Paris in October 2001 for nearly a year and toured Europe with such acts as David Bowie, Patti Smith and the Cure.

The motivation behind Workman's Paris move was partly to take advantage of the European launch of "The Delicious Wolves," partly to write new material, and partly to put some private time back into his daily calendar. "The Delicious Wolves" duly racked up sales of 22,000 units in France.

"Hawksley and France developed some sort of love affair," says Paris-based independent pluggger Dominique Marie, who works with Recall. "He spent a lot of time here and toured constantly, with support from specialist media and local radio that built up his profile."

When Workman signed a publishing agreement with Universal Music Publishing France in 2001, he also co-wrote with such respected French names as Johnny Hallyday, Tommy Hools and Aston Villa.

Workman's career trajectory in Canada has been equally steep. Three years ago, he was playing to 200 people at the Rivoli in Toronto. But a year later, with rock radio support of his song "Striptease" from "The Delicious Wolves," he drew 1,000 people to the city's Phoenix venue. He was also named top new solo artist at Canada's Juno Awards in 2002.

Workman starts a 20-date Canadian national tour Sept. 17 in Ottawa. He is managed by Pandamonium/William Tenn Management in Toronto and booked by Toronto-based Paquin Entertainment Agency.

"Canadian [talent] buyers are committed to Hawksley," Paquin booker Rob Zifarelli claims. "They have watched him grow from performing in small clubs to [performing in] small theaters."

Workman says he is stimulated about being directly signed to Universal after toiling as an independent artist. "I now have the most powerful record label in the world in my corner," he says, "and they're coming out swinging—which is crazy for an artist the [Canadian] press once called 'too crazy to understand.'"

Arabian 'Idol'

Continued from page 57

Pitman was also the only Westerner to be featured on "Arab Superstar." He says, "I was invited to attend as a guest judge. I'm not exactly [caustic "Pop Idol"/"American Idol" judge] Simon Cowell, but I did my bit to show the support of Warner."

The eight weekly episodes of "Arab Superstar" featured hopefuls from 15 countries, covering a variety of musical styles from Arabic pop to traditional dance and classical music; there was no Western pop. Some 10,000

entrants originally applied to appear on the show.

Karzon was "the most versatile and succeeded in all genres over the eight weeks," according to Carl Abou Malham, WMI resident director at Beirut-based Music Master International.

Karzon, who collected 52% of the finale's 4.8 million votes, says she has never seen the original "Pop Idol" series. "They told me about the show, and I liked the voting idea—that people can be a part of the show," she says. "To be honest, I knew it was a big program, but I didn't realize what it was going to be like."

Karzon has been singing since the age of 9 and wants to perform in the U.S. one day. "I would like to go there,

because I do want to change the bad image that some [Americans] have about Arab people," she says.

Malham describes the regional impact of the show as "like an earthquake, on a social level. It was the first time the Arab world had voted and participated in the creation of a TV program."

Malham claims that "Arab Superstar" has also revived interest in the flagging local music scene. Music in the region, he says, "had not been evolving—it was stagnating. This show introduced a new generation of singers; it will be a catalyst for change."

Given the regional interest in "Arab Superstar," Warner, in collaboration with MMI, is rush-releasing Karzon's

debut album, provisionally titled "Diana Karzon—Superstar," Sept. 27 in nine countries. MMI has operations in Lebanon, Saudi Arabia and Dubai and has worked with Warner Music for the past 17 years.

"We don't know at this stage if it will be a more global effort," Pitman says. His label will also be exercising its right to sign some of the other finalists.

Although "Arab Superstar" featured only cover versions of popular Arabic songs, Karzon's set will comprise original compositions. "There is pirate product already in the market of material used in the broadcasts," Pitman explains. "New material gives us more security and control and will give us a head start against the pirates."

According to the International Federation of the Phonographic Industry, piracy is rife across the region. Consequently, Pitman says, "it's difficult to predict sales. I'd say several hundred thousands, but you can't say how much will be pirated."

Moe Hamzeh, Beirut-based music division manager for Virgin Megastores in Lebanon, says: "People are still under the effect of the program and are definitely waiting for the album—but it has to be good. People loved the hits on the TV program, but this will be all new songs."

A new series of the program is already in the works, according to Pitman: "For the second series next year, we've already had 40,000 applicants."

Oz Court

Continued from page 57

with anti-competitive behavior.

Under the Trade Practices Act, misuse of market power occurs when a company has a "substantial degree" of power in that market that it uses to damage competitors or hinder a company from engaging in competitive practices. Exclusive dealing—a term that covers a number of practices—is

deemed to be illegal under the act if it is done with the aim of "substantially lessening competition."

In their ruling, the judges said: "No contravention of [Section] 46 was proven. However, we agree with Hill that both Universal and Warner contravened [Section] 47 of the Trade Practices Act by engaging in exclusive dealing and that their executives were knowingly concerned in their respective contraventions."

The court noted that the WMA and UMA anti-competitive activity was

"short-lived."

Ash says: "While Universal is disappointed with the Full Court's finding in relation to Section 47, the market power issue is—and always was—the central issue in this case. We are considering our position in relation to the Section 47 finding."

Adelaide-based entertainment lawyer John Kelly, a partner at Kelly & Associates, comments: "The antitrust or anti-competition regime built into the Trade Practices Act makes it crucial for all players in the

market to assess their conduct in terms of protecting market share to ensure it is not anti-competitive. As in the current case, escaping liability under one provision may not mean liability will not attach under another part of the act."

The new ruling saw the companies' fines, originally set in March 2002, increased from \$450,000 Australian (\$288,000) to \$1 million Australian (\$640,000). Fines of \$45,000 Australian (\$29,000) each on Craig Handley (formerly PolyGram GM of sales),

Gary Smerdon (formerly WMA finance and business affairs director, now VP of finance and administration for Warner Music Asia Pacific) and Greg Maksimovic (WMA state manager of New South Wales) were confirmed by the court. Paul Dickson (formerly PolyGram Group managing director of music operations) had his fine reduced from \$50,000 Australian (\$32,000) to \$45,000 Australian.

Additional reporting by Tom Ferguson in London.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

A French court decision on a case brought against record companies using copy-protection technology on CDs has been welcomed by labels here. Consumers' association UFC-Que Choisir (*Billboard*, June 21) brought the case against EMI France. The body had asked the court in Nanterre, near Paris, to rule that copy-protection devices be banned for infringing consumer rights. A Sept. 2 court ruling threw out the UFC-Que Choisir request. However, the court did rule that the listening limitations of EMI's copy-protected CD were "hidden" and ordered EMI to reimburse the consumer, on whose behalf UFC-Que Choisir brought the case. The CD in question was an album by Alain Souchon (Virgin), which would not play on a car stereo. The court ordered UFC-Que Choisir to pay both EMI and co-defendant retail group Auchan—where the CD was bought—2,000 euros (\$2,170) each to cover court costs. "This is an important judgment," EMI Recorded Music Continental Europe president Emmanuel de Buretel says. "It is vital for us to be able to protect our recordings against illegal copying." UFC-Que Choisir will appeal the decision not to ban copy protection. No ruling has yet been made on a similar case brought by the organization against Warner Music France. **JAMES MARTIN**

Simon Peck has been promoted to operations director at London-based HMV Europe. Peck, who was divisional manager for the West Midlands, Northwest, East Midlands and Lancashire regions of England, also joins the HMV Europe board of directors. Peck replaces Simon Douglas, who, according to HMV, left in August to "pursue other interests." In his new role, Peck reports to HMV Europe managing director Steve Knott and takes direct responsibility for 164 HMV stores in the U.K. and Ireland. Peck joined HMV in 1991 as a sales assistant at its Bradford store and became divisional manager in April 2001. **LARS BRANDLE**

The third annual Atlantic Waves multi-artist festival of Portuguese music takes place Oct. 27-Dec. 6 at a string of venues across London. The festival is organized by the London-based Calouste Gulbenkian Foundation through its Anglo-Portuguese Cultural Relations program, which aims to promote contemporary Portuguese culture in the U.K. and the Republic of Ireland. The foundation was set up in Lisbon, Portugal, by the estate of Armenian-born oil baron Calouste Sarkis Gulbenkian in 1956 (one year after his death). Gulbenkian became a British citizen but later moved to Portugal. This year's event will feature a number of established and up-and-coming Portuguese acts, many performing in the U.K. for the first time. Performers include *fado* singer Mariza at the Royal Festival Hall (Oct. 27), dance DJ/producer Rui da Silva making his live debut at Cargo (Nov. 12) and percussionist/composer Pedro Carneiro at the Purcell Room (Nov. 24). **TOM FERGUSON**

V2 Records Japan, established as a joint venture between Sony Music Entertainment (Japan) and London-based V2 Records in 1998, will become a wholly owned subsidiary of V2 Records Oct. 1. Details of the transaction have not been disclosed. Confirmation of the move came from Tokyo-based label Columbia Music Entertainment, which will become V2 Records' Japanese licensee, although V2 Records Japan will continue to exist as a corporate entity. V2 Records Japan currently has nine staffers; no layoffs have yet been announced. *Billboard* understands that V2 Records Japan president/CEO Mizue Kuroda will return to SMEJ, where she began her career in the music business. V2 Records Japan A&R staffer Shoe Nakamura will take over as managing director of the company, according to informed sources. **STEVE MCCLURE**



GRIMSDALE

Virgin Entertainment Group is offering U.K. consumers what it claims is the cheapest pricing to date there for legal digital downloads—with some tracks available for £0.60 (95 cents)—through a deal with digital-music service provider OD2. PC users in the U.K. visiting virgin.com/downloads can access a catalog of 200,000-plus digital tracks under the Virgin Megastore's Digital Downloads banner. The Virgin package is based on a "pay-as-you-go" model, rather than being a subscription service. Consumers buy credits to download and burn tracks; a chart single will cost £0.99 (\$1.57). A maximum spend on credits of £29.99 (\$47.66) would enable users to download

and burn 50 chart download singles at an average of £0.60 per track. Users will also be able to access previously unreleased material and download certain tracks ahead of release. OD2 chief executive Charles Grimsdale says that Virgin's decision to offer an alternative to the subscription model "shows that digital music can be packaged in a number of different ways to suit consumer needs." **TOM FERGUSON**

Hot Time For Hot Labe

Twenty-Year-Old Oz Indie Racks Up Trio Of U.K. Chart-Toppers

BY CHRISTIE ELIEZER

SYDNEY—When the 20th anniversary of Sydney-based Hot Records' first release arrived April 1, co-founders Martin Jennings and Graeme Regan flirted with the idea of organizing a concert to mark the event featuring such past and present acts on the label as singer/songwriter Ed Kuepper and punk rockers the Celibate Rifles.

The duo decided to hold off on that idea for the 25th anniversary. But Hot still marked its two decades of releases in a unique way a few months later, when it became the first Australian label to rack up a trio of U.K. chart-topping albums.

On the Official U.K. Charts Co. sales chart dated Aug. 23, the label's "American Tune" by Eva Cassidy entered at No. 1. It followed two other posthumous Cassidy releases, "Songbird," which reached the U.K. peak in March 2001, and "Imagine," which debuted at No. 1 in August 2002. The latter set sold 57,000 units in its first week, according to the label's U.K. GM, Andrew Bowles, compared with 42,000 for "American Tune."

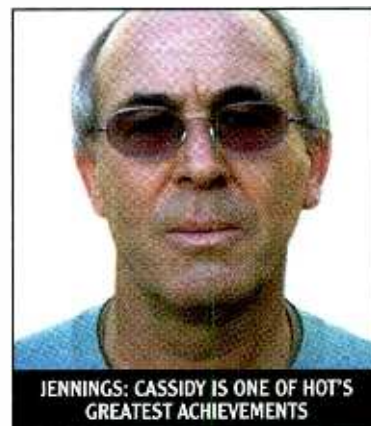
Bowles estimates that Cassidy's total worldwide album sales to date are 6 million units. In Australia, where Cassidy had four albums on the Australian Record Industry Assn. Hot 100 sales chart for the week ended Aug. 30, the label says she has sold 200,000 albums without the benefit of major airplay.

Those are impressive figures for the independent sector, but managing director Jennings insists, "Eva's success hasn't changed our attitudes any; [it's] just given us a bit more confidence."

"American Tune" comprises rehearsal tapes discovered by Cassidy's guitarist, Keith Grimes. Hot licenses the singer's material for Europe and Australia from North Hollywood-based

indie Blix Street, to which she was originally signed. Cassidy was a largely unknown 33-year-old when she lost her fight with cancer in 1996; her posthumous success grew from a fan base in the U.K. that was exposed to her music through the BBC's national AC network Radio 2 (*Billboard*, May 13, 2000).

Hot started life as a distribution company in the back room of a record store in Darlinghurst, near Sydney; it released its first album ("Sideroxylon" by the Celibate Rifles) April 1, 1983. It remains one of the last among the international indie labels to emerge in the aftermath of the late-'70s punk explosion to remain truly independent,



JENNINGS: CASSIDY IS ONE OF HOT'S GREATEST ACHIEVEMENTS

even to the extent of handling its own distribution in the U.K. and Australia.

Commercial success was elusive in the '80s and '90s, despite cult followings built in the U.K. and Europe by local acts Kuepper and, particularly, the Triffids. The latter's languid Velvet Underground-influenced rock provided the label's biggest seller in Europe, pre-Cassidy. The label says the Triffids' 1986 album, "Born Sandy Devotional," has shipped around 100,000 units in Europe to date.

Kuepper, who co-founded Brisbane

punk pioneers the Saints in 1975, first dealt with Regan and Jennings in 1982, prior to the launch of the label, when Hot Distributors handled his own imprint, Prince Melon Records.

Kuepper's first release on Hot Records was the "Law of Nature" album with his band the Laughing Clowns in 1984, making him the company's longest-serving artist. He says that despite the passing of the years and Hot's recent success, the company's approach remains unchanged. "Once we agree on a project," Kuepper says, "they give me total control."

Hot has around 40 staffers, equally split between premises in Australia and the U.K. The U.K. operation is based near Brighton on England's southern coast under Jennings. Its Sydney headquarters, where Regan is GM, are in a former quilt factory in Annandale. The latter site includes the company's Australian warehouse.

"Martin and I always thought it was important that the people working on the label should be able to go down and touch the CDs before they're packed," Regan comments.

Jennings and Regan are concentrating on expanding the distribution division, which is known as Hot Records in Europe and Didgeridoo in Australia. Didgeridoo distributes 15,000 titles for 150 labels, ranging from reggae to film soundtracks, while the European company distributes around 40 labels.

Another Cassidy album from recently discovered tapes is due next year, and a DVD of her first album, "Live at Blues Alley," is also being considered.

"One of the great achievements of Hot is that we survived long enough to bring to the fore the greatest singer I've ever heard, bar none," Jennings says.

Additional reporting by Paul Sexton in London.

Cheaper Singles

Continued from page 57

the whole market."

Steve Gallant, HMV Europe product director, says the £1.99 price point makes sense from a retail point of view. "I don't think it's going to turn the singles market around on its own," he says, "but a two-track cheap single is key to retaining the market that we've got. We can live with £1.99, and there will still be £2.99 and £3.99 singles, with video or extra content. We certainly support what EMI is doing and hope that the rest of the industry follows suit."

Gallant adds, "There seems to be a

pretty broad consensus across most of the majors that we should be moving toward this two-track solution."

One executive who is not convinced of the merit of EMI's move is Universal Music UK chairman/CEO Lucian Grainge, who hosted his company's sales conference the day after EMI's. He says that with the current sales levels he achieves with singles and the margins they provide, there is no point in lowering prices. "We've grown our [singles] market share in a declining market, so why change?" he asks.

Wadsworth discards the notion that if several companies start offering singles at the same suggested price, it would bring about an inquiry on price fixing. "These are suggested prices," he explains, "and you can't force retailers in any particular way."

EMI is also considering shortening the window between the moment a sin-

gle is serviced to radio/TV and the commercial release date. The width of that window has long been a cause of complaint among U.K. retailers.

"There's something wrong with pre-release promo windows," Wadsworth concedes. "A six-week window is not uncommon, and our goal is to narrow that window. The issue is how much we can narrow it."

Gallant says, "People see a single on MTV or [video jukebox] channel The Box for six or seven weeks, and by the time it comes into the shops, they're bored with it. We need to close that window between airplay date and physical copies being available. Part and parcel of that is not making a downloadable version available six or seven weeks ahead of a CD release."

Additional reporting by Tom Ferguson in London.

DTS' Digital Sound Capabilities Proliferate

BY CHRISTOPHER WALSH

While plenty of new announcements are expected at the upcoming Audio Engineering Society Convention, scheduled for Oct. 10-13 at the Javits Convention Center in New York, Digital Theater Systems (DTS) and its label affiliate, DTS Entertainment, aren't holding back with news of recent milestones.

The 2004 Acura TL series car, which includes a DVD-Audio player as a standard feature (See Studio Monitor, this page), is the first OEM car audio system to feature DTS 5.1-channel digital surround sound in the U.S. The system will play back DVD-Audio and DTS 5.1 music discs as well as standard CDs.

"Music in 5.1 surround certainly sounds great in home theater systems," says David DelGrosso, VP of marketing at DTS Entertainment. "But most of us are still lis-

tening to our favorite albums in our two-hour commute. Car audio is the key to creating a huge demand for 5.1 music. One car is



DELGROSSO: 'CAR AUDIO IS THE KEY'

not going to change the world, but one domino can knock down quite a few more. If you sit in that

car and listen to it, you're going to want that system."

On Sept. 8, a concert by David Bowie at Riverside Studios in London was broadcast live in DTS 24-bit/96kHz 5.1-channel surround sound to theaters in London, Paris, Munich and Zurich, while a re-broadcast will take place Sept. 15 in the U.S. and Canada (see story, page 6).

DTS encoded the multichannel audio feed at the concert venue with its CAE-5 broadcast encoder. The encoded signal was fed to Tandberg MPEG2 equipment for global satellite delivery coordinated by Quantum Digital, and the signal received at designated cinemas was fed to DTS' new XD10 digital cinema media player, which output the multichannel audio.

DTS says that more than 200 million consumer electronics products containing DTS-licensed technology or intellectual property have been

sold worldwide.

DTS-licensed consumer products include DVD players, receivers, amplifiers, videogame consoles, car audio processors and PC-based software decoders and speaker systems. DTS also licenses its technology to the pro audio industry and has released content on DVD-A and 5.1 music discs, as well as videogames for the Sony PlayStation 2 system.

DTS has also announced European distribution. Cadiz Music, based in Greenwich, England, will oversee distribution of DTSE music titles, introducing the entire line of DVD-Audio and 5.1 music discs.

The first DTSE titles available through Cadiz are both DVD-Audio discs: "Songs for Survivors" by Graham Nash, the first major artist to release an album in the DVD-Audio format prior to its CD release with this project, in 2002; and "Halloween," a live Frank

Zappa set documenting October 1978 concerts in New York.

"We see tremendous growth potential in Europe and Asia," DelGrosso confides. "As confused as much of the American public is about surround sound—a little bit—and format—a lot, Europe and Asia are in a mode of 'If it sounds good, I'll take it.'"

The proliferation of surround sound music has been a long process, from the ill-fated quad format to today's era of film soundtracks in the cinema and on DVD-Video, audio playback formats DVD-Audio and Super Audio CD and, increasingly, broadcast. If 5.1-channel music is widely adopted by consumers, it will be in large part because of the efforts of pioneers DTS and Dolby Laboratories.

As DelGrosso says, "We're either going to get a lot of credit or a lot of blame someday."

DVD-Audio Rides Along With Acura's TL Sedan

DVD-Audio and surround sound take a large step forward with the imminent availability of the 2004 Acura TL.

The sedan, which goes on sale Oct. 6, is the first vehicle in North America to be equipped with a standard DVD-Audio/surround sound system.

The Acura/ELS Premium Surround Sound System was designed by producer/engineer **Elliot Scheiner** in collaboration

with Panasonic Automotive Systems Co. of America.

Surround sound in the automobile is a long-anticipated phenomenon. Labels supporting the DVD-Audio format, along with audio professionals versed in surround mixing and DVD-A authoring, are hopeful that DVD-equipped cars will propel a format still struggling to find mainstream acceptance.

Scheiner's involvement in consumer hardware design reflects the sonic leap represented by formats such as DVD-A, a consumer

playback format that can replicate what artists and engineers hear in a studio environment.

"I wanted this system to sound as close to a control room envi-

ronment as possible," says Scheiner, who has created 5.1-channel mixes of Queen's "A Night at the Opera," Steely Dan's "Everything Must Go" and the Eagles' "Hotel California," to name just three.

The car, he notes, is an ideal environment for multichannel audio.

"We have a driver sitting in a sweet spot," he says, "and it's a fixed position, so we've tuned the system so that the front [passengers] are pretty much hearing the way we want them to hear."

Two Acura TLs will be exhibited at the 115th Audio Engineering Society Convention, set for Oct. 10-13 at the Javits Convention Center in New York. "Acura has treated the interior acoustically," Scheiner adds, "so that it's pretty close to perfect."

SEPTEMBER 20 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 13, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE (Artist/ Producer/ Label)	SHAKE YA TAILFEATHER Nelly, P. Diddy & Murphy Lee/ J. Bridges (Bad Boy/UMRG)	FRONTIN' Pharrell Featuring Jay-Z/ The Neptunes (Star Trak/Arista)	IT'S FIVE O'CLOCK SOMEWHERE Alan Jackson & Jimmy Buffett/ K. Stegall (Arista Nashville)	FAINT Linkin Park D. Gilmore, Linkin Park (Warner Bros.)	HOLLYWOOD Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)
RECORDING STUDIO(S) (Location/ Engineer(s))	BASEMENT BEATS (St. Louis, MO) DADDY'S HOUSE (New York) Jason "Jay E" Epperson, Stephen Dent	HOVERCRAFT (Virginia Beach, VA) BASSLINE (New York) Andrew "Drew" Coleman, Gimel "Young Guru" Keaton	TRACKING ROOM SOUND STATION (Nashville, TN) SHRIMPBOAT SOUND (Key West, FL.) John Kelton	NRG (North Hollywood, CA) Don Gilmore, John Ewing, Jr.	SONY, SARM (London) Mark "Spike" Stent
CONSOLE(S)/DAW(S)	Neve VR, SSL 4000 G, Pro Tools	SSL 4000 G+/ Pro Tools	SSL 9000 J, SSL 4056 G, Neve 8068	Vintage Neve 8068	SSL 9000 K
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Studer 800, Otari MX80, Pro Tools	Pro Tools HD	Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499, Pro Tools	BASF 900, Pro Tools	Pro Tools HD	Pro Tools
MIX DOWN STUDIO(S) (Location/ Engineer(s))	DADDY'S HOUSE (New York) Paul Logus, P. Diddy	SONY (New York) SUITE E (Atlanta, GA) Phil Tan	SOUND STATION (Nashville, TN) John Kelton	SOUNDTRACK (New York) Andy Wallace	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 9000 J/Pro Tools	SSL 4056 G	SSL G Series	SSL G Series
RECORDER(S)	Pro Tools	Pro Tools	Ampex ATR 100	Studer A820	Ampex ATR 100
MIX DOWN MEDIUM	Pro Tools	Pro Tools	BASF 900	EMTEC SM900	Quantegy GP9
MASTERING (Location/ Engineer)	STERLING SOUND (New York) Chris Athens	STERLING SOUND (New York) Chris Athens	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	UMVD	BMG	BMG	WEA	WEA

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By Christopher Walsh
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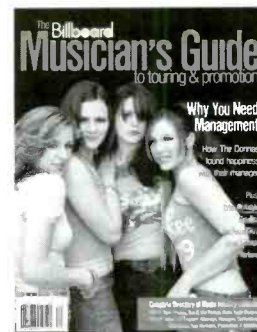
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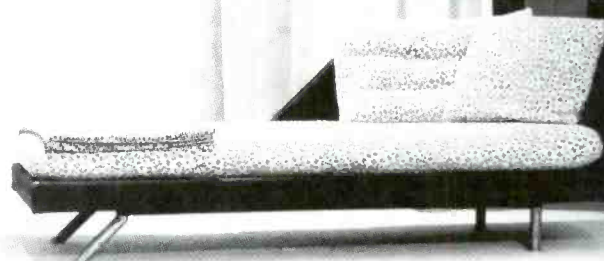
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Historic colonial house on 3+ acres of breathtaking grounds with old growth trees, beautiful very private location: 4 bedrooms, 3 bathrooms: Gazebo, out buildings, icehouse, root cellar. Fully renovated with modern amenities, but all work has respected the original ambience including hand sawn wide-planked floor and exposed beam ceiling, handmade glass. The fully sound-proofed modern RECORDING STUDIO is housed in a separate 800 sq. ft. building with kitchen, central heat/AC, office space, meeting room and bathroom. One hour from NYC in Northern Westchester. Great schools. \$ 950,000

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 914-234-6519 x103; Fax 914-234-0380; cbyrne@ginnel.com

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Billboard Magazine's NY office is hiring interns to assist the Special Events Department, 3 days/wk from 10am-5pm. Looking for a quick learner who is organized and detail-oriented. For college credit only - NO PAY. Contact Margaret at 646.654.4660 or moshea@billboard.com

Billboard VIDEO MONITOR

SEPTEMBER 20 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
SEPTEMBER 7, 2003

BET	CMT	MUSIC TELEVISION	VH1
1 50 CENT, P.I.M.P. NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER BOW WOW, LET'S GET IT DOWN CHINGY, RIGHT THURR YOUNGBLOODZ, DAMN ISLEY BROTHERS, BUSTED B2K, WHAT A GIRL WANTS R. KELLY, THOIA THOING ASHANTI, RAIN ON ME 112 FEAT. SUPERCAT, NA, NA, NA, NA BEYONCE, MISSY ELLIOTT, MC LYTE & FREE, FIGHTING TEMPTATION LIL' JON & THE EAST SIDE BOYZ, GET LOW BEYONCE, BABY BOY YOUNG GUNZ, CAN'T STOP WON'T STOP BUSTA RHYMES, LIGHT YOUR ASS ON FIRE LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) PHARRELL, FRONTIN' JAGGED EDGE, WALKED OUTTA HEAVEN DMX, WHERE THE HOOO AT SEAN PAUL, LIKE GLUE YAHZARAH, WISHING TI, 24'S ZANE, TONITE, I'M YOURS MARY J. BLIGE, LOVE AT 1ST SIGHT MARQUEE HOUSTON, CLUBBIN' TIMBALAND & MAGDOO, COP THAT SH#I J.S. ICE CREAM LUTHER VANDROSS, DANCE WITH MY FATHER JAVIER, CRAZY FABOLOUS, INTO YOU NAPPY ROOTS, ROUNO THE GLOBE NICK CANNON, BIGGOLD ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM DMX, A YO KATO LUDACRIS, STAND UP OUTKAST, THE WAY YOU MOVE MURPHY LEE, WAT DA HOOK GON BE OBIE TRICE, GOT SOME TEETH NICK CANNON, FEELIN' FREAKY MYA, MY LOVE IS LIKE... WO	1 ALAN JACKSON & JIMMY BUFFET, IT'S FIVE O'CLOCK SOMEWHERE TAMARA MCKAY, REAL GOOD MAN SHANIA TWAIN, FOREVER AND FOR ALWAYS MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS TOBY KEITH, I LOVE THIS BAR KEITH URBAN, WHO WOULDN'T WANNA BE ME DIERKS BENTLEY, WHAT WAS I THINKIN' KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS GARY ALLAN, TOUGH LITTLE BOYS BROOKS & DUNN, RED DIRT ROAD PAT GREEN, WAIVE ON WAIVE BASCAL FLATS, I MELT PATTY LOVELESS, LOVIN' ALL NIGHT SARA EVANS, PERFECT CHRIS CAGLE, CHICKS DIG IT MONTGOMERY GENTRY, HELI YEAH DWAYNE YOUNG, THE BACK OF YOUR HAND BILLY CURRINGTON, WALK A LITTLE STRAIGHTER TRACE ADAMS, THEN THEY DO ODOLY PARTON, I'M GONE JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU BRAD PAISLEY, CELEBRITY ALAN JACKSON, DRIVE FOR (DADDY GENE) GEORGE STRAIT, SHE LL LEAVE YOU WITH A SMILE RICK TREVINO, IN MY DREAMS MARTINA MCBRIDE, CONCRETE ANGEL KEITH URBAN, SOMEBODY LIKE YOU EAGLES, HOLE IN THE WORLD CROSS CANADIAN RAGWEE, CONSTANTLY ALAN JACKSON, WHERE WERE YOU JESSICA ANDREWS, GOOD TIME DIXIE CHICKS, LONG TIME GONE DARRYL WORLEY, TENNESSEE RIVER RUN WILLIE NELSON & NORAH JONES, WURLITZER PRIZE (LIVE) KENNY CHESNEY, BIG STAR SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE JIMMY WAYNE, STAY GONE JOHN MELLENCAMP, TEARDROPS WILL FALL	1 50 CENT, P.I.M.P. HILARY DUFF, SO YESTERDAY CHRISTINA AGUILERA, CAN'T HOLD US DOWN PHARRELL, FRONTIN' LIL' JON & THE EAST SIDE BOYZ, GET LOW R. KELLY, THOIA THOING FABOLOUS, INTO YOU LINKIN PARK, FAINT FOUNTAINS OF WAYNE, STACY'S MOM BEYONCE, BABY BOY LIMP BIZKIT, EAT YOU ALIVE CHINGY, RIGHT THURR THURSDAY, SIGNALS OVER THE AIR BEYONCE, MISSY ELLIOTT, MC LYTE & FREE, FIGHTING TEMPTATION NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER LUDACRIS, STAND UP DASHBOARD CONFSSIONAL, HANDS DOWN MARDON 5, HARDER TO BREATHE JUSTIN TIMBERLAKE, SENORITA JOHN MAYER, BIGGER THAN MY BODY BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS YOUNGBLOODZ, DAMN JASON MRAZ, THE REMEDY II WON'T WORRY) ATARIAS, THE BOYS OF SUMMER BUSTA RHYMES, LIGHT YOUR ASS ON FIRE SIMPLE PLAN, PERFECT KELLY CLARKSON, LOW ASHANTI, RAIN ON ME GOOD CHARLOTTE, GIRLS & BOYS M.P.V., ROC YA BODY METALLICA, FRANTIC GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS LUDACRIS, ACT A FOOL GIMMIE, IN THOSE JEANS DMX, A YO KATO LIL' LUX, WHAT I LIKE ABOUT YOU TIMBALAND & MAGDOO, COP THAT SH#I OBIE TRICE, GOT SOME TEETH BLACK EYED PEAS, WHERE IS THE LOVE JENNIFER LOPEZ, BABY I LOVE U	1 BLACK EYED PEAS, WHERE IS THE LOVE FOUNTAINS OF WAYNE, STACY'S MOM EVANESCENCE, BRING ME TO LIFE BEYONCE, CRAZY IN LOVE JOHN MAYER, BIGGER THAN MY BODY STING, SEND YOUR LOVE LIZ PHAIR, WHY CAN'T I DAMIEN RICE, VOLCANO MARDON 5, HARDER TO BREATHE JASON MRAZ, THE REMEDY II WON'T WORRY) MATCHBOX TWENTY, UNWELL JENNIFER LOPEZ, BABY I LOVE U FUEL, FALLS ON ME DAVE MATTHEWS, GRAVE DIGGER MICHELLE BRANCH, ARE YOU HAPPY NOW? SANTANA, WHY DON'T YOU & I MARY J. BLIGE, LOVE AT 1ST SIGHT DIDD, WHITE FLAG WILSHIRE, SPECIAL JUSTIN TIMBERLAKE, SENORITA JEWEL, INTUITION ROBERT RANDOLPH, I NEED MORE LOVE TRAIN, CALLING ALL ANGELS COLA PLAY, THE SCIENTIST THORNS, I CAN'T REMEMBER LUTHER VANDROSS, DANCE WITH MY FATHER 3 DOORS DOWN, WHEN I'M GONE BEYONCE, BABY BOY COLOPLAY, CLOCKS M.P.V., ROC YA BODY JANE'S ADDICTION, JUST BECAUSE GUSTER, AMSTERDAM SALIVA, REST IN PIECES JAVIER, CRAZY AUDIOSLAVE, SHOW ME HOW TO LIVE SANTANA, THE GAME OF LOVE LIVE, HEAVEN THALIA, I WANT YOU DAVE MATTHEWS BAND, EVERYDAY JENNIFER LOPEZ, I'M GLAD MYA, MY LOVE IS LIKE... WO
NEW ONS ASHANTI, RAIN ON ME BEYONCE, BABY BOY BUSTA RHYMES, LIGHT YOUR A** ON FIRE JAGGED EDGE, WALKED OUTTA HEAVEN NICK CANNON, BIGGOLD DMX, A YO KATO LUDACRIS, STAND UP OUTKAST, THE WAY YOU MOVE	NEW ONS SARA EVANS, PERFECT CHRIS CAGLE, CHICKS DIG IT CROSS CANADIAN RAGWEE, CONSTANTLY SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE	NEW ONS THURSDAY, SIGNALS OVER THE AIR LUDACRIS, STAND UP JOHN MAYER, BIGGER THAN MY BODY YOUNGBLOODZ, DAMN!	NEW ONS JOHN MAYER, BIGGER THAN MY BODY FUEL, FALLS ON ME DAVE MATTHEWS, GRAVEDIGGER DIDD, WHITE FLAG LUTHER VANDROSS, DANCE WITH MY FATHER BEYONCE, BABY BOY

fuse	GAC GREAT AMERICAN COUNTRY	MUSIC TELEVISION	MUCHMUSIC CANADA
1 LINKIN PARK, FAINT GOOD CHARLOTTE, GIRLS & BOYS THURSDAY, SIGNALS OVER THE AIR 311, CREATURES FOR A WHILE A PERFECT CIRCLE, WEAK AND POWERLESS ATARIAS, THE BOYS OF SUMMER CHEVELLE, SEND THE PAIN BELOW THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU EVANESCENCE, GOING UNDER STAIN'D, SO FAR AWAY RANCID, FALL BACK DOWN AUDIOSLAVE, SHOW ME HOW TO LIVE JANE'S ADDICTION, JUST BECAUSE A.F.I., THE LEAVING SONG PT. II FUEL, FALLS ON ME SMILE EMPTY SOUL, BOTTOM OF A BOTTLE THRICE, ALL THAT'S LEFT BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS DASHBOARD CONFSSIONAL, HANDS DOWN 50 CENT, P.I.M.P. BILLY TALENT, TRY HONESTY COLD, STUPID GIRL FOUNTAINS OF WAYNE, STACY'S MOM KORN, DID MY TIME LESS THAN JAKE, THE SCIENCE OF SELLING YOURSELF SHORT SIMPLE PLAN, PERFECT MARILYN MANSON, THIS IS THE NEW HIT SIMPLE PLAN, ADDICTED DISTURBED, LIBERATE BUSTA RHYMES, LIGHT YOUR ASS ON FIRE	1 SHANIA TWAIN, FOREVER AND FOR ALWAYS KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS DIERKS BENTLEY, WHAT WAS I THINKIN' KEITH URBAN, WHO WOULDN'T WANNA BE ME BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) TAMARA MCKAY, REAL GOOD MAN ALAN JACKSON & JIMMY BUFFET, IT'S FIVE O'CLOCK SOMEWHERE TRACE ADAMS, THEN THEY DO MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS GARY ALLAN, TOUGH LITTLE BOYS DARRYL WORLEY, TENNESSEE RIVER RUN JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS PATTY LOVELESS, LOVIN' ALL NIGHT JIMMY WAYNE, I LOVE YOU THIS MUCH MARTY STUART, IF THERE AIN'T THERE DUGHTIA BE MONTGOMERY GENTRY, HELI YEAH PAT GREEN, WAIVE ON WAIVE BRIAN MCCOMAS, 98.9% SURE SHERRIE AUSTIN, STREETS OF HEAVEN BILLY DEAN, I'M IN LOVE WITH YOU BROOKS & DUNN, RED DIRT ROAD BILLY CURRINGTON, WALK A LITTLE STRAIGHTER EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU CRAIG MORAN, EVERY FRIDAY AFTERNOON CHRIS LUDOWIG, HORSEPOPPER SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE DWAYNE YOUNG, THE BACK OF YOUR HAND TOBY KEITH, I LOVE THIS BAR BILLY RAY CYRUS, BACK TO MEMPHIS JESSICA ANDREWS, GOOD TIME	1 ELEPHANT MAN, PON DE RIVER DASHBOARD CONFSSIONAL, HANDS DOWN GUSTER, AMSTERDAM BUSTA RHYMES, LIGHT YOUR ASS ON FIRE EVANESCENCE, GOING UNDER DMX, WHERE THE HOOO AT RANCID, FALL BACK DOWN YOUNGBLOODZ, DAMN LUDACRIS, STAND UP SMILE EMPTY SOUL, BOTTOM OF A BOTTLE STAIN'D, SO FAR AWAY BEYONCE, BABY BOY CHINGY, RIGHT THURR FABOLOUS, INTO YOU TI, 24'S LIL' JON & THE EAST SIDE BOYZ, GET LOW FUEL, FALLS ON ME AUDIOSLAVE, SHOW ME HOW TO LIVE YOUNG GUNZ, CAN'T STOP WON'T STOP THRICE, ALL THAT'S LEFT A.F.I., THE LEAVING SONG PT. II PHARRELL, FRONTIN' 112, NA NA NA NA BLACK EYED PEAS, WHERE IS THE LOVE BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS DWLE, FIND A WAY R. KELLY, THOIA THOING BLACK REBEL MOTORCYCLE CLUB, STOP ATARIAS, THE BOYS OF SUMMER	1 LINKIN PARK, FAINT LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) BLACK EYED PEAS, WHERE IS THE LOVE ATARIAS, THE BOYS OF SUMMER BEYONCE, BABY BOY IN ESSENCE, FRIEND OF MINE JUSTIN TIMBERLAKE, SENORITA GOOD CHARLOTTE, GIRLS & BOYS KESHIA CHANTE, UNPREDICTABLE NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER BILLY TALENT, TRY HONESTY SIMPLE PLAN, PERFECT THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU CHINGY, RIGHT THURR NICKELBACK, SOMEDAY FINGER ELEVEN, GOOD TIMES 50 CENT, P.I.M.P. A PERFECT CIRCLE, WEAK AND POWERLESS OBIE TRICE, GOT SOME TEETH BIG BLACK LINCOLN, PIMPIN' LIFE EVANESCENCE, GOING UNDER FEFE DOBSON, BYE BYE BOYFRIEND OUR LADY PEACE, NOT ENOUGH (LIVE) RANCID, FALL BACK DOWN SEAN PAUL, LIKE GLUE BUSTA RHYMES, LIGHT YOUR ASS ON FIRE GOOD CHARLOTTE, THE ANTHEM CHRISTINA AGUILERA, CAN'T HOLD US DOWN JANE'S ADDICTION, JUST BECAUSE BEYONCE, CRAZY IN LOVE
NEW ONS THURSDAY, SIGNALS OVER THE AIR A PERFECT CIRCLE, WEAK AND POWERLESS FUEL, FALLS ON ME BUSTA RHYMES, LIGHT YOUR A** ON FIRE CURSIVE, ART IS HARD JOHN MAYER, BIGGER THAN MY BODY MYA, MY LOVE IS LIKE... WO	NEW ONS CHRIS CAGLE, CHICKS DIG IT CROSS CANADIAN RAGWEE, CONSTANTLY ASHLEY GEARING, CAN YOU HEAR ME WHEN I...	NEW ONS BUSTA RHYMES, LIGHT YOUR A** ON FIRE YOUNGBLOODZ, DAMN! LUDACRIS, STAND UP BEYONCE, BABY BOY FUEL, FALLS ON ME 112, NA NA NA NA BLACK REBEL MOTORCYCLE CLUB, STOP	NEW ONS NICKELBACK, SOMEDAY FEFE DOBSON, BYE BYE BOYFRIEND BUSTA RHYMES, LIGHT YOUR A** ON FIRE HILARY DUFF, SO YESTERDAY PHARRELL FEAT. JAY-Z, FRONTIN' METALLICA, FRANTIC

THE CLIP LIST

CMC CALIFORNIA MUSIC CHANNEL	MUSIC TELEVISION LATIN AMERICA	URBAN X-PRESSIONS	VMA
1 SIMPLE PLAN, PERFECT HILARY DUFF, SO YESTERDAY JUSTIN TIMBERLAKE, SENORITA GOOD CHARLOTTE, GIRLS AND BOYS CHRISTINA AGUILERA, CAN'T HOLD US DOWN STACIE ORRICO, THERE'S GOTTA BE MORE TO LIFE KELLY CLARKSON, LOW DASHBOARD CONFSSIONAL, HANDS DOWN DIDD, WHITE FLAG JASON MRAZ, THE REMEDY II WON'T WORRY) CHINGY, RIGHT THURR LESS THAN JAKE, THE SCIENCE OF SELLING YOURSELF SHORT MYA, MY LOVE IS LIKE... WO LIZ PHAIR, WHY CAN'T I TIMBALAND & MAGDOO, COP THAT SH#I	1 NICK CARTER, I GOT YOU SIMPLE PLAN, ADDICTED AVRIL LAVIGNE, LOSING GRIP EVANESCENCE, GOING UNDER OJD, 101 MARS CHRISTINA AGUILERA, CAN'T HOLD US DOWN ELAN, MIDNIGHT LINKIN PARK, FAINT GOOD CHARLOTTE, GIRLS AND BOYS KORN, DID MY TIME AUDIOSLAVE, SHOW ME HOW TO LIVE BLACK EYED PEAS, WHERE IS THE LOVE? MADONNA, HOLLYWOOD LIMP BIZKIT, EAT YOU ALIVE 50 CENT, P.I.M.P. COLOPLAY, GOO PUT A SMILE UPON YOUR FACE BEYONCE, CRAZY IN LOVE JEWEL, INTUITION THE WHITE STRIPES, SEVEN NATION ARMY MOLOTOV, HERE WE KUM	1 YOUNG GUNZ, CAN'T STOP WON'T STOP MARY J. BLIGE, LOVE AT 1ST SIGHT 50 CENT, P.I.M.P. 112, NA NA NA NA FREEDAY, 112'S MARQUEE HOUSTON, CLUBBIN' BONE CRUSHER, NEVER SCARED MURPHY LEE, WAT DA HOOK GON BE PHARRELL, FRONTIN' BOW WOW, LET'S GET DOWN THE ISLEY BROTHERS, BUSTED DMX, WHERE THE HOOO AT R. KELLY, THOIA THOING LUTHER VANDROSS, DANCE WITH MY FATHER ASHANTI, ROCK WIT U (LAWWWW BABY)	1 MARTIN KESICI, ANGEL OF BERLIN LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH! THE RASMUS, IN THE SHADOWS ONE-T, THE MAGIC KEY SCOOTER, MARIA I LIKE IT LOUD! RZA, ICH KENNE NICHTS STACIE ORRICO, STUCK CHRISTINA AGUILERA, CAN'T HOLD US DOWN DIE ARZTE, UNROCKBAR NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER

Rappers Make Mark On TV

As the 2003-2004 TV season gets under way this month, rappers are making their mark as power players on new shows. The hottest area for rappers on TV is in prime-time situation comedies.

Eve is the star and a co-executive producer of UPN sitcom "Eve," which premieres at 8:30 p.m. ET/PT Sept. 15. In the TV series, she plays

single career woman Shelly Williams, who experiences the highs and lows of dating. Lil' Romeo and his father, Master P, will star as a music-industry father and son in "Romeo!," which debuts at 8:30

p.m. ET/PT Sept. 13 on Nickelodeon. Master P is one of the show's executive producers. Will Smith is a creator/executive producer of UPN's "All of Us." The series premieres at 8:30 p.m. ET/PT Sept. 16. Meanwhile, Bow Wow has inked a deal with the WB for a still-untitled sitcom that may be a mid-season replacement (*Billboard*, Aug. 16). "Eve" was originally titled "The Opposite Sex," but UPN says it changed the title because Eve's name



EVE: STARS IN HER OWN SITCOM

makes the show more marketable. It is no coincidence that the artists often bring some parts of their real lives to their TV shows. Eve tells *Billboard*, "Most of the roles I get offered are characters that are a lot like me. I don't think it's typecasting, but it's about picking roles that are a natural fit." Rappers are getting these business opportunities in TV because the artists have a primarily young audience, which the networks want. For example, UPN, Nickelodeon and the WB target under-35 audiences. The payoff is the lure: Most first-

time stars on a prime-time network series get between \$10,000 and \$50,000 per episode for the show's first season. The salary is higher if the entertainer is also a production executive for the show.

MTV VMA DECLINE: At the 2003 MTV Video Music Awards (VMAs)—held Aug. 28 at New York's Radio City

Tuned In: The Tube™

By Carla Hay
chay@billboard.com

Music Hall—the press room had the worst celebrity turnout of any major awards show we've covered. Very few celebrities and none of the top winners and star performers entered the press room for interviews.

MTV confines the majority of media to the press room, where MTV's communications department is responsible for celebrity interviews. An MTV spokesman who heads VMA media relations would only say, "It's getting harder to get celebrities in the press room."

But many stars posed for pictures in the nearby VMA photo room. MTV's inability to get these celebrities into the press room left many reporters feeling cheated.

The VMA show was not as exciting and unpredictable as it has been in the past. The most talked-about moment—Madonna's open-mouth kisses with Britney Spears and Christina Aguilera during the "surprise" performance—was hardly a first. Madonna made headlines more than 10 years ago for her display of lesbian eroticism in her "Sex" book and videos for "Erotica" and "Justify My Love."

The VMAs may also be losing some appeal with viewers, as ratings declined from last year's show. According to Nielsen Media Research, the 2003 VMAs got a 6.4 rating/11 share, or 10.7 million U.S. viewers. The 2002 VMAs had a 6.6 rating/11 share (11.95 million U.S. viewers).

IN BRIEF: Janet Jackson will star in and executive produce an as-yet-untitled ABC musical biography of **Lena Horne**. Overseeing the production will be **Craig Zadan** and **Neil Meron**, who are behind the resurgence of other musicals in Hollywood (*Billboard*, Aug. 30).

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of
BDS Certified

SPIN AWARDS



TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

BDS Certified Spin Awards August 2003 Recipients:

700,000 SPINS

Truly Madly Deeply/ **Savage Garden** /COLUMBIA
Higher/ **Creed** /WIND-UP

600,000 SPINS

It's Been Awhile/ **Staind** /ELEKTRA

500,000 SPINS

The Way/ **Fastball** /HOLLYWOOD

300,000 SPINS

Bring Me To Life/ **Evanescence** /WIND-UP
Picture/ **Kid Rock** /ATLANTIC/LAVA/UNIVERSAL

200,000 SPINS

Drift Away/ **Uncle Kracker** /LAVA
I Know What You Want/ **Busta Rhymes Feat. Mariah Carey & The Flipmode** /J RECORDS
21 Questions/ **50 Cent Feat. Nate Dogg** /INTERSCOPE
Crazy In Love/ **Beyonce Knowles** /COLUMBIA
Rock Your Body/ **Justin Timberlake** /JIVE
Gotta Get Through This/ **Daniel Bedingfield** /ISLAND/IDJMG
Beautiful Mess/ **Diamond Rio** /ARISTA
Clocks/ **Coldplay** /CAPITOL
Like A Stone/ **Audioslave** /EPIC
Austin/ **Blake Shelton** /WARNER BROS.
Hangin'around/ **Counting Crows** /Geffen/DGC

100,000 SPINS

Right Thurr/ **Chingy** /DTP/CAPITOL
Where Is The Love/ **Black Eyed Peas** /A&M
Are You Happy Now/ **Michelle Branch** /MAVERICK
Forever And For Always/ **Shania Twain** /MERCURY
Shake Ya Tailfeather/ **Nelly, P. Diddy & Murphy Lee** /BAD BOY/UNIVERSAL
Don't Wanna Try/Ya No Es Igual/ **Frankie J** /COLUMBIA/SONY
So Gone/ **Monica** /J
Three Wooden Crosses/ **Randy Travis** /WORD/CURB/WARNER BROS.
Swing Swing/ **All-American Rejects** /DREAMWORKS
Into You/ **Fabulous Feat. Tamia or Ashanti** /ELEKTRA
Love You Out Loud/ **Rascal Flatts** /LYRIC STREET
Have You Forgotten/ **Darryl Worley** /DREAMWORKS
P.I.M.P./ **50 Cent** /INTERSCOPE
Never Leave You (Uh Oooh, Uh Oooh)/ **Lumidee** /UNIVERSAL
Downfall/ **Trust Company** /Geffen
Concrete Angel/ **Martina McBride** /RCA
Tell Me/ **Smilez & Southstar** /ARTIST DIRECT
Take It To Da House/ **Trick Daddy** /ATLANTIC

50,000 SPINS

No Shoes, No Shirt, No Problems/ **Kenny Chesney** /BNA
It's Five O'Clock Somewhere/ **Alan Jackson & Jimmy Buffett** /ARISTA
Like Glue/ **Sean Paul** /VP/ATLANTIC
The Boys Of Summer/ **Ataris** /COLUMBIA
Faint/ **Linkin Park** /WARNER BROS.
Frontin'/ **Pharrell Feat. Jay-Z** /STARTRAK/ARISTA
Then They Do/ **Trace Adkins** /CAPITOL
My Love Is Like...Wo/ **Mya** /A&M
Heaven/ **Live** /RADIOACTIVE/GEFFEN
What Was I Thinkin'/ **Dierks Bentley** /CAPITOL
Just Because/ **Jane's Addiction** /CAPITOL
So Far Away/ **Staind** /ELEKTRA
Real Good Man/ **Tim McGraw** /CURB
Driven Under/ **Seether** /WIND-UP
Rest In Pieces/ **Saliva** /ISLAND
Go With The Flow/ **Queens Of The Stone Age** /INTERSCOPE
Backseat Of A Greyhound Bus/ **Sara Evans** /RCA
I Wish I Wasn't/ **Heather Headley** /RCA
Don't Dream It's Over/ **Sixpence None The Richer** /REPRISE/SQUINT
I'm Still Here (Jim's Theme)/ **John Rzeznik** /HOLLYWOOD
Girl's Not Grey/ **A.F.I.** /DREAMWORKS

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Nielsen
Broadcast Data
Systems

Black Rebel
Motorcycle
Club is Hot
Shot Debut on
Billboard 200



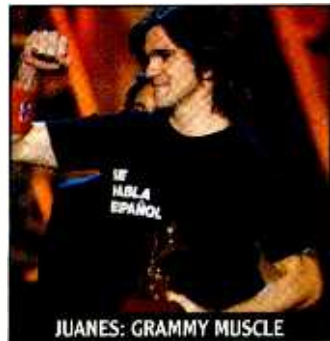
HitPredictor
picks Howie
Day track to
click at Adult
Top 40



SALES / AIRPLAY / TRENDS / ANALYSIS

Juanes Gets A Boost

Juanes finally conquers Top Latin Albums (see Chart Beat, this page), in the same week that the Colombian rocker returns to No. 1 on Top Heatseekers. His triumphs are among many footprints that the Latin Grammys' Sept. 3 telecast on CBS leaves on our sales charts.



JUANES: GRAMMY MUSCLE

After playing the show and winning five Latin Grammys, sales of Juanes' "Un Dia Normal" almost doubled over the prior week, pushing him 10-1 on the Latin list and 16-1 on Heatseekers. His 10,000-copy frame also rockets a re-entry at No. 110 on The Billboard 200, a new peak for that chart.

Another performing winner, **David Bisbal**, also sees stunning growth, a 94% gain, good for a Latin chart's Pace-setter (45-17). Bisbal was the champ from the TV series "Operacion Triunfo," Spain's "American Idol."

Other Latin Grammy winners and participants who bullet on Top Latin Albums: **Ricky Martin** (19-13), **Maná** (17-15), **Joan Sebastian** (No. 24), **A.B. Quintanilla** (26-25), **Alexandre Pires** (No. 28) and **Soraya** (71-66); the latter also has a song

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



growing on Hot Latin Tracks (No. 32).

Bacilos and **Molotov** re-enter the chart (Nos. 49 and 64, respectively), while two albums by the late **Celia Cruz**, who was the subject of the show's multi-star opening tribute, also excel (Nos. 9 and 30).

TRADING SPACES: Quick quiz, chart watchers. What does **Hilary Duff's** "Metamorphosis" have in common with **Norah Jones'** first Blue Note set and the "O Brother, Where Art Thou?" soundtrack?

Of the 47 titles that have reached No. 1 on The Billboard 200 since the start of 2002, those three are the only ones that did not debut in the top slot.

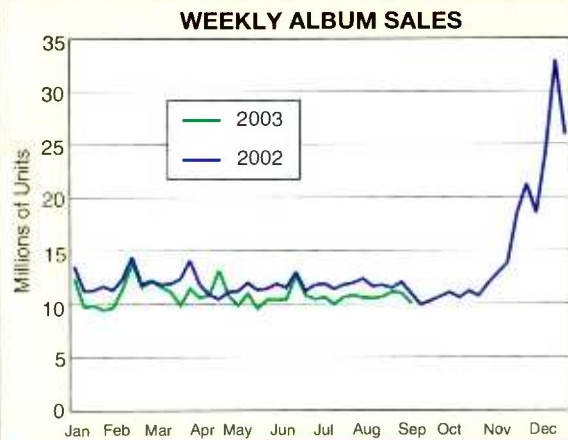
Jones' "Come Away With Me" and "O Brother" both rose on the shoulders of the Grammys. The former did so after she grabbed five Grammy nominations earlier this year (*Billboard*, Jan. 24), the latter after that bluegrass collection emerged as the surprise album of the year winner at last year's ceremony (*Billboard*, March 23, 2002).

Teenage actress-turned-singer Duff joins the club this week by virtue of resilience. Simply put, of the two albums that led last issue, hers has the smaller second-week decline.

Duff's drops by 36%, yielding 131,000 copies for the week, according to Nielsen SoundScan, while last week's champ, **Mary J. Blige**, has a 62% slide (108,000). Blige's last album, (Continued on page 70)

Market Watch

A Weekly National Music Sales Report

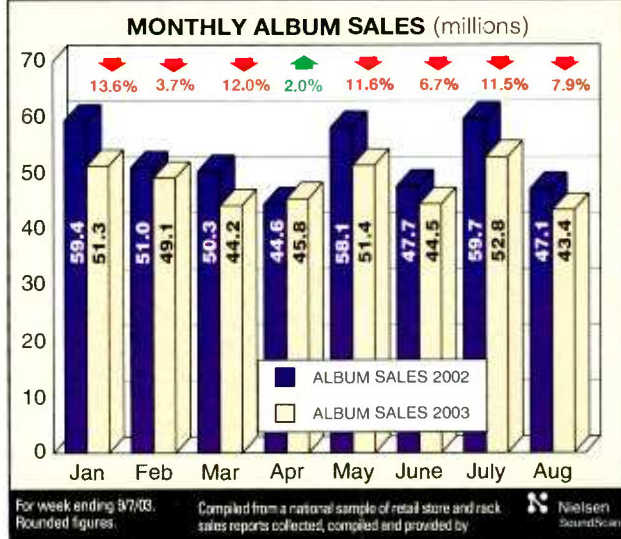


ALBUM SALES			
This Week	10,111,000	This Week 2002	11,022,000
Last Week	11,024,000	Change	◇ 8.3%
Change	◇ 8.3%		
SINGLES SALES			
This Week	210,000	This Week 2002	164,000
Last Week	216,000	Change	◇ 28.0%
Change	◇ 2.8%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	437,673,000	400,706,000	◇ 8.4%
Albums	428,881,000	392,236,000	◇ 8.5%
Singles	8,792,000	8,470,000	◇ 3.7%

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	406,294,000	378,506,000	◇ 6.8%
Cassette	21,530,000	12,518,000	◇ 41.9%
Other	1,057,000	1,212,000	◇ 14.7%



Buena Vista's No. 1 View

For years, the Buena Vista label was associated with children's albums released by Walt Disney Records. The imprint was also home to Disney's teen female stars, including **Annette** and **Hayley Mills**. So it was appropriate that the logo, named after the street that parallels the west side of Walt Disney Studios in Burbank, Calif., was revived for the company's newest teen female star, **Hilary Duff**.

Last issue, Duff's "Metamorphosis" album entered The Billboard 200 at No. 2, and now the CD climbs one place, giving Buena Vista its first No. 1 album since 1965, when the "Mary Poppins" soundtrack ruled the list for 14 weeks.

Having a No. 1 album is a nice birthday present for Duff, who turned 16 Sept. 7. She's the youngest solo female to top the chart since March 1997, when 14½-year-old **LeAnn Rimes** had her first No. 1 album with "Unchained Melody/The Early Years."

NUMERO UNO: You could understand why **Juanes** might have thought his second album, "Un Dia Normal" (Surco/Universal Latino), wasn't ever going to reach No. 1 on Top Latin Albums. The set debuted at No. 2 the week of June 8, 2002, and stayed there for four weeks before slipping to No. 3, then to Nos. 4 and 5.

During the course of 67 weeks, the album moved up and down and fell out of the top 10 only once—when it was No. 11 two weeks ago. "Normal" spent a total of five weeks at No. 2, 10 weeks at No. 3, 13 weeks at No. 4 and 14 weeks at No. 5.

Chart Beat

By Fred Bronson
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This issue, thanks to the Latin Grammy Awards, "Normal" rebounds, leaping 10-1. It's the biggest jump to pole position since Aug. 16, when "Regalo del Alma" by **Celia Cruz** rocketed 51-1, based on street-date violations.

Juanes has the longest wait on record for a No. 1 title on Top Latin Albums. In February 2002, "Paulina" by **Paulina Rubio** reached the summit in its 33rd chart week. In August 1996, the multi-artist "Macarena Mix" album moved into first place in its 55th week.

BLAME CANADA: Two acts that have been missing from the Adult Top 40 chart for two years return this issue—and they both happen to be Canadian. **Barenaked Ladies** make a bid for chart success with "Another Postcard (Chimps)" (Reprise), new at No. 32. It's their first chart entry since "Falling for the First Time" peaked at No. 11 the week of Sept. 15, 2001. **Sarah McLachlan** debuts at No. 39 with "Fallen" (Arista). In April 2001 she peaked at No. 25 as the featured artist on "Silence" by **Delerium**. Her last hit on her own was "Ice Cream (Live)," which reached No. 12 in December 1999.

LAUGHING MATTER: You might be a redneck if . . . you bought "The Best of Jeff Foxworthy: Double Wide, Single Minded" (Warner Bros.). The album enters Top Country Albums at No. 10. It's the first **Foxworthy** set to chart since "Big Funny" peaked at No. 15 the week of May 13, 2000.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1			1 Week At Number 1		49	56	58	29	R. KELLY ▲ ²			Chocolate Factory	1
1	2	—	2	HILARY DUFF			Metamorphosis	1	50	55	52	27	FABOLOUS ●			Street Dreams	3
2	1	—	2	MARY J. BLIGE			Love & Life	1	51	44	24	4	VARIOUS ARTISTS			State Property Presents: The Chain Gang Vol. II	6
3	4	2	4	ALAN JACKSON			Greatest Hits Volume II And Some Other Stuff	1	52	41	15	3	RANCID			Indestructible	15
4	6	9	11	GREATEST GAINER					53	53	63	89	JOHN MAYER ▲ ³			Room For Squares	8
5	7	7	27	BEYONCE ▲			Dangerously In Love	1	54	60	59	33	TRAPT ●			Trapt	42
6	3	1	3	EVANESCENCE ▲ ²			Fallen	3	55	NEW	1		SOUNDTRACK			Underworld	55
7	9	11	8	VARIOUS ARTISTS			The Neptunes Present... Clones	1	56	58	47	4	LYNYRD SKYNYRD			Thyrtly: 30th Anniversary Collection (Limited Edition)	16
8	10	21	54	CHINGY ●			Jackpot	2	57	73	68	17	MAROONS			Songs About Jane	57
9	8	5	8	COLDPLAY ▲ ²			A Rush Of Blood To The Head	5	58	54	50	8	BROOKS & DUNN ●			Red Dirt Road	4
10	11	14	31	SOUNDTRACK ▲			Bad Boys II	1	59	63	62	27	THE ATARIS ●			So Long, Astoria	24
11	5	—	2	50 CENT ▲ ⁵			Get Rich Or Die Tryin'	1	60	62	64	45	RASCAL FLATTS ▲			Melt	5
12	17	17	24	YOUNGBLOODZ			Drankin' Patnaz	5	61	61	53	13	THE BEACH BOYS ●			The Very Best Of The Beach Boys: Sounds Of Summer	16
13	14	12	80	LINKIN PARK ▲ ²			Meteora	1	62	59	54	14	LONESTAR ●			From There To Here: Greatest Hits	7
14	19	25	45	NORAH JONES ▲ ⁷			Come Away With Me	1	63	51	26	3	DIERKS BENTLEY			Dierks Bentley	26
15	18	13	0	LIL JON & THE EAST SIDE BOYZ ▲			Kings Of Crunk	14	64	46	22	3	NEIL YOUNG & CRAZY HORSE			Greendale	22
16	21	18	7	SOUNDTRACK ▲			The Lizzie McGuire Movie	6	65	94	86	34	VARIOUS ARTISTS ▲			Worship Together: I Could Sing Of Your Love Forever	39
17	22	31	49	VARIOUS ARTISTS ▲			Now 13	2	66	64	60	14	TRAIN ●			My Private Nation	6
18	31	39	—	GOOD CHARLOTTE ▲ ²			The Young And The Hopeless	7	67	76	85	26	AFI ●			Sing The Sorrow	5
19	13	3	3	SEAN PAUL ▲ ²			Dutty Rock	9	68	79	61	25	JASON MRAZ ●			Waiting For My Rocket To Come	55
20	28	29	10	BOW WOW			Bow Wow: Unleashed	3	69	68	73	40	SIMPLE PLAN ▲			No Pads, No Helmets...Just Balls	36
21	27	28	13	ASHANTI ▲			Chapter II	1	70	85	82	22	GINUWINE ●			The Senior	6
22	23	33	43	LUTHER VANDROSS ▲			Dance With My Father	1	71	75	72	31	THE ALL-AMERICAN REJECTS ●			The All-American Rejects	25
23	15	4	3	3 DOORS DOWN ▲			Away From The Sun	8	72	70	69	41	TIM MCGRAW ▲ ²			Tim McGraw And The Dancehall Doctors	2
24	12	—	2	T.I.			Trap Muzik	4	73	65	66	18	ANNIE LENNOX ●			Bare	4
25	26	37	45	NAPPY ROOTS			Wooden Leather	12	74	57	23	3	AMY GRANT			Simple Things	23
26	32	30	6	CHRISTINA AGUILERA ▲ ³			Stripped	2	75	69	56	7	JANE'S ADDICTION ●			Strays	4
27	30	36	11	SOUNDTRACK			Freaky Friday	19	76	NEW	1		JEFF FOXWORTHY			The Best Of Jeff Foxworthy: Double Wide, Single Minded	76
28	24	19	42	BLACK EYED PEAS			Elephunk	26	77	40	—	2	CHER			Live: The Farewell Tour	40
29	36	34	16	SHANIA TWAIN			Up!	1	78	72	65	18	JACK JOHNSON ●			On And On	3
30	25	16	4	STAIN'D ▲			14 Shades Of Grey	1	79	74	70	13	RADIOHEAD ●			Hail To The Thief	3
31	29	6	34	DASHBOARD CONFESSIONAL			A Mark, A Mission, A Brand, A Scar	2	80	81	84	68	EMINEM ▲ ⁸			The Eminem Show	1
32	33	38	59	SOUNDTRACK ▲			Chicago	2	81	86	79	18	THE ISLEY BROTHERS FEATURING RONALD ISLEY ●			Body Kiss	1
33	38	49	44	TOBY KEITH ▲ ³			Unleashed	1	82	67	41	4	SOUNDTRACK			Freddy Vs. Jason	25
34	20	8	3	JUSTIN TIMBERLAKE ▲ ³			Justified	2	83	88	67	21	JIMMY BUFFETT ▲			Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
35	39	48	23	JUELZ SANTANA			From Me To U	8	84	92	83	22	GODSMACK ▲			Faceless	1
36	34	27	23	THE WHITE STRIPES ▲			Elephant	6	85	78	76	9	TRACE ADKINS			Greatest Hits Collection, Volume I	9
37	50	57	76	CHER ▲			The Very Best Of Cher	4	86	90	81	12	MONICA ●			After The Storm	1
38	37	35	42	MERCYME ▲			Almost There	37	87	82	80	14	JEWEL ●			0304	2
39	42	40	7	AUDIOSLAVE ▲			Audioslave	7	88	89	87	8	PAT GREEN			Wave On Wave	10
40	16	—	2	MYA			Moodring	3	89	95	92	48	KEITH URBAN ▲			Golden Road	11
41	49	51	14	WARREN ZEVON			The Wind	16	90	101	75	6	YO-YO MA			Obrigado Brazil	60
42	45	32	4	METALLICA ▲ ²			St. Anger	1	91	NEW	1		MICHAEL BOLTON			Vintage	91
43	48	45	11	KIDZ BOP KIDS			Kidz Bop 4	14	92	84	71	7	BRAD PAISLEY			Mud On The Tires	8
44	47	46	21	MICHELLE BRANCH ●			Hotel Paper	2	93	122	120	10	BUDDY JEWELL			Buddy Jewell	13
45	35	10	3	KELLY CLARKSON ▲			Thankful	1	94	91	—	34	JOHNNY CASH ●			American IV: The Man Comes Around	45
46	43	44	72	JESSICA SIMPSON			In This Skin	10	95	71	20	3	SARA EVANS			Restless	20
47	NEW	1		KENNY CHESNEY ▲ ³			No Shoes, No Shirt, No Problems	1	96	99	91	66	AVRIL LAVIGNE ▲ ⁶			Let Go	2
48	52	55	42	HOT SHOT DEBUT					97	93	—	2	LOUIE DEVITO			Louie DeVito Presents: Ultra.Dance 04	93
				BLACK REBEL MOTORCYCLE CLUB			Take Them On, On Your Own	47	98	115	94	11	SMILE EMPTY SOUL			Smile Empty Soul	94
				MATCHBOX TWENTY ▲			More Than You Think You Are	6	99	124	111	6	JS			Ice Cream	33

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	97	136	25	VARIOUS ARTISTS ●	WOW Worship (Yellow)	44	150	145	132	13	JOE BUDDEN	Joe Budden	8
101	103	74	5	WYONNA	What The World Needs Now Is Love	8	151	127	147	40	ALISON KRAUSS + UNION STATION ▲	Live	36
102	98	96	91	JOSH GROBAN ▲ ²	Josh Groban	8	152	130	95	3	INTOCABLE	Nuestro Destino Estaba Escrito	95
103	102	98	24	CELINE DION ▲ ²	One Heart	2	153	153	156	46	ROD STEWART ▲	It Had To Be You ... The Great American Songbook	4
104	104	106	94	KID ROCK ▲ ⁴	Cocky	3	154	161	155	27	LIONEL RICHIE ●	The Definitive Collection	19
105	96	78	7	311	Evolver	7	155	143	139	44	JOE NICHOLS ●	Man With A Memory	72
106	100	102	34	UNCLE KRACKER ●	No Stranger To Shame	43	156	148	138	13	SARAH BRIGHTMAN	Harem	29
107	80	43	3	ADEMA	Unstable	43	157	142	140	22	JAMES TAYLOR	The Best Of James Taylor	11
108	111	116	24	STACIE ORRICO	Stacie Orrico	59	158	146	142	15	LED ZEPPELIN ▲	How The West Was Won	1
109	107	97	7	SOUNDTRACK	Pirates Of The Caribbean: The Curse Of The Black Pearl	75	159	170	145	5	LOS BUKIS	25 Joyas Musicales	121
110	RE-ENTRY	13		JUANES ●	Un Dia Normal	110	160	158	158	43	ELTON JOHN ▲ ²	Greatest Hits 1970-2002	12
111	106	99	16	DAVID BANNER	Mississippi: The Album	9	161	144	100	3	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	100
112	156	127	24	SWITCHFOOT	The Beautiful Letdown	85	162	151	141	21	FLEETWOOD MAC ●	Say You Will	3
113	118	121	46	SANTANA ▲ ²	Shaman	1	164	149	144	16	LIVE	Birds Of Prey	28
114	109	108	25	KEM	Kemistry	90	165	147	148	35	DANIEL BEDINGFIELD ●	Gotta Get Thru This	41
115	83	—	2	CHER	The Very Best Of Cher: Special Edition	83	166	152	153	54	DIXIE CHICKS ▲ ⁶	Home	1
116	123	104	12	BRAND NEW	Deja Entendu	63	167	200	167	7	JOSH KELLEY	For The Ride Home	167
117	120	117	13	GEORGE STRAIT ●	Honkytonkville	5	168	138	114	4	THE DOORS	The Doors Legacy: The Absolute Best	63
118	117	119	63	NELLY ▲ ⁶	Nellyville	1	169	180	113	3	KINGS OF LEON	Youth & Young Manhood	113
119	126	—	2	SOUNDTRACK	Martin Scorsese Presents The Best Of The Blues	119	170	132	107	3	PASSION WORSHIP BAND	Sacred Revolution: Songs From OneDay03	107
120	105	88	6	LSG	LSG	6	171	172	172	30	JOHN MAYER ▲	Any Given Thursday	17
121	114	110	11	LIZ PHAIR	Liz Phair	27	172	175	194	43	FLOETRY ●	Floetic	19
122	110	89	11	THREE 6 MAFIA	Da Unbreakables	4	173	163	159	10	VARIOUS ARTISTS	Totally Hip Hop	48
123	NEW	1		THE RAVEONETTES	Chain Gang Of Love	123	174	159	150	51	DISTURBED ▲	Believe	1
124	66	—	2	ROD STEWART	Encore: The Very Best Of Rod Stewart Vol. 2	66	175	166	143	16	JO DEE MESSINA	Greatest Hits	14
125	77	—	2	JOHN MICHAEL MONTGOMERY	The Very Best Of John Michael Montgomery	77	176	134	115	3	DO OR DIE	Pimpin Ain't Dead	115
126	108	90	7	THRICE	The Artist In The Ambulance	16	177	184	164	15	FRANKIE J	What's A Man To Do?	53
127	116	105	27	LIL' KIM ●	La Bella Mafia	5	178	171	192	27	THIRD DAY	Offerings II: All I Have To Give	18
128	NEW	1		ALEJANDRO SANZ	No Es Lo Mismo	128	179	187	181	21	DARRYL WORLEY ●	Have You Forgotten?	4
129	87	—	2	CHAYANNE	Sincero	87	180	173	—	38	THE ROOTS ●	Phrenology	28
130	150	151	11	FOUNTAINS OF WAYNE	Welcome Interstate Managers	130	181	179	134	5	SUPERSTAR KIDZ	Superstar Kidz	59
131	133	137	103	MARTINA MCBRIDE ▲ ²	Greatest Hits	5	182	155	135	24	SOUNDTRACK ●	Daredevil: The Album	9
132	112	77	7	SOUNDTRACK	American Wedding	23	183	RE-ENTRY	7	CELIA CRUZ	Hits Mix	106	
133	119	101	7	EVE 6	It's All In Your Head	27	184	RE-ENTRY	4	JUNIOR SENIOR	D-D-Don't Don't Stop The Beat	94	
134	113	42	3	ALIEN ANT FARM	truANT	42	185	198	188	41	MUDVAYNE ●	The End Of All Things To Come	17
135	141	123	4	SOUNDTRACK	The Cheetah Girls (EP)	123	186	169	163	12	VARIOUS ARTISTS	Reggae Gold 2003	43
136	162	154	7	YELLOWCARD	Ocean Avenue	99	187	167	157	9	HOT HOT HEAT	Make Up The Breakdown	146
137	129	125	24	VARIOUS ARTISTS ▲	Now 12	3	188	182	—	4	DAMIEN RICE	0	169
138	131	126	17	COLD	Year Of The Spider	3	189	186	—	9	SMOKIE NORFUL	I Need You Now	154
139	125	109	15	SOUNDTRACK ●	2 Fast 2 Furious	5	190	176	152	19	BONE CRUSHER	AttenCHUN!	11
140	128	130	44	MONTGOMERY GENTRY ●	My Town	26	191	174	—	44	HEATHER HEADLEY ●	This Is Who I Am	38
141	121	93	11	LUMIDEE	Almost Famous	22	192	177	162	11	GUSTER	Keep It Together	35
142	154	129	6	CELIA CRUZ	Exitos Eternos	95	193	194	161	5	JAVIER	Javier	91
143	136	128	48	CHEVELLE ▲	Wonder What's Next	14	194	197	—	18	SOUNDTRACK	The Lord Of The Rings: The Two Towers	43
144	135	124	3	CONJUNTO PRIMAVERA	Decide Tu	124	195	RE-ENTRY	2	GAVIN DEGRAW	Chariot	180	
145	165	146	4	EVA CASSIDY	American Tune	112	196	188	170	11	THE MARS VOLTA	De-Loused In The Comatorium	39
146	137	112	6	CELIA CRUZ	Regalo Del Alma	40	197	RE-ENTRY	23	MERCYME	Spoken For	41	
147	140	133	9	THE PETER MALICK GROUP FEATURING NORAH JONES	New York City	54	198	RE-ENTRY	50	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	
148	139	122	9	THALIA	Thalia	11	199	RE-ENTRY	16	CHRIS CAGLE	Chris Cagle	15	
149	157	—	2	VARIOUS ARTISTS	Verve//Remixed2	149	200	RE-ENTRY	45	ELVIS PRESLEY ▲ ³	Elv1s: 30 #1 Hits	1	

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data and internet sales reports compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		BILLBOARD 200 RANK
1	1	1	1	2	2	2	2	WARREN ZEVON	ARTEMIS 51156	NUMBER 1	The Wind	40
2	2	1	1	1	1	1	1	SENSES FAIL	DRIVE-THRU 000155/MCA [M]		From The Depths Of Dreams (EP)	-
3	3	1	1	1	1	1	1	JEDI MIND TRICKS	BABYGRANDE 006* [M]		Visions Of Gandhi	-
4	4	1	1	1	1	1	1	NORAH JONES	BLUE NOTE 32088* [M]		Come Away With Me	13
5	5	1	1	1	1	1	1	DJ BEEJ	MDMA 4233		The Big Bang	-
6	16	45	45	1	1	1	1	COLDPLAY	CAPITOL 40504*		A Rush Of Blood To The Head	8
7	7	2	2	1	1	1	1	MIKE GORDON	ROPEADOPPE 93185/AG [M]		Inside In	-
8	12	2	2	1	1	1	1	THE EARLY NOVEMBER	DRIVE-THRU 080081/MCA		For All Of This (EP)	-
9	21	25	25	1	1	1	1	VARIOUS ARTISTS	EMI SPECIAL MARKETS 63201/TIME LIFE		Worship Together: I Could Sing Of Your Love Forever	65
10	5	2	2	1	1	1	1	EVANESCENCE	WIND-UP 13063		Fallen	5
11	3	1	1	1	1	1	1	NEIL YOUNG & CRAZY HORSE	REPRISE 48533/WARNER BRDS		Greendale	64
12	6	2	2	1	1	1	1	MARY J. BLIGE	GEFFEN 000956*/INTERSCOPE		Love & Life	2
13	NEW	NEW	NEW	NEW	NEW	NEW	NEW	MATT WERTZ	MATT WERTZ INDEPENDENT 65347		twentythree places	-
14	10	2	2	1	1	1	1	HILARY DUFF	BUENA VISTA 861006/HOLLYWOOD		Metamorphosis	1
15	NEW	NEW	NEW	NEW	NEW	NEW	NEW	THE LAST EMPEROR	RED PLANET/RAPTIVISM 0020*/P.A.L.		Music, Magic, Myth	-
16	NEW	NEW	NEW	NEW	NEW	NEW	NEW	BEYONCE	COLUMBIA 86386*/SONY MUSIC		Dangerously In Love	4
17	11	2	2	1	1	1	1	VARIOUS ARTISTS	DG 474131/UNIVERSAL CLASSICS GROUP		Carl Orff: Trionfi	-
18	17	5	5	1	1	1	1	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC		Obrigado Brazil	90
19	13	5	5	1	1	1	1	ALAN JACKSON	ARISTA NASHVILLE 53097/RLG		Greatest Hits Volume II And Some Other Stuff	3
20	25	2	2	1	1	1	1	VARIOUS ARTISTS	DRIVE-THRU 001028/MCA		Drive-thru Invasion Tour Compilation	-
21	23	1	1	1	1	1	1	THE MOVIELIFE	DRIVE-THRU 060092/MCA [M]		Forty Hour Train Back To Penn	-
22	8	1	1	1	1	1	1	SHANIA TWAIN	MERCURY 170314/UMGN		Up!	28
23	24	1	1	1	1	1	1	ANNIE LENNOX	J 52350/RMG		Bare	73
24	NEW	NEW	NEW	NEW	NEW	NEW	NEW	JOHNNY CASH	AMERICAN 063339*/LOST HIGHWAY		American IV: The Man Comes Around	94
25	22	1	1	1	1	1	1	SOUNDTRACK	EPIC 87018/SONY MUSIC		Chicago	31

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		TITLE		IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	1	8	8	8	8	BAD BOYS II	▲	8 Weeks At Number 1	BAD BOY 000716*/UMRG
2	2	2	2	1	1	1	1	THE LIZZIE MCGUIRE MOVIE	▲		WALT DISNEY 860080
3	4	3	3	1	1	1	1	FREAKY FRIDAY			HOLLYWOOD 162404
4	3	1	1	1	1	1	1	CHICAGO	▲		EPIC 87018/SONY MUSIC
5	5	1	1	1	1	1	1	UNDERWORLD			LAKESHORE 33781
6	5	1	1	1	1	1	1	FREDDY VS. JASON			ROADRUNNER 618347/IDJMG
7	6	1	1	1	1	1	1	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL			WALT DISNEY 860089
8	9	1	1	1	1	1	1	MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES			UTV 000704/UME
9	7	1	1	1	1	1	1	AMERICAN WEDDING			UNIVERSAL 000744/UMRG
10	10	1	1	1	1	1	1	THE CHEETAH GIRLS (EP)			WALT DISNEY 860126
11	8	1	1	1	1	1	1	2 FAST 2 FURIOUS	●		DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
12	11	1	1	1	1	1	1	DAREDEVIL: THE ALBUM	●		WIND-UP 13079
13	12	1	1	1	1	1	1	THE LORD OF THE RINGS: THE TWO TOWERS			WMG SOUNDTRACKS/REPRISE 48379/WARNER BRDS
14	16	1	1	1	1	1	1	CRADLE 2 THE GRAVE	●		BLOODLINE/DEF JAM 063615*/IDJMG
15	13	1	1	1	1	1	1	8 MILE	▲		SHADY 493508*/INTERSCOPE
16	14	1	1	1	1	1	1	LIZZIE MCGUIRE	▲		BUENA VISTA 860791/WALT DISNEY
17	15	1	1	1	1	1	1	DISNEY'S KIM POSSIBLE			WALT DISNEY 860097
18	19	1	1	1	1	1	1	WHAT A GIRL WANTS			ATLANTIC 83641/AG
19	18	1	1	1	1	1	1	HOW TO LOSE A GUY IN 10 DAYS			VIRGIN 81522
20	17	1	1	1	1	1	1	O BROTHER, WHERE ART THOU?	▲		LOST HIGHWAY/MERCURY 170069/IDJMG
21	21	1	1	1	1	1	1	THE MATRIX RELOADED: THE ALBUM	●		WARNER SUNSET/MAVERICK 48411/WARNER BRDS
22	20	1	1	1	1	1	1	CHARLIE'S ANGELS: FULL THROTTLE	●		COLUMBIA 90132/SDNY MUSIC
23	22	1	1	1	1	1	1	DISNEY'S LILO & STITCH	▲		WALT DISNEY 860734
24	24	1	1	1	1	1	1	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS	●		RCA 51189/RMG
25	23	1	1	1	1	1	1	SHREK	▲		DREAMWORKS 450035/INTERSCOPE

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 (Dro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 22	Brooks & Dunn 58	Eminem 80	Jewel 87	Lynyrd Skynyrd 56	Passion Worship Band 170	Freaky Friday 26	Keith Urban 89
50 Cent 10	Joe Budden 150	Evanescence 5	Buddy Jewell 93	Yo-Yo Ma 90	Liz Phair 121	Freddy Vs. Jason 82	Luther Vandross 21
311 105	Jimmy Buffett 83	Sara Evans 95	Elton John 160	The Peter Mallick Group Featuring Norah Jones 147	Elvis Presley 200	The Lizzie McGuire Movie 15	VARIOUS ARTISTS
Adema 107	Los Bukis 159	Eve 6 133	Jack Johnson 78	Norah Jones 13	Queens Of The Stone Age 198	The Lord Of The Rings: The Two Towers 194	iWorship: A Total Worship Experience 163
Trace Adkins 85	Chris Cagle 199	Fabolous 50	Norah Jones 13	Maroon 5 57	Radiohead 79	Martin Scorsese Presents The Best Of The Blues 119	The Neptunes Present... Clones 6
AFI 67	Johnny Cash 94	Fleetwood Mac 162	JS 99	The Mars Volta 196	Rancid 52	Pirates Of The Caribbean: The Curse Of The Black Pearl 109	Now 12 137
Christina Aguilera 25	Eva Cassidy 145	Floetry 172	Juanes 110	Rascal Flatts 60	Rascal Flatts 60	Underworld 55	Now 13 16
Alien Ant Farm 134	Chayanne 129	Fountains Of Wayne 130	Junior Senior 184	The Raveonettes 123	Damien Rice 188	Stand 29	Reggae Gold 2003 186
The All-American Rejects 71	Cher 36, 77, 115	Jeff Foxworthy 76	Toby Keith 32	The Roots 180	Lionel Richie 154	Rod Stewart 124, 153	State Property Presents: The Chain Gang Vol. II 51
Ashanti 20	Kenny Chesney 46	Frankie J 177	Josh Kelley 167	Juelz Santana 34	The Roots 180	George Strait 117	Totally Hip Hop 173
The Atrios 59	Chevelle 143	Ginuwine 70	R. Kelly 49	Santana 113	John Michael Montgomery 125	Superstar Kidz 181	Verve/Remixed 2 149
Audioslave 38	Chingy 7	Godsmack 84	Kem 114	Alejandro Sanz 128	Montgomery Gentry 140	Switchfoot 112	Worship Together: I Could Sing Of Your Love Forever 65
David Banner 111	Kelly Clarkson 44	Good Charlotte 17	Kid Rock 104	Sean Paul 18	Jason Mraz 68	James Taylor 157	WOW Worship (Yellow) 100
The Beach Boys 61	Cold 138	Pat Green 88	Kidz Bop Kids 42	Simple Plan 69	Mudvayne 185	Thalia 148	Barry White 161
Daniel Bedingfield 165	Coldplay 8	Josh Groban 102	Kings Of Leon 169	Jessica Simpson 45	Mya 39	Three 6 Mafia 122	The White Stripes 35
Dierks Bentley 63	Conjunto Primavera 144	Guster 192	Alison Krauss + Union Station 151	Smile Empty Soul 98	Nappy Roots 24	Thrice 126	Darryl Worley 179
Beyonce 4	Celia Cruz 142, 146, 183	Heather Headley 191	Avril Lavigne 96	SOUNDTRACK	Nelly 118	TL 23	Wynonna 101
Black Eyed Peas 27	Dashboard Confessional 30	Hot Hot Heat 187	Led Zeppelin 158	2 Fast 2 Furious 139	Joe Nichols 155	Justin Timberlake 33	Yellowcard 136
Black Rebel Motorcycle Club 47	Gavin Degraw 195	Intocable 152	Annie Lennox 73	American Wedding 132	Smokie Norful 189	Train 66	Neil Young & Crazy Horse 64
Mary J. Blige 2	Louie DeVito 97	The Isley Brothers Featuring Ronald Isley 81	Lil Jon & The East Side Boyz 14	Bad Boys II 9	Stacie Orrico 108	Trapt 54	YoungBloodZ 11
Michael Bolton 91	Celine Dion 103	Alan Jackson 3	Lil' Kim 127	The Cheetah Girls (EP) 135	Brad Paisley 92	Shania Twain 28	Warren Zevon 40
Bone Crusher 190	Disturbed 174	Jane's Addiction 75	Linkin Park 12	Chicago 31		Uncle Kracker 106	
Bow Wow 19	Dixie Chicks 166	Javier 193	Live 164	Daredevil: The Album 182			
Michelle Branch 43	Do Or Die 176		Lonestar 62				
Brand New 116	The Doors 168		LSG 120				
Sarah Brightman 156	Hilary Duff 1		Lumidee 141				

Over The Counter

Continued from page 67

"No More Drama," had a smaller second-week erosion in 2001, falling off by 50% after it started at No. 2 with 294,000 copies.

"The Lizzie McGuire Movie" soundtrack, another Duff vehicle, also manages a small gain (18-15), noteworthy in a frame when album sales are down 8.3% from the prior week.

To keep "Metamorphosis" visible, Duff will be busy the next few months. She'll have her own special on the WB network Sept. 24, with a repeat viewing four days later. She will appear at the American Music Awards Nov. 16, the Macy's Thanksgiving Day Parade

Nov. 27 and returns to the WB for a Christmas special Dec. 8. There's also talk of a U.S. concert swing in November and December.

STAYING POWER: In hindsight, "Fallen" seems an odd title for



Evanescence's first charting album, because it never seems to fall. Bulleted 7-5 this week, it is the album that has spent the most consecutive weeks in The Bill-

board 200's top 10.

It has been in the top 10 for all but two of its 27 chart weeks, including the last 10 in a row. Of the albums in the current top 10, the only one to spend more time there is 50 Cent's "Get Rich or Die Tryin'," which moves 11-10 to register its 27th week in the top 10.

Evanescence's endurance is remarkable for a developing act or, for that matter, a rock band of any vintage. Of the rock albums released in 2003, second place belongs to Linkin Park, which only managed to stay above No. 11 for seven stanzas.

In fact, "Fallen" has already spent more weeks in the top 10 than the latest releases by Linkin Park, Metallica, Staind, Led Zeppelin and Radiohead combined.

Since 1999, when Britney Spears' debut album entered at No. 1 and spent its first 50 weeks in the top 10, only one other act has exceeded the early success

Evanescence is enjoying with its first charted set. Avril Lavigne, who started at No. 8 last year, went on to spend 37 out of her first 39 chart weeks in the top 10.

ON ANOTHER NETWORK: The Latin Grammys broadcast is not the only awards show making waves on this week's sales charts. Some of the albums that jumped last issue as a result of exposure on MTV's Aug. 28 Video Music Awards show continued growth.

Most awards shows only generate sales spikes for a single week, but the MTV event's impact lingers longer because a) this year's happened late in the sales week, on a Thursday, and b) the telecast is repeated a number of times.

Among the VMA beneficiaries who continue to grow on The Billboard 200: Coldplay (10-8), Linkin Park (17-12), Good Charlotte (18-14) and Metallica (49-41). Each of those four bands also

advance on Top Pop Catalog.

Winning performer Beyoncé earns the Greatest Gainer on the big chart, but her momentum is not confined to the VMAs, as radio loves second track "Baby Boy" (see Singles Minded, page 74). Its video is also No. 10 at MTV and No. 13 at BET, according to Nielsen Broadcast Data Systems.

HELLO: Not only does Black Rebel Motorcycle Club make its first appearance on any Billboard chart, its rides off with The Billboard 200's Hot Shot Debut, entering at No. 47. The band led a light Labor Day-week slate, as this is the first chart since the April 5 issue with no new entries in the top 10.

Learn more about the San Francisco rock trio Sept. 16 in billboard.com's Breaking & Entering column, which chronicles artists' inaugural Billboard chart runs every Tuesday.

Nickelback

Continued from page 1

heaviest bands out there, and they're all popular. So come on, I take that as a compliment."

Adds brother and bassist Mike Kroeger: "The Christina Aguilera of the world have a good grip on what's pleasing to the ear; I don't consider that a curse."

The new set grinds harder than ever, but it is also gloriously and accessibly melodic, with seductive choruses that punch through the speakers like the impassioned mantras of a holy healer.

"The Long Road" follows 2001's breakthrough "Silver Side Up," which was certified either gold or platinum in 10 countries. In the U.S., the album has sold more than 4.7 million units, according to Nielsen SoundScan, and spawned The Billboard Hot 100 song of the year for 2001, "How You Remind Me."

"Silver Side Up" also was honored with a Juno Award in Canada; it earned four Grammy Award nominations.

"I think it's becoming more difficult to pick Nickelback fans out of a lineup," Chad Kroeger says of the mainstream popularity of the band, which also includes Ryan Peake on guitars and Ryan Vekedal on drums.

"We have songs on the new album that are more appealing to 13-year-old girls than 45-year-old businessmen; some that 35-year-old housewives are going to prefer over 15-year-old guys," Kroeger says.

CAREFUL CRAFTSMANSHIP

"Having the diversity in fans that we do, keeping them all happy is becoming quite the balancing act," he says.

But make no mistake, Nickelback's work is as carefully crafted as it is unapologetically commercial. Kroeger consciously prioritizes the elements of writing and recording.

"You'll find yourself singing along to a chorus far more often than singing to a guitar solo, right?" he asks.

"Instead of spending three hours on a guitar solo, I'd rather make sure I can come up with the best lyrics in the space that I have to fill. I want every individual line to make a point," he adds.

Kroeger also shakes off the common practice of holing up with the guys in a studio for a month to work up a new project.

"If you've got the last song you wrote still stuck in your head, how can the next one be much of a departure? I prefer huge gaps between writing; anytime I can get myself alone, I can be creative.

"Some of these songs went through incredible transformations along the way," Kroeger adds. "I like the fact that we can sit down and look at it, then everyone pulls out a chain saw and starts cutting. It allows more honesty."

New single "Someday," produced by the band with Joey Moi, is one of few non-hip-hop releases this year to enjoy instant acceptance at radio. It took all of four weeks to chart in the top 10 at modern, mainstream, active and heritage rock—with top 40 launching imminently.

Retail is also anticipating a good journey with "The Long Road." "Sales should be very strong from release," says Dave Alder, senior VP of product and marketing for Virgin Entertainment Group. "Awareness is high, the single is performing well and the halo effect from the last album is still glowing. All the

pieces are in place for a real success story."

To accommodate overseas media interest, in July Nickelback invited journalists to Vancouver from France, Germany, the U.K., Japan and Australia to meet with the band and hear the new project. The group also spent the two weeks prior to the album's release in Europe, and it will return in October to tour the region.

"It's so rare for a band to command that kind of attention and demand from both the industry and fans," says Jonas Nachsin, president of Roadrunner. "But this group is made up of four self-starters who scratched for everything they have achieved. Chad isn't looking to depend on managers and agents or his record company. He has his own high goals."

Among them is a role as record company honcho. Last year, Roadrunner entered a co-venture with Kroeger (and entertainment attorney Jonathan Simkin) to launch his own label, 604.

That deal led to "Hero," a duet with Josey Scott, the lead singer of Saliva. The single from the "Spider-Man" soundtrack topped out at No. 3 on The Billboard Hot 100. Perhaps more important, it gave Nickelback a name and face in Chad Kroeger, its heady, introspective lead singer, guitarist and songwriter.

"Sometimes that's strange," says Kroeger of his dual role as artist and executive: "It's like hats on the opposite ends of the



hatrack, like it's insulting when I'm called a record-label chief."

But he agrees that staking a claim in today's troubled music industry requires both talent and savvy; it's an era where business and pleasure must mix. "And it makes me the guy that's artist-friendly who will give a band a fair shake."

RELENTLESS TOURING

But for the time being, Kroeger's focus is on "The Long Road." Indeed, the journey ahead for Nickelback includes a new round of relentless touring, plus an intensive global marketing campaign.

"We ended up with six or seven plans for 'Silver Side Up,'" Nachsin says. "There's plenty on the new album for radio and fans, so ideas will unfold as we go. The music business is a lot like the movie business now, where we have a lot of activity front-loaded. But they've delivered a great rock record, so we plan to go well into 2004 with multiple singles and touring opportunities.

"Strategizing becomes even more important and difficult because this is a band that has to cover the entire globe," Nachsin adds. "It's a challenge for time and energy management."

Among the initiatives planned is a deluxe Digipak for the first

pressing of "The Long Road," which will feature exclusive band photos and three bonus tracks, including a cover of Elton John's "Saturday Night's Alright (For Fighting)."

Nickelback will also appear on MTV's "Hard Rock Live," in a performance taped Aug. 19 in Orlando, Fla.; it is scheduled to air in November. On release date, VH1 will broadcast a segment of its Concert Series, featuring the band performing from the EMP Sky Church Theater in Seattle.

The group also touched down in the U.K. at the beginning of September for prerelease promotion and a taping for "Top of the Pops."

The first leg of its U.S. tour starts Oct. 14 in Texas, wrapping Nov. 11. Trapt is confirmed for support, and Three Days Grace will open all shows.

'ANYBODY'S STORY'

Still, it all begins with the music, and the new set is packed with potential hits, as well as the group's perspective on a host of life experiences.

"There's no central theme here," Kroeger says. "'Silver Side Up' was very personal. This one doesn't draw on the experiences of my life; it could be anybody's story."

Sonically, it is Kroeger's goal to make the album a singular experience, "where you can listen to the whole thing and enjoy it, without skipping songs. I feel like a lot of bands pay really close attention to three singles. I wanted every second of every song to get the same amount of love and attention so that we have a great album and not just a couple of great songs."

Then there's the matter of encouraging fans to purchase the project, instead of swiping tracks from peer-to-peer networks.

"If you go to the store and the groceries are free and someone tells you it's wrong to take them, you're going to say, 'Like hell it is,'" Kroeger says. "But things have gotten so bad now that record companies are going out of business."

The Internet's appeal to a younger demographic is one of the reasons that the group tries to rope in an older audience, too, Kroeger says.

"If you write songs for a 15-year-old, the chance of selling a lot of records is thin," he says. "We're lucky enough to run the gamut, and I think that people over 25 are less interested in downloading. First, they have the money, and second, they might feel bad for stealing."

Nachsin says that the label took precautions during the recording process to keep the music from getting into the wrong hands: "We didn't guard the studio with attack dogs, but we were very careful."

Kroeger is also aware of the tight competition for concert dollars, particularly in the rock format.

"The market is saturated with Lollapalooza, Ozzfest, Metallica, Kiss, Aerosmith. You can't just offer a rock show; it needs to be an event. Even when we couldn't afford it, we were using pyro. You have to make it memorable enough that fans will want to see you again next time you're in town."

Mike Kroeger adds, "You can write the prettiest single in the world, but if you perform it and people just stand there because it doesn't move them, you've done half of your job. The real trial by fire is when you perform live."

Nickelback hopes to have that opportunity for years to come. "It feels too damn good right now," Chad Kroeger says. "We're riding high, and I love it. Music is cyclical and trendy, but we try to be honest with our fans so that they'll keep casting their vote for us."

"I'm hoping it's going to be a while before I have to go to Mattel and get my bobblehead or to GM to do a car commercial."

IFPI Report

Continued from page 5

world, but its global market share slipped to 38.8% in 2002, from 39.5% a year earlier.

Noticeable gains were made by France (up one percentage point to 6.4%) and the U.K. (up to 9% from 8.3%). The IFPI collates its figures on shipments minus returns.

Norwegians remain the biggest per-capita spenders on music, averaging \$57.30 for their record collections in 2002; U.K. music lovers spent \$49.10 per capita, ahead of the U.S. (\$44.90) and Japan (\$39.40).

Says IFPI chairman/CEO Jay Berman in his report introduction: "Sales have been affected by competition from

newer forms of entertainment, particularly DVD and videogames, [which] both saw strong growth in 2002. This has reduced the amount of retail space available to CDs and cut into consumer spending on music."

The report also analyzes consumer behavior and concludes that physical product is increasingly being bought online: "The share of albums sold over the Net increased, for example, from 4% to 6% in the U.K., and in Germany from 6% to 9%," it states.

"The Eminem Show" and Shakira's "Laundry Service" were among the most popular albums of 2002, figuring in the top 10 sales charts in 19 different territories, according to the IFPI. Also cited as top sellers were albums by Celine Dion, Elvis Presley, Red Hot Chili Peppers, Pink, Robbie Williams, Anastacia, Avril Lavigne, Las Ketchup and U2.

Zevon

Continued from page 8

Browne. Zevon's gift for melody and sensitively observed lyrics immediately identified him with such contemporaries as Browne, but his usually sardonic and satiric point of view set him apart from the crowd. The collection contained such instant standards as "Hasten Down the Wind," "Poor Poor Pitiful Me" and "Carmelita" and the early signature "I'll Sleep When I'm Dead."

Songs from Zevon's Asylum debut were covered by the likes of Linda Ronstadt, but he found success on his own with "Excitable

Boy" in 1978. The album, Zevon's only top 10 entry (it climbed to No. 8), contained such darkly mirthful songs as the title track and "Roland the Headless Thompson Gunner" and the howl-along hit "Werewolves of London," which reached No. 21 on the *Billboard* Hot 100 Singles chart.

Zevon cut two more studio albums and a live set for Asylum, all full of violence, bile and bitter humor. But his deepening alcoholism and increasingly erratic behavior on and offstage derailed his professional and personal lives in the early '80s.

After a lengthy hiatus, a sober and creatively refreshed Zevon re-emerged in 1987 with "Sentimental Hygiene" (Virgin). Sessions for that collection cut with R.E.M.'s Peter

Buck, Mike Mills and Bill Berry spawned the 1990 all-covers set issued under the ad hoc band name Hindu Love Gods.

Zevon moved to Giant Records, which released the biting "Mr. Bad Example" in 1991 and the masterful live solo recital "Learning to Flinch" in 1993. The title track of the 1995 collection "Mutineer" was frequently covered in concert by Bob Dylan last year.

His most recent albums were issued by indie Artemis: the prophetically titled "Life'll Kill Ya" (2000) and "My Ride's Here" (2002), a largely collaborative work featuring lyrics by such contemporaries as Hunter S. Thompson and Carl Hiaasen.

Zevon is survived by two children.

Amnesty

Continued from page 1

Eric Parke, a mortgage lending executive, is asking a Superior Court judge in San Rafael, Calif., to shut down the RIAA's Clean Slate amnesty program and inform the public that its offer is "false and misleading," according to news reports.

The RIAA launched the program Sept. 8, the same day the major record labels sued 261 people for allegedly violating their copyrights by sharing files online.

The amnesty program, which is being offered to peer-to-peer infringers, is off to a slow start, with little fanfare, according to RIAA officials.

An RIAA official says the organization has had many phone calls about settling lawsuits. But the RIAA says it's too soon to get a reading on how well the amnesty program is faring.

Critics say the program does not offer any guarantee that would prevent

another entity in the music industry, such as a music publisher, from suing for copyright infringement.

Others worry that the notarized form sent to the RIAA by amnesty seekers pledging to rid their hard drives of illegal music files, destroy all copies and never infringe again could somehow be leaked and used against a born-again infringer.

Matt Oppenheim, RIAA senior VP of business and legal affairs, says if people want to modify their behavior themselves, "that's fine with us."

"But what the program does offer is relief, a level of comfort, a way to come clean and be able to sleep better at night with the assurance that we're not going to come after you with a subpoena and a lawsuit," he adds.

As to the concern that another music group might sue an infringer, Oppenheim says that in the discussions about the program, music publishers made the point that they didn't want to be part of it because joining the effort would mistakenly suggest "that they were part of our enforcement effort."

Carey Ramos, counsel for the Na-

tional Music Publishers Assn. (NMPA), says his organization has no plans to sue infringers.

"It would be a logistical nightmare. Remember, the RIAA's main members are the big five; NMPA is composed of thousands of music publishers. Then there are co-publishers, co-writers. You'd have to get permission from all of them," Ramos says.

One federal lawmaker says just the threat of lawsuits might cause downloaders to change their behavior. "As far as the amnesty program goes, I think most will choose to modify their behavior on their own," Rep. Lamar Smith, R-Texas, says.

Smith, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, was an early and strong supporter of the decision by the RIAA to go after individual infringers.

Rep. Howard Berman, D-Calif., ranking minority member of Smith's subcommittee and also a strong industry supporter, characterizes the Clean Slate program as a "well-meaning gesture by the RIAA."

But he says that each P2P file-swap-

per must make his or her own decision about whether to take advantage of it.

"I think the criticism of the program by piracy apologists is an unfortunate if intentional distraction from the real issue, which is the massive illegality occurring on P2P networks," he says.

On the other hand, a prominent child psychologist says that from what he's hearing from young people, they dismiss the amnesty program.

"From what I hear," Dr. Michael Rich says, "kids think the lawsuits are just one more example of the mean-spiritedness of the industry, whom they identify with the adult world that they disrespect and rebel from."

"The amnesty program is, in their minds, a farce," continues Rich, an assistant professor of society, human

development and health at Harvard University School of Public Health.

Rich says he doesn't like the implications of the amnesty program either.

"The message of punishment, shame and paranoia communicated by the music industry's strategy has completely drowned out any efforts they may have made—which neither the kids nor I have seen—to educate the public about intellectual property theft," he says.

Oppenheim says, "How, after all these months, could someone not know that [using P2P file-sharing software to get unauthorized music files] is illegal? We've sent them instant message warnings; it's been in the newspapers, on TV, on talk radio. You'd have to be blind."

Congress

Continued from page 1

tially embarrassing situation when one of the 261 people it sued for illegal file-sharing turned out to be a 12-year-old honors student.

But leading lawmakers reiterated their support for the RIAA's actions during hearings on peer-to-peer kiddie porn and on the association's ability to obtain file-sharing data from Internet service providers (ISPs).

"They get it; they understand the industry's under siege," said Jay Rosenthal, a Washington-based co-counsel of the Recording Artists' Coalition.

"Jobs are being lost. Studios have closed. Artists are being dropped," he said. "They sense that people will continue to do this unless there are consequences."

At the porn hearing, Sen. Charles E. Schumer, D-N.Y., called for the creation of a new federal task force to crack down on child pornography swapped

over P2P networks.

Schumer castigated Alan Morris, president of Sharman Networks—the parent of the Kazaa P2P service—for not revoking the Kazaa licenses of child pornographers recently arrested in Suffolk County, N.Y.

FLAWED ARGUMENT

The 12-year-old being sued had more than 1,000 illegal music files on her computer. That and the RIAA's quick decision to approve an out-of-court settlement with the mother for \$2,000 helped mute the response, according to some.

"The 12-year-olds are part of the dynamic, as are parents for not taking responsibility for the actions of their children," Rosenthal said.

Committee chairman Orrin Hatch, R-Utah, said it succinctly. "Yes, there will be kids [named in the lawsuits], but we think it's great that it lets parents know what their kids are doing when they're downloading."

"There are children involved, but a lot of adults too," he continued. "They've got to wake up."

At the hearing, William Barr, counsel for Verizon—which has a pending appeals court challenge to the legality of the information subpoena—argued it is flawed.

"The answer to the copyright community's present business problems is not a radical new subpoena process previously unknown in law," he said.

He added that the process ignored the constitutional and statutory protections that normally apply to the discovery of private data.

"Verizon believes that the district court was wrong in concluding that Congress authorized such a broad and promiscuous subpoena procedure," he asserted.

RIAA president Cary Sherman called the information subpoena "a fair and balanced process that includes meaningful safeguards to protect the privacy of individuals."

To answer those concerns, Hatch requested a bi-monthly report for six months from both the RIAA and Verizon on how the subpoena process is proceeding.

(Continued on page 79)

Courts

Continued from page 1

combat piracy.

In addition to endorsing those efforts, spearheaded by the Recording Industry Assn. of America (RIAA), she said that if pending court cases go against the industry, Congress would have to remedy the situation.

"Mr. Chairman, make no mistake. The law is unambiguous," she said. "Using peer-to-peer networks to copy or distribute copyrighted works without permission is infringement, and copyright owners have every right to invoke the power of the courts to combat such activity."

As head of the U.S. Copyright Office, Peters is the official interpreter of U.S. intellectual property law.

She told lawmakers that a review would be necessary even if it means revisiting the underlying legal principle regarding copyrighted material put forth in the landmark 1985 Supreme Court case *Sony v. Betamax*. That decision gave the makers of video recording machines limited liability for any illegal copying on their devices.

Her testimony comes as the U.S. Court of Appeals is about to take up two important court challenges.

In a case being heard in Washington, D.C., Verizon argues that the record industry's use of the information subpoena process authorized in the Digital Millennium Copyright Act (DMCA) is illegal.

The other case before a federal court in Central California involves the RIAA's appeal of a lower court's ruling absolving Grokster, Kazaa and other file services from liability for content traded over their networks.

Peters made clear that in her view, the RIAA, representing copyright owners, is on solid legal ground in both cases.

"The Digital Millennium Copyright Act represents a carefully crafted and balanced bargain, which utilizes the incentives created by pre-existing doctrines to encourage all stakeholders to work cooperatively to realize the potential of the Internet while respecting legal rights," she testified.

"Taken together, the positions of Kazaa and Grokster, along with the

arguments now made by Verizon, if they prevail, will leave copyright owners with little or no remedy against the most widespread phenomena of [copyright] infringement in the history of this country," she continued.

"Thus, she said, "it is incumbent upon this committee and this Congress to see that if the judiciary fails to enforce the DMCA and therefore fails to provide the protection to which copyrighted works are entitled, the legislature does."

Peters told Judiciary Committee chairman Sen. Orrin Hatch, R-Utah, that every court that has addressed the issue has agreed that such activity is infringement.

"It can also be a crime, and the perpetrators of such a crime are subject to fines and jail time," she said.

She added that efforts to "rationalize or justify" illegal behavior with allegations of inflated profits or unfair dealings with recording artists are "diversionary tactics" that do not alter the fundamental fact that they are trying to defend illegal activity.

"There are some," she said, "who argue that copyright infringement on peer-to-peer systems is not truly harmful to copyright owners and may even help them generate new interest in their products."

"The law leaves that judgment to the copyright owner, and it ought not to be usurped by self-interested third parties who desire to use the copyright owner's work," she said.

Peters characterized Grokster and Kazaa, which the Central District of California ruled are not liable as secondary copyright infringers, as businesses that are "dependent upon massive copyright infringement."

"Any application of the law that allows them to escape liability for lack of knowledge of those same infringements is inherently flawed," she said.

Peters added that hanging over all these cases is the Supreme Court's decision on *Sony*.

"It is perhaps a commentary on that opinion that almost 20 years later, we still have such uncertainty that three courts seem to interpret and apply it in three different ways," she said.

"If the case law evolves as to compel the opposite result [of findings of liability for the owners of Kazaa and Grokster], I believe Sony should be revisited either by the Supreme Court or by Congress."

Legal Digital Music On The Rise

BY BRIAN GARRITY

NEW YORK—As the recording industry steps up the legal pressure on users of peer-to-peer networks, consumer adoption of commercial digital music is on the rise.

Both Apple Computer and RealNetworks report increased consumption through their respective services.

Apple says more than 10 million songs have been purchased from the iTunes Music Store since its launch in April—an average of more than 500,000 songs per week. The 10 millionth song, "Complicated" by Avril Lavigne, was sold Sept. 3.

Apple says it remains on pace to launch a Windows version of iTunes by the end of the year.

"The best way to combat illegal file-sharing is to compete with it head on," says Peter Lowe, Apple's director of marketing for applications and services.

Meanwhile, RealNetworks says that Rhapsody subscribers streamed more than 16.4 million songs in August—an average of more than 500,000 songs per day. The company reports that in the past five months, the service has more than doubled the number of songs streamed to customers each month.

RealNetworks points to a new distribution relationship with Best Buy, coupled with a two-week exclusive on the Rolling Stones catalog, as leading factors in its increased August numbers.

For the past three weeks, Best Buy has been selling subscriptions and offering free 14-day trials to Rhapsody at 560-plus U.S. stores and through bestbuy.com.

"August's numbers prove what we've been saying for months: Legal music services have unquestionably caught the ears of music fans," says Sean Ryan, RealNetworks VP of music services.

UMG Wins Converts

Continued from page 5

Like many retailers, Marmaduke has been doing the math on the impact of the new pricing. He ran numbers based on pricing at four different forms of retail.

Marmaduke concluded that on a blended basis, retail was giving up five percentage points of margin, with the average profit margin going from 28.4% to 23.4%.

In mall stores selling at \$18.99, the spread was wider, according to Marmaduke. Gross margin went from 43.6% to 28.6% in the new model, while aggressive stores selling at \$13.98 under the old scenario and \$10.98 in the new, see gross margin go from 23.4% to 15.6%. All of his calculations used an adjusted, blended old cost of \$10.71 and a new adjusted cost of \$9.27.

Merchants complain that UMVD is giving up only \$1.60, with the real cost of \$10.70 (after discounts and co-op funds) going down to \$9.09. On the other hand, they expect retailers to drop prices \$6 from \$18.98 to \$12.98. Those retailers question whether that's fair.

However, these calculations do not take into account that Universal is adding to its advertising costs, which, depending on how much it spends, could make its margin giveback larger than retail's.

"I understand that they are trying to combat file sharing and get people back into stores by bringing the price down. But now, the question is how

retail and the one-stops will survive," one wholesaler says.

UMVD executives were unavailable to comment as UMVD president Jim Urie and his senior staff have been on the road constantly, calling on accounts to explain the plan.

Billboard estimates that UMVD must get a 15% bump on a unit basis to make up for lost volume with the new model and may need, when you consider the tripling of advertising expenditures, a 20%-25% jump in unit sales to catch up on the profit front.

Merchants say that in order for them to make up profit margins, depending on who you are talking to, they need a 40%-60% jump in sales. They wonder how the UMG price cut will accomplish that.

Wholesalers, who work on much lower margins than retail, say they will be hard pressed to make the plan work. Nevertheless, some one-stops are willing to give it a go.

"Obviously, we are going to have to mark up albums by 13 or 14 percentage points," one says. "We might be able to go lower if they pre-book it." In that scenario, albums would be sold to independent stores at \$10.49, which would mean that at the \$12.98 list, they would have nearly a 24% margin.

THE FIRST TITLE

UMVD has just announced the new Ludacris album as its first superstar set to carry the new \$10.10 cost, which means one-stops will sell that at \$11.49, according to one independent merchant, leaving margin at 13%.

Unfortunately, another one-stop executive says, independents are looking for the same discounts that they had in the past, and that's impossible to do now. "The formula needs to be reworked," he says.

sumer backlash, a survey conducted last week shows that a majority of music consumers support and understand the RIAA's decision to gather evidence and take legal action against individuals who are illegally sharing substantial amounts of copyrighted music online.

In a survey of 803 consumers aged 10-plus conducted Sept. 4-6 by Peter D. Hart Research Associates, 52% said they were supportive and understanding of the industry's actions, while 21% said they were unresponsive or against the move.

Much of the Senate hearing was given over to a discussion of pornography, particularly child pornography that can be viewed on P2P services.

Morris took heat from both the committee members and law-enforcement panel witnesses.

Morris insisted that he and his employees have no way to identify and take down child porn files but admitted that some child pornography trading takes place. He added that the problem is greater on other Internet networks.

"The level of pedophilia material on P2P networks is small and declining, but any material is too much," Morris testified. "We want to reduce it to zero."

Retailers say that one of the problems with the formula is the \$12.98 sticker that UMVD plans to put on its product. That puts retail in a box, they claim.

As it is, the press surrounding the UMVD price cut has already resulted in shoppers coming into stores looking for \$9 CDs, retailers say.

Some merchants believe that UMVD will bend on some issues, and one of them will be the sticker. If not, merchants say they can always make bigger stickers to cover up UMVD's sticker.

Similarly, the independent merchants are having a hard time digesting some aspects of the UMVD plan, which calls for merchants to give up 33% of prime positioning space and 25% of bin space to retail. They don't like the idea of anyone telling them what to do with their stores. Also, many independents count on co-op funds for their endcaps and lightboxes to make their stores competitive with big-box discounters.

But again, sources suggest that UMVD is flexible on those issues as well.

Consequently, the merchandising percentages may be adjusted by how much business UMVD does with each account. One executive in the Universal camp says, "We just want what we normally would get, but we may be wrong, and we are willing to listen."

Other sources suggest that in the cases of lightboxes or window signage, there may be special funds available to retail. But beyond that, retail sources suggest that so far there has been no give from UMVD on margin issues.

"They are dictating what is hap-

pening on up the supply chain," says one retailer, who may not sign up. "That mentality says I should turn around and bully our landlord for lower rents, and I don't think that is going to happen."

On the other hand, sources suggest that UMVD does not want to give in to any retailer on this point, because they want to maintain a level playing field—something that was hard to accomplish in the past, when the larger accounts used their clout to extract greater portions of advertising dollars.

Another margin issue concerns inventory. Most merchants understand that it would have been very expensive for UMVD to give price protection on its entire pipeline. But the lack of pricing protection devalues existing inventory in the eyes of some.

The question, however, remains whether the devaluation occurs Sept. 29, when Universal starts selling inventory at the new \$9.09 price point and \$6.06 for SoundSavers, or Jan. 1, 2004, when Universal makes it official on its pricing card and begins applying the \$12.98 sticker to catalog.

Inventory valuation plays a critical role in determining fund availability in most revolving credit facilities. Indeed, some retailers have already had calls from their banks on the issue.

If the banks use the Sept. 29 date and argue that devaluation occurs, funding availability and inventory levels could become a factor in whether some merchants are in compliance on the financial covenants of their loans, according to financial executives.

If the Jan. 1 date is used, it gives retailers time to work through the issue to a degree and sell off some inventory. But some argue that the 90 days that UMVD is allowing is too short, because it implies inventory turns of four times per year, when most music merchandisers actually experience two turns per year.

But UMVD executives are said to be pointing out that 45% of catalog sales normally occur in the fourth quarter, so the window they provided is fair.

Consequently, some suggest that UMVD should give at least 180 days to allow for more inventory to be sold off, and others go further and suggest that at that point, UMVD should give price protection on the old inventory that remains in the field.

In the meantime, the way this issue plays out could impact orders and returns to UMVD, merchants say. Some suggest they are contemplating returning all the old inventory immediately. Because the UMVD 2% incentive/10% disincentive returns policy is in effect until Dec. 31, the merchants would wind up paying a 10% disincentive on 80% of the product they return, if they buy the same amount of the new product.

That way, they would pay a \$1.20 penalty but get back product at a \$9.09 cost, which is a swing of \$1.83 to the benefit of retailers.

But UMVD executives are said to be discouraging merchants from making returns and asking them to try to sell it off.

For additional coverage, see pages 53 and 54.

Congress

Continued from page 78

On the House side, the RIAA still had the support of leading lawmakers on the copyright issue, even if minors are caught in the net.

"Whatever the age, it's still wrong," said Rep. Lamar Smith, R-Texas, the chairman of the House Subcommittee on Courts, the Internet and Intellectual Property.

"Parents still need to take responsibility for a child's action," he adds. "Of course, I don't put an innocent mistake by a child in the same category as a major infringer, but if they sued her, she must have had a lot of illegal music."

Rep. Howard Berman, D-Calif., ranking member of the Smith subcommittee, put it bluntly. "Rather than express outrage at the suits, file-swappers—whether they be 12 or 71 years old—must take responsibility for their illegal actions.

"For their part, record companies must continue and expand their efforts to make legal music available online at a reasonable cost to consumers."

Belying the possibility of a con-

Simon & Garfunkel

Continued from page 6

huge." He adds that though there isn't any recent touring history for the act, sometimes that doesn't matter.

"The history may be 20 years old, but sometimes when cosmic events force these things to happen, it's pretty obvious it's going to be big," Franks says.

For arenas, the tour comes at a great time, given the relatively light traffic for the fall. "I think this tour is going to do great," says Trey Feazell, VP of bookings for Philips Arena in Atlanta, where the tour has tentative holds in place for December. "Ever since they did that concert in Central Park [in 1982], a lot of people have been hoping they would get back together and tour."

Venues and promoters are hoping the duo's absence from touring has made fans' hearts grow fonder. "This is something that hasn't been out in a long time," Feazell says, "and that's the type of show that has done very well over the past few years."

Jam Productions will promote the Oct. 26 show at Xcel Energy Center in St. Paul, Minn. The tiered ticket pricing in that market will be \$251 (VIP), \$126, \$86 and \$51. That is undoubtedly on the high end of the scale but still in line

with what top-tier, baby boomer-oriented tours like Elton John/Billy Joel have successfully charged in the past. The general price range for Old Friends is \$50-\$125.

The trek supports a two-disc set, "Essential Simon & Garfunkel," to be released Oct. 14 on Columbia/Legacy.

Shows will find the legendary folk/rock duo performing both acoustically and with a full backing band, which will include drummer Jim Keltner and guitarist Mark Stewart, who played on Simon's 2000 Warner Bros. album, "You're the One."

Fans can expect familiarity. "We would like to stay as true to the spirit of the Simon & Garfunkel period and our work in the '60s and early '70s as we can," Simon says. "If not note-for-note, then certainly we don't intend to reimagine that work. We're going to try to capture it as it was and not alter it."

Although the bulk of the set lists will be drawn from "the body of the five albums we produced," according to Simon, a handful of songs from the artists' solo careers will be featured.

GRAMMY NUDGE

The catalyst for the tour was an appearance by the duo at the 2003 Grammy Awards in conjunction with their receiving the Lifetime Achievement Award. Performing together for the first time in nearly 10 years, they opened the telecast with an acoustic performance of "The Sound of Silence."

Aside from the Grammy perform-

ance, the famed duo has not performed since the brief Concert Event of a Lifetime tour in early 1994. That outing included 21 sellouts at the Paramount in New York that drew 113,250 people and grossed \$8.4 million, according to Billboard Boxscore. One show at the Toronto Skydome grossed \$1.4 million and drew 46,520 concert-goers.

Simon is managed by Jeff Kramer and Eddie Simon and booked by Creative Artists Agency; Garfunkel is managed by John Scher at Metropolitan Talent and booked by the William Morris Agency. All parties are collaborating on booking and managing the tour.

"Paul and Artie, since the Grammys, have been spending some time together, renewing their friendship and getting together just for fun," Scher notes.

Garfunkel adds, "It's family, the two of us. There has been a deep, buried affection for the last decade or so, and it was the Grammys that forced it out of burial."

Simon says, "It was time to just say 'forgive and forget' and move on. Since we seem to be doing this once every 10 or 12 years, I think this is probably the last time that we're going to do this. The performance and the experience is freighted with the potential for something extraordinary to occur. I hope that will happen."

Additional reporting by Jonathan Cohen in New York.

Jazz Vocalists

Continued from page 5

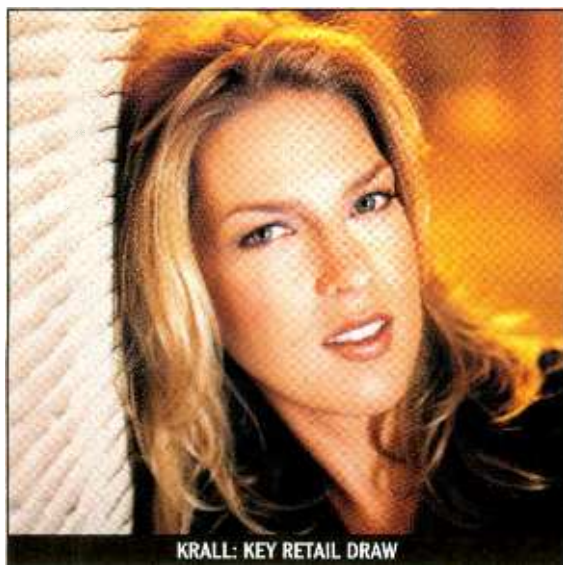
of Bobby McFerrin (who rejoined the fold recently), Holly Cole (who recorded five albums for boutique subsidiaries Manhattan and Metro Blue) and Rachelle Farrell (whose 1990 debut, "First Instrument," has sold more than 700,000 copies worldwide).

Among Lundvall's most recent signings are veteran vocalists Van Morrison and Al Green. Morrison's first Blue Note CD, the blues- and jazz-infused "What's Wrong With This Picture?," will be released Oct. 21 (Billboard Bulletin, Aug. 7). Green's label debut, "I Can't Stop," is due Nov. 18.

It is understood that the label also is discussing a deal with Anita Baker. Lundvall would not confirm the talks.

During Jones' skyrocket ride, Lundvall fielded a plethora of queries from aspiring vocalists looking for deals. "More than you can imagine," he says.

"They all want to be on Blue Note, even if their music has nothing to do with Blue Note. I'm not necessarily looking to sign more vocalists," he adds. "I'm looking to bring unique artists to the label, people who are



KRALL: KEY RETAIL DRAW



JONES: BACK TO THE STUDIO

the Verve Music Group, acknowledges that it is easier for vocalists to connect with audiences than instrumentalists.

Goldstein recalls making some controversial roster decisions in the aftermath of the 1998 GRP and Verve merger.

"I put in a big push for vocalists," he says. "It was very difficult, because Verve has always stood for instrumental jazz. But if business is slow, you've got to survive.

"So I've pared down our roster, keeping a nucleus of instrumental artists who are icons and whose sales are in the black," he says. "Herbie Hancock, Wayne Shorter, Roy Hargrove and Michael Brecker not only sell well in the U.S. but also overseas."

In general, Goldstein says, instrumental jazz sales are disappointing—and unprofitable. "A strong-selling jazz album means only 30,000 units. But in recent years, even people like Wynton Marsalis and Joshua Redman have seen their sales figures slide."

Goldstein believes there's a fundamental reason why vocalists have been so strong in the jazz marketplace.

INSTRUMENTAL DISCONNECT

"I've been saying this for four years, and I've been criticized for it, but I feel there's a disconnect between artists who play instrumental jazz and the mass audience. The music is too intellectual, too heady. The playing is so far removed from what most audiences can comprehend.

"But if a singer renders an old Gershwin tune, people respond immediately," he adds. "That's why standards albums are selling. There's a demand for them."

Goldstein figures that labels are finally waking up to that marketplace reality. "A lot of these listeners grew up with Van Morrison, Steely Dan, Paul Simon, James Taylor. It's a natural progression for them to listen to vocal jazz."

Krall has been Verve's key retail draw in the past several years. Newcomer Wright, whose debut, "Salt," came out earlier this year, has been a strong seller as well.

In all, she has sold more than 51,000 units, according to Nielsen SoundScan.

Wright has also attracted the attention of Spike Lee, who has been so captivated by her album that he

has signed on to shoot a video for her song "Open Your Eyes."

Italian-born, New York-based singer Chiara Civello is an upcoming Verve vocalist who is already creating a buzz. Her debut will be produced by Russ Titelman.

Linda Ronstadt and George Benson also have new albums tentatively scheduled for a first-quarter 2004 release.

THE RETAIL DEAL

Borders Books & Music jazz buyer Jessica Sendra, who stocks CDs at

Case in point: Sendra stocked most of her stores with 10 to 15 copies of Wright's album. "And many of those have already sold through," she notes.

Bob Ruttenberg, owner of Coast to Coast Marketing in Tucson, Ariz., works with such independent retailers as Music Millennium in Portland, Ore., and J&R Music World in New York.

He represents labels to get their artists prominent play at the stores, talks with buyers and develops promos. He, too, recognizes that jazz singers are an easier sell.

"Vocalists generally get more press, and they appeal to a broader range of the record-buying public," Ruttenberg says. "Diana Krall started something. She was the pioneer of the movement. She's not just a great singer, but she's an excellent musician who is on the road for 40 weeks a year supporting her records."

Ruttenberg worked all of Krall's albums for Verve. These days, when retailers ask him to recommend a vocalist who has that same "Diana" appeal, he promotes Peter Cincotti. "Peter has a great future," Ruttenberg says. "He's smart, personable and also a hard worker. He's the best young male vocal talent I've heard in a long time."

The vocal message is not lost on the media. Even though BET's jazz channel sees its mission as serving the multitude of jazz interests—from smooth to straight-ahead to avant—vocal artists get plenty of coverage.

"There's no debate," says Paxton Baker, VP/GM of BET Jazz and Digital Networks. "We're well aware that vocalists dominate the charts."

As a result, BET Jazz has developed strong relationships with singers, including Kevin Mahogany. "Diana Krall's first TV appearance was on BET Jazz," Baker says.

Other on-air firsts for BET have included Jane Monheit and Nnenna Freelon.

While BET Jazz is not rated by Nielsen Media Research, the main network is. Ratings for BET's "Jazz Brunch" show, which airs Sundays, are consistently higher when vocalists appear.

VOCALISTS GALORE

In recent months, there have been plenty of releases featuring jazz vocalists, some with pop histories.

Earlier this year, Boz Scaggs threw

his hat into the jazz ring by releasing "But Beautiful," an album of standards on his Gray Cat label.

The latest pop star to swing into the jazz zone is four-time Grammy Award-winning crooner Aaron Neville, whose debut jazz outing, "Nature Boy—The Standards Album," produced by Paul Mounsey, was issued in August by Verve.

Like big-band leaders of the old days, several jazz artists are bringing vocalists along for their largely instrumental rides.

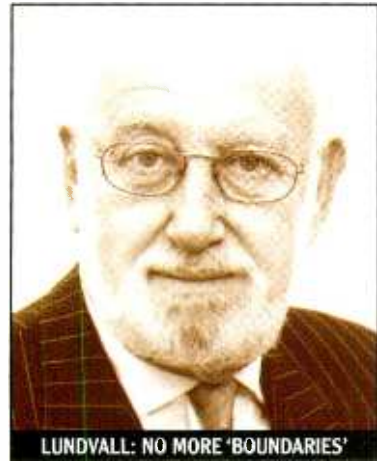
Pianist Danilo Perez enlisted Wright for two tracks on his new Verve release, "... Till Then."

Bassist/pianist Avishai Cohen not only used vocalists Lola, Jeff Taylor and Bernie Kirsh on his "Lyla" disc (on his new Razdaz Recordz label), but he also sings on two tracks.

And percussionist Poncho Sanchez recruited Ray Charles and Sam Moore to contribute to his new Concord Jazz CD, "Out of Sight."

For the first time in trumpeter Tom Harrell's career, he hooked up with jazz vocalists on his new Bluebird CD, "Wise Children." Kami Lyle and Lisa Michel wrote lyrics to four Harrell compositions that are rendered by Wilson, Dianne Reeves, Claudia Acuña and Monheit.

"I've always gravitated toward vocal music," Harrell says. "And I



LUNDVALL: NO MORE 'BOUNDARIES'

special and have artistic credibility."

Has Jones floated the Blue Note boat in the past year? Lundvall says no. "Before the album was released, we were making a nice profit. But Norah gave us an extraordinary year. We've seen more black ink than red."

That's good news for such Blue Note instrumentalists as Lovano, Greg Osby, Pat Martino and Jason Moran.

"We don't have to worry about dropping people from the label," Lundvall says. "Blue Note is very serious about instrumental music. That's why we signed Terence Blanchard and Wynton Marsalis."

Lundvall is unfazed by gripes about Blue Note's future. "Norah has changed our direction to a degree. Our story now is that we've dropped the boundaries and opened the borders. I won't sign rock or rap musicians, but Blue Note will bring on board artists whose music is substantial and artistic."

VERVE FOR VOCALS

Others share Blue Note's new emphasis on jazz vocals.

Ron Goldstein, president/CEO of



REEVES: HOOKS UP WITH TOM HARRELL

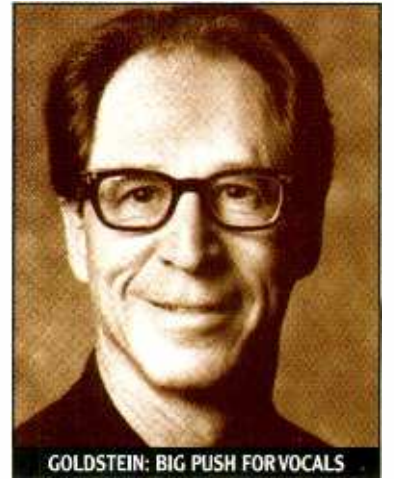
Borders' 400 U.S. stores, also sees a demand for vocal recordings.

"Over the last seven years, it's been nearly impossible to break a straight-ahead instrumental record," says Sendra, who was a buyer for seven years and a retailer for six years before that. "But I will take chances with vocalists, especially females."

More Vocals Coming Soon

Other noteworthy vocalist projects now in stores or coming soon include Curtis Stigers' "You Inspire Me" (Concord Jazz), Ann Dyer's "When I Close My Eyes" (Sunnyside), Manhattan Transfer's "Couldn't Be Hotter" (Telarc) and the latest by two top-drawer Blue Note artists: Dianne Reeves' "A Little Midnight," produced by Arif Mardin, and Cassandra Wilson's "Glamoured," to be released Oct. 7. Abbey Lincoln's latest, "It's Me," arrives Nov. 11 from Verve.

DAN OUELLETTE



GOLDSTEIN: BIG PUSH FOR VOCALS

like working with singers because the trumpet has an affinity to the human voice."

Meanwhile, Jones is scheduled to go back into the studio this fall to begin work on a new album. With her Blue Note debut still selling strong, the label has not targeted a date for her next release.

Some jazz fans worry that vocalist domination might not be such a good thing for the music in the long run. Will singers eclipse saxophonists in the marketplace?

Lundvall, who was honored Sept. 8 by the Nordoff-Robbins Foundation for his contributions to the music industry, has no such concern.

"I don't think it's that much different today than it was in the past," he says.

"Even though we don't have the sales figures, I would guess that in the '50s, Ella Fitzgerald, Sarah Vaughan and Dinah Washington outsold the instrumentalists of the day like Monk and Miles. That was certainly true in the '80s. After we signed Dianne Reeves in 1987, she became our best-selling artist. She's continued to be one of our biggest sellers."

'Record Companies Aren't Just Profit Centers; They're Cultural Institutions'

BY BILL HOLLAND

Folklorist, preservationist, musicologist and, just as important, a major bridge builder between the worlds of the musical arts and commerce, Bill Ivey serves as director of the Curb Center for Art, Enterprise and Public Policy at Vanderbilt University in Nashville.

Before he took the job, he was chairman of the National Endowment for the Arts (NEA) during the Clinton administration and restored congressional confidence in the federal arts program.

Ivey came to prominence as the director of the Country Music Foundation (CMF) in Nashville and is credited with initiating programs to save, catalog and preserve the rich historical and cultural line of recorded country music—from Appalachian string bands in the '20s to the honky-tonk of the late '40s and '50s.

Hilary Rosen, former CEO/chairman of the Recording Industry Assn. of America, says, "Bill has such credibility for what he did at CMF. People know country music is the best-archived genre of any American music because of what he did there. He's passionate but practical, and I think business leaders admire that. The creative community loves him."

Q: How did the idea for the Curb Center at Vanderbilt come about?

A: While I was chairman of the NEA I became convinced that the "rules of the road" for the arts in America were really set by the private-sector arts industries, not non-profit organizations or the NEA. After all, leaders in the music business have to continually balance their artistic instincts against the corporate bottom line. As [songwriter] Fred Knobloch said, "At the beginning of the day, it's art versus commerce, and at the end of the day, it's commerce versus art." That balancing act is the essence of the U.S. arts system, and to the extent our country has a cultural policy, it's made by leaders in the arts industries.

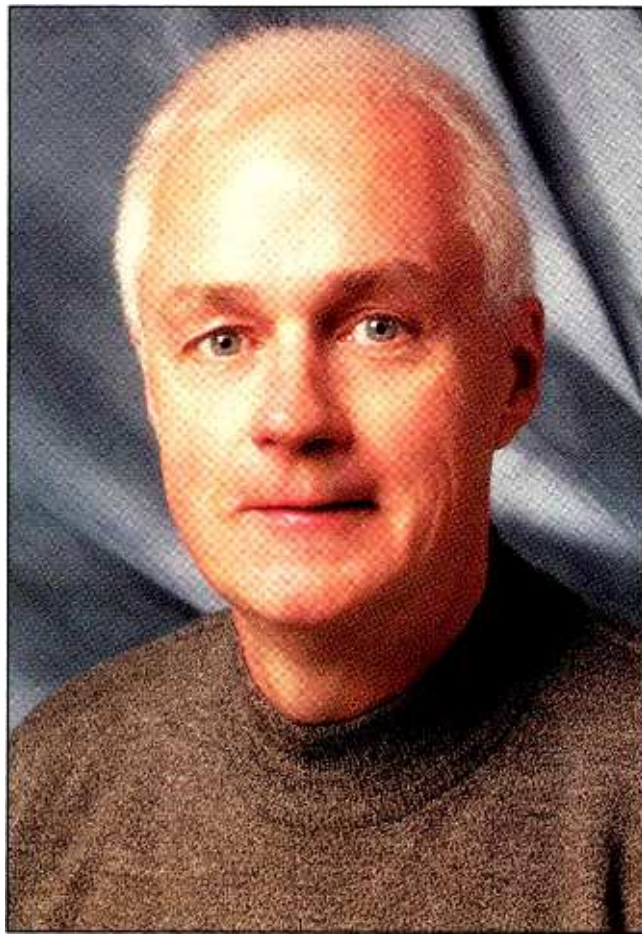
Q: What kinds of projects will the center take on?

A: Well, in March [2004] we're hosting a conference on the cultural impact of federal regulatory agencies, looking at the way the Federal Communications Commission, the Federal Trade Commission, the Internal Revenue Service—even the U.S. Trade Representative—shape the cultural landscape. For example, when you look at how deregulation has undermined record-company efforts to sustain a variety of acts in the marketplace, it's pretty clear that cultural impact is often overlooked when regulations are drafted.

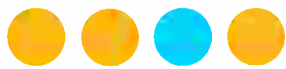
Also, we're building a terrific Web site [vanderbilt.edu/curbcenter], which, among other things, will maintain a chart that will indicate which current multinational owns labels, film studios and radio and TV networks from the past.

Q: How do you view the downturn in the record business?

A: It's a very, very challenging time. It's not as bad as in the early 1920s, when free live music on radio knocked record sales down by 70% over a couple of years, but it's obviously pretty bad. Our entire 20th century business model is being transformed, and the shape of the future model is not yet clear. Full-inventory retail is a thing of the past, radio seems open only to mainstream, research-friendly acts and digital technology has taken away the "quality advantage" of legitimate CDs. Any one of these trends would be a problem by itself; with all three at the same time, it's a real scramble.



The Last Word



A Q&A With Bill Ivey

Bill Ivey: Career Highlights

2002-present: Director of the Curb Center for Art, Enterprise and Public Policy at Vanderbilt University
1998-2001: Chairman of the National Endowment for the Arts
1971-1998: Director of the Country Music Foundation
1989-1991: Chairman of the board, NARAS
1981-1983: Chairman/president of the board, NARAS

Q: What's the biggest problem?

A: Well, I don't think it's downloading and file sharing; the industry can solve that with selective enforcement, easy Internet access and pricing. Apple and Universal are showing the way. To me, the thorniest problem is the movement to shorten artist contracts so companies can

only control product as a work for hire for a few years.

If a company can't generate revenue from investments in artist careers over the long haul, the whole system will shut down. I also think it's a problem that so many creative people are being forced to make decisions based on nothing but quarterly earnings and the stock price of parent companies. If I could give one gift to the business, it would be to let creative executives get away from quarterly bottom-line pressures, to stretch out, take risks and build solid careers for talent over the long haul. Record companies aren't just profit centers; they're cultural institutions.

Q: You said "selective enforcement"; don't you think file sharers should be sued?

A: What must be done must be done. I'm sure Target and Wal-Mart prosecute shoplifters, but they're not famous for it. Unfortunately, the record business is getting famous for going after consumers. Actually, our record business is responsible for creating many of America's greatest cultural treasures, so the music business should be positioned as one of our nation's revered heritage industries. I don't think it's helpful in the long run for an industry that has earned a significant, positive place in society to end up mostly viewed as the business that takes its customers to court.

Q: You've worked with historical recordings at the CMF; how do you think our industry is handling its archival holdings?

A: I was very encouraged in the late '80s, when consumers were building CD collections. The technology gave new life to catalog, and it seemed that a number of major labels invested in good storage and in restoration and transfer programs. But now, with profits shrinking, I'm afraid the care of old masters can't be a priority, and new, digital recording formats are so elusive that they also may not get preserved. And I don't think global, vertically integrated media companies are especially inclined to value obscure historical assets; it's not in their DNA.

Maybe the shape of Internet retail will bring renewed creativity to bringing forward old tracks and an aggressive A&R approach to catalog. It always seemed to me that it was a shame that big catalogs have been controlled by special-products divisions. Access to history gets reduced to making manufacturing deals. Rhino showed us how much excitement could be generated when fire-breathing, creative A&R types were turned loose on catalog. Maybe the majors with giant collections will go that route. But I'm not really into bashing record companies about preservation.

Q: Are you optimistic about the future?

A: I'm optimistic about the music, but less certain about the future of our big record companies. For nearly a century, companies have been essential sources of expertise for selecting the best artists and capital for building their careers. When you think of [former Columbia Records president] Goddard Lieberson's commitment to classical recording or [producer] John Hammond's work with Billie Holiday, Bob Dylan and Bruce Springsteen, it's easy to see that big record companies have been great engines of artist development. But young artists don't seem to appreciate the role that the resources of a big label can play over an entire career, and, I guess, labels aren't free to be as creative and freewheeling as in the past. It would be great to have a policy-making community within the industry that could really take on all of these issues in a non-competitive setting, and we're working on that.



THE INSANITY !

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