

# Chart Changes



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# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • AUGUST 2, 2003

## HOT SPOTS



### 5 Trio For A Trio

Multicultural trio Bacilos garners three nominations for the Latin Grammy Awards.



### 6 Missy Works It On MTV

Missy Elliott is the top nominee for the 2003 MTV Video Music Awards.



### 13 New Spin On Reggae

Jamaican DJ Sean Paul leads dancehall reggae onto the international charts.

## New Player Eyes iTunes

### BuyMusic.com Rushes Download Service to PC Market

BY BRIAN GARRITY

NEW YORK—An unlikely player has hit the Web with the first attempt at a Windows-friendly answer to Apple's iTunes Music Store: buy.com founder Scott Blum.

The entrepreneur's upstart pay-per-download venture, buymusic.com, is positioning itself with the advertising slogan "Music downloads for the rest of us."

But beyond its iTunes-inspired, big-budget TV marketing campaign, the new service is less a Windows spin on Apple's offering and more like the Liquid

Audio-powered stores long offered by Best Buy, Tower Records and fye.com.

What's more, digital music executives say BuyMusic highlights a lack of consistency on the part of the labels when it comes to wholesaling costs and, more importantly, content usage rules.

In fact, this lack of consensus among labels is shaping up as a central challenge for all companies hoping to develop PC-based download stores.

"While buy.com's service is the least restrictive [download store] that is currently available in the Windows

(Continued on page 70)



SCOTT BLUM: UPSTART VENTURE

## Europe Goes Gothic

### Evanescence Rides Hard Rock

BY ADAM HOWORTH

LONDON—Progressive goth-rock band Evanescence has done everything but what its name implies: evaporate slowly into thin air.

Since its international release in April, the Wind-up act's debut album, "Fallen," is close to 2 million in sales in the U.S., and it is feeding Europe's current appetite for hard rock.

Along with Metallica's "St. Anger" (Vertigo) and Linkin Park's "Meteora" (Warner Bros.), it has been a recent Continental chart-topper.

"Evanescence has a dark beauty with a rock edge; they're providing a flavor that hasn't existed before. That transcends all ages," says Steve Lerner, president of New York-based indie Wind-up Records, which signed and nurtured the band for two years before making the push for radio airplay.

And now, "it's one of the biggest success stories we have internationally," says Daniel Levy, VP of marketing for Sony Music International, (Continued on page 68)



Singer Amy Lee fronts Evanescence, which is gaining a huge following in the U.S. and Europe.

## DVD Video Net Rental Takes Off

BY JILL KIPNIS

LOS ANGELES—An upstart California company that rents DVDs over the Internet—without imposing late fees—is starting to give traditional video stores a run for their money.

Although the company, Netflix of Los Gatos, Calif., still has a small share of the rental market, it is turning heads by offering online ordering, a wider selection, a subscription rental plan and free home delivery.

And it is all happening at a time when the DVD is revitalizing the home video marketplace.

"We seem to be growing the market rather than taking share away," Netflix CEO Reed Hastings says.

The DVD and the online rental concept both emerged as market factors in the late 1990s and have grown together.

In fact, Netflix's success has prompted other retailers, including Wal-Mart and Blockbuster, to explore similar online rental options.

Mass merchant Wal-Mart launched its walmart.com DVD rental store last October (Billboard, Oct. 26, 2002). And rental giant Blockbuster recently acquired the online rental site film (Continued on page 69)



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**Top of the News**

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**6** If you think Clear Channel's top 40 outlets are all marching in musical lock step, research from Airplay Monitor's Sean Ross might surprise you.

**Music**

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CELIA CRUZ

debut is the first R&B project for Capitol's newly relaunched urban division.

**24 Beats & Rhymes:** Northern State goes its own way with its StarTime International debut, "Dying in Stereo."

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YO-YO MA



DIGITAL MUSIC SPECIAL REPORT

bluegrass and country core with the debut of its first promo compilation.

**Retail**

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**QUOTE OF THE WEEK**

Britney Spears is as punk as that silly Lavigne bird.

JOHN 'JOHNNY ROTTEN' LYDON  
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ASIA PACIFIC SPECIAL REPORT

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## HIGHLIGHTS

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- ▶ BILLBOARD DJ MEET-N-GREET
- ▶ DANCE FROM DUSK TIL DAWN: FREE ACCESS TO ALL DMS PARTIES & CLUBS
- ▶ WORLD RENOWNED DJS & ARTISTS
- ▶ NETWORKING WITH KEY PLAYERS

## PANELS

EXPERTS DISCUSS PROVOCATIVE & CONTROVERSIAL ISSUES FACING THE INDUSTRY. TOPICS INCLUDE:

- ▶ HOW TO SHOP A DEMO WHEN NOBODY'S LISTENING
- ▶ THE BILLBOARD CHARTS
- ▶ STRATEGIC MARKETING
- ▶ SEX, DRUGS & NIGHTLIFE
- ▶ MUSIC LICENSING
- ▶ R&B/HIP-HOP ARTISTS WHO ARE NOT AFRAID TO DANCE



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TOP OF THE NEWS



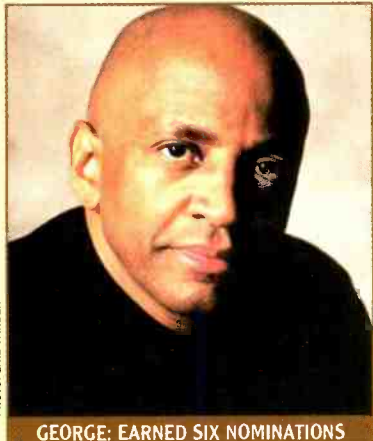
BACILOS: LATIN GRAMMY WINNERS ARE AGAIN IN THE RUNNING

## Producer/Songwriter George Tops Latin Grammy Noms

BY LEILA COBO

MIAMI—An edgier brand of pop music—one that is not always represented on U.S. sales charts—dominates the list of finalists for the fourth annual Latin Grammy Awards. But despite a modified nominating process, regional Mexican music was notably underrepresented.

Prolific producer/songwriter Sergio Geo-



GEORGE: EARNED SIX NOMINATIONS

orge led the nominations with six nods, while rock producer Gustavo Santaolalla and pop/rocker Juanes followed with five nominations each. The biggest surprise was that Mexican newcomer Natalia LaFourcade—practically unknown in the U.S.—got four nods, including best new artist, for her self-titled debut album.

Multicultural trio Baci-  
(Continued on page 67)

## Cinram Buys WMG's CD, DVD Businesses

BY LARRY LeBLANC, ED CHRISTMAN  
and MATTHEW BENZ

NEW YORK—How much difference can \$1.05 billion make?

In the case of Cinram International—which is paying that amount for the CD and DVD manufacturing and physical distribution businesses of the Warner Music Group (*Billboard Bulletin*, July 21)—the answer is quite a lot.

The all-cash acquisition will more than double sales and operating profits at Cinram, which began manufacturing eight-track tapes in a Montreal basement in 1969.

The effects on WMG, parent AOL Time Warner and WEA Inc. CEO Jim Caparro are somewhat mixed.

For the fiscal year ending Nov. 30, the Scarborough, Ontario-based Cinram—an entertainment-media manufacturing company—expects the acquired assets to generate revenue of \$1.1 billion and earnings before interest, taxes, depreciation and amortization of \$230 million.

When the acquisition was announced July 18, Cinram's stock on the Toronto Stock

Exchange soared to a five-year high of \$22 Canadian (\$15.74)—a 29% increase from its closing price the day before.

For AOL TW, proceeds from the sale will help the company trim its net debt, which stood at \$24.2 billion June 30. Chairman/CEO Dick Parsons has pledged to cut it to \$20 billion by the end of 2004.

But AOL TW is losing a primary contributor of cash flow. Had the Cinram deal occurred at the start of 2003, AOL TW operating income through June 30 would have been reduced by \$100 million. Even with that income, WMG showed an operating loss in that same period of \$8 million.

Following the deal, AOL TW announced second-quarter results.

WMG reported revenue for the quarter of \$1.05 billion, up 8% from one year ago on a \$49 million gain on foreign currency exchange and increased music shipments. Operating income fell to \$6 million from \$29 million, as depreciation and amortization expenses rose.

Net income at AOL TW rose 170% to \$1.06 billion, or 23 cents per diluted share, as it  
(Continued on page 70)

## Anti-Piracy Lawmakers To Push One Bill On Hill

BY BILL HOLLAND

WASHINGTON, D.C.—House lawmakers pushing bills to step up anti-piracy efforts on the Internet plan to forge a single measure to give it a greater chance of passing, *Billboard* has learned.

The shift in focus follows complaints from Internet users and some copyright scholars. They say a provision in the most recently introduced bill is overreaching.

If there is a hearing this fall, "there's going to be a lot of fireworks," says Peter Jaszi, a copyright law professor at American University.

### TOUGHNESS QUESTIONED

Members flew home July 25 for the August recess, a four- to six-week retreat from the heat and humidity of the nation's capital.

But staffers on the House Subcommittee

on Courts, the Internet and Intellectual Property say they will hold discussions during the recess to lay the groundwork for a compromise bill. Members would begin crafting the measure after Labor Day.

Opponents have zeroed in on a section that effectively allows prosecutors to view the uploader of an unauthorized copyrighted file to a public network as a possible felon. Infringers could be fined \$250,000 and face a five-year jail term.

"A criminal law doesn't come with a user's manual," Jaszi says. "It's not good public policy to write an overbroad law and then cross your fingers."

"This provision applies to action on any publicly accessible network, like the one I use

with my students, and to any copyrighted material, not just music," he adds. "There's no checks to restrain abuse of this legislation."

(Continued on page 67)



JASZI: 'A LOT OF FIREWORKS'

## Just How Standardized Are Today's Radio Stations?

BY SEAN ROSS

"Cookie-cutter" playlists. That description has been bandied about frequently in recent years by critics of today's group-owned radio and even, reluctantly, by some of its advocates. Group broadcasters claim their stations make individual music decisions; one, Entercom's David Field, recently went as far as to dismiss the perception of standardized playlists as an "urban legend."

*Billboard* sister radio-trade publica-

tion *Airplay Monitor* decided to find out just how much homogeneity there really is among radio stations, starting with a group of stations often held up in the consumer press as a poster child for standardized radio: Clear Channel's top 40 outlets.

*Monitor* also tried to get a handle on exactly what critics and industry observers had in mind when they decried cookie-cutter playlists by asking them how much standardization they thought actually existed at those stations.

The result: The overlap in current

music at CC top 40 stations was about 65%, considerably less than what was perceived by format observers.

We also found, more anecdotally, that there was also 65% correlation among non-CC-owned stations as well, and some of those other stations actually looked as much or more like our benchmark station than most other CC stations.

In hopes of quantifying how much overlap existed among CC stations, we took the 40 most-played records on one  
*(Continued on page 56)*

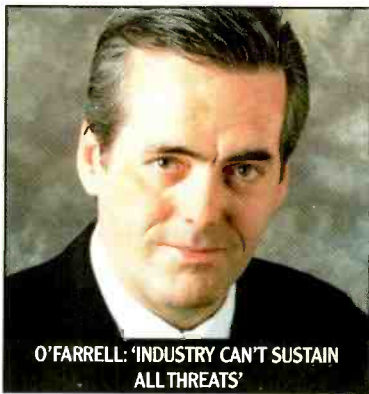
## Canadian Labels, Radio Prep For CanCon Review

BY LARRY LeBLANC

TORONTO—Canadian broadcasters and record companies are drawing up campaign plans ahead of an anticipated review of commercial radio policy here.

Industry insiders predict that within the next few months, regulator the Canadian Radio-Television and Telecommunications Commission (CRTC) will announce that it is to seek comments from broadcast and music industry sectors here in a five-year review of its commercial radio policy.

The review is expected to be confirmed this fall, and hearings would take place in 2004.



O'FARRELL: 'INDUSTRY CAN'T SUSTAIN ALL THREATS'

Canadian Assn. of Broadcasters president/CEO Glenn O'Farrell in Ottawa says, "We are now taking the lay of the land, both with our constituency and

with other parties we share an interest with for this review. Everybody is starting to develop positions."

Toronto-based Canadian Independent Record Production Assn. president Brian Chater says, "Fights are very expensive and very acrimonious."

CIRPA represents the Canadian indie sector, including record producers, labels, artist managers and music publishers. "We'd rather negotiate with the broadcasters if we can," Chater insists.

The CRTC regulates all aspects of the Canadian broadcasting system; it is an independent public authority and reports to the Minister of  
*(Continued on page 56)*

## Republican To Head RIAA?

### AOL Exec John Buckley Emerges As Top Candidate

BY BILL HOLLAND

WASHINGTON, D.C.—At a time when conservatives are applying unprecedented pressure on trade groups to hire Republicans, the record industry's leading organization seems to be taking the hint.

Although the Recording Industry Assn. of America claims no one is twisting its arm, John Buckley, a Republican executive with AOL in Washington, has emerged as a top candidate for the job.

If chosen, he would become the first Republican ever to lead the industry trade group.

"In a town where there is a Republican administration, a Republican-controlled Senate and a Republican-controlled House, it makes sense for

us to interview a Republican as a possible successor," RIAA spokeswoman Amy Weiss says.

#### FULL-COURT PRESS

Veteran observers here say that the Bush administration, aided by conservative lobbying groups, has been more aggressive than any previous administration in promoting ideologically like-minded individuals to head private-interest groups.

The recruiting program, known as the "K Street Corridor Project," is one of several political fundraising operations masterminded by House Majority Leader Tom DeLay, R-Texas, who is also a leading GOP strategist.

The *Washington Post* reported recently that another GOP leader, Ohio Republican Michael Oxley, had

threatened to investigate the mutual fund industry unless the trade group hired a Republican to succeed its soon-to-retire president. Oxley is the chairman of the House Finance Committee, which oversees the industry. Weiss and RIAA president Cary Sherman deny that they have been collared by DeLay's K Street Project crowd. "There's no 'there' there," they say.

Buckley, however, has solid Republican credentials. He was deputy press secretary for the 1984 Reagan-Bush campaign and press secretary for the 1988 Kemp presidential campaign. He was also director of communications for the 1996 Dole-Kemp campaign.

Outside of politics, he has written  
*(Continued on page 70)*

### A LOOK AHEAD

## 'Now' To Steal No. 1 From 'Boys'

BY GEOFF MAYFIELD

LOS ANGELES—Is now the time for "Now! 13"?

The latest edition in the multi-label "Now That's What I Call Music!" series is the best contender of an ample July 22 album slate to replace the "Bad Boys II" soundtrack on next issue's *Billboard* 200.

Featuring hits from Justin Timberlake, Jennifer Lopez, B2K, Jay-Z, Lisa Marie Presley, Godsmack and others, "Now! 13" appears on course to begin in the range of 180,000-200,000 copies, according to retailers' first-day sales.

If the "Bad Boys II" album sees a second-week drop of about 60%, as Ashanti's "Chapter II" did a few weeks ago, "Now! 13" should land at No. 1. If the "Bad Boys" decline is more in

the neighborhood of 40%, like the one Beyoncé's "Dangerously in Love" saw in its second frame, there could be a close battle for the chart's top shelf.

Volcano/Zomba's 311 is steering for a start of 125,000 copies with "Evolver," which would be the band's biggest Nielsen SoundScan week since 1997.

New albums from Jane's Addiction (Capitol), Mya (A&M/Interscope) and Brad Paisley (Arista Nashville/RCA Label Group) are also likely to start in the 100,000-plus club. Such sales blasts would not only represent the biggest SoundScan frames for each act but also the first time any of them reaches the top 10.

Jane's Addiction's best *Billboard* 200 rank to date is No. 19, Mya's is No. 15 and Paisley's is No. 31.

## Missy Elliott Tops VMA Noms List

BY CARLA HAY

NEW YORK—With eight nominations, Missy "Misdemeanor" Elliott's "Work It" is the top contender for the 2003 MTV Video Music Awards. The awards show will be telecast live Aug. 28 from New York's Radio City Music Hall.

The "Work It" clip's nominations include best video of the year, best female video and best hip-hop video.

Justin Timberlake scored a total of seven nods for his videos: five for "Cry Me a River" and two for "Rock Your Body."

"Cry Me a River" is up against "Work It" for best video of the year, along with Johnny Cash's "Hurt," 50 Cent's "In Da Club" and Eminem's "Lose Yourself," which are all multiple nominees.

Other nods for "Cry Me a River" are best male video, best pop video, best direction in a video and viewers' choice.

"Hurt" scored six nods, including best male video, best direction in a video and best cinematography in a video.

In addition to competing for best video of the year, "In Da Club" and "Lose Yourself"—each with five noms—will go head to head in such categories as best rap video, viewers' choice and best male video.

Other multiple nominees include

four nods each for Christina Aguilera's "Dirty," Beyoncé Featuring Jay-Z's "Crazy in Love," Jennifer Lopez's "I'm Glad," Radiohead's "There There" and the White Stripes' "Seven Nation Army."

Kelly Clarkson's "Miss Independent," Coldplay's "The Scientist" and Good Charlotte's "Lifestyles of the Rich and Famous" earned three nominations each.

Eligible videos were those that premiered on MTV between June 1, 2002, and June 9, 2003.

The winners in most of the categories are determined by a group of voters selected by MTV, consisting of a fairly even split of music-industry professionals and MTV viewers. About 1,000 ballots will be mailed to the voters to choose the winners in all categories except for viewers' choice and the MTV2 Award, which the public votes on at [mtv.com](http://mtv.com).

Chris Rock will host the awards show for the third time. He previously hosted the VMAs in 1997 and 1999.

At press time, Aguilera and Coldplay were confirmed performers. Other performers and presenters for the VMAs will be announced.

For a complete list of nominations, log on to [billboard.com/awards](http://billboard.com/awards).



ELLIOTT: UP FOR EIGHT AWARDS

# CONGRATULATIONS, ARTISAN HOME ENTERTAINMENT, WINNER OF THE 2003 WINDOWS MEDIA INNOVATION AWARD.



Since its inception in 1997, Artisan Home Entertainment has been dedicated to using advanced technology to provide higher-quality experiences to its customers. Using Windows Media® 9 Series, Artisan was able to digitally remaster the first-ever high-definition DVD-ROM, *Terminator 2: Judgment Day (Extreme Edition)*, delivering high-definition video and full surround sound on a single DVD-ROM. Artisan also released the first-ever high-resolution DVD-ROM, *Standing in the Shadows of Motown*, and made history with more than 2,000 Windows Media digital theatrical screenings of *Shadows* as part of the BMW Digital Cinema Series.

Please join us in congratulating Artisan for pushing the bounds of existing technology, taking innovation to an extreme.

Honorable mentions for the 2003 Windows Media Innovation Award were presented to three artists for the Web's first-ever 5.1 surround sound music releases: Peter Gabriel's album *Up*, Pink Floyd's single "Money," and DJ Andy Hunter's single "Go."

To learn more about Windows Media 9 Series and the Innovation Award, go to [microsoft.com/windowsmedia/award](http://microsoft.com/windowsmedia/award)

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 **Windows**  
Media 9 Series

## Lollapalooza Cuts Dates But Organizers Insist Tour Is Still Doing Well

BY RAY WADDELL

The cost of meeting Lollapalooza's production needs at nontraditional venues created an untenable risk/reward ratio that has contributed to the cancellation of two dates on the tour.

But the amphitheater dates on the route are performing well enough, despite organizers' belief that the tour is being perceived as less than successful.

"This tour is doing fantastic," says Peter Grosslight, who heads the music division for the William Morris Agency. "We're fighting a perception. Lollapalooza is doing great as an amphitheater tour."

Grosslight admits that two dates at alternative venues did not work out. "We, and a couple of promoters, were too bullish in two situations," he says. "We could have done 15,000 people, but the promoters would have lost a lot of money."

With a cost to talent buyers of \$500,000, Lollapalooza is already on a tight profit margin. And while Clear Channel Entertainment-promoted dates are at CCE sheds

that routinely host touring festivals, less-than-hoped-for sales led to the plug being pulled on shows in smaller markets in Ionia, Mich.,



WAVRA: 'AN EXPENSIVE PROPOSITION'

and Vernon, N.Y.

CCE is promoting 22 of Lollapalooza's 30 dates. Brad Wavra, VP of CCE's touring division, believes it is no coincidence that the canceled dates are not at CCE venues.

"We did a lot of research to figure out where we could have the best success," Wavra says. "Amphitheaters were built with the infrastruc-

ture that allows you to take additional kinds of chances that you can't take in a field or a nontraditional venue."

In other words, the sizable guarantee compounded with additional production costs make the break-even very tough at nontraditional venues. "It's like doing a stadium show—a very expensive proposition," Wavra says. "It adds a level of expense that amphitheaters have already considered a capital investment."

Even so, ticket sales at the nontraditional venues were not in the league of what the CCE dates were generating. "We're seeing some very good counts," says Wavra, citing 17,000 in Philadelphia (Tweeter Center, Camden, N.J., July 27), 17,000 in Boston (Tweeter Center, Mansfield, Mass., July 25), 12,000 in Chicago (Tweeter Center, Tinley Park, Ill., July 12) and Detroit (DTE Energy Center, Clarkston, Mich., July 18) and close to sold-out in Holmdel, N.J. (PNC Bank Arts Center, July 23).

"These are good numbers in this  
(Continued on page 67)

## Sanity Shuttters U.K. Stores

BY CHRISTIE ELIEZER

SYDNEY—Australian music retailer Sanity Entertainment is withdrawing from the U.K. music market after only 18 months, claiming it simply isn't profitable enough.

An ongoing strategic review of the business of parent company Brazin suggests that Brazin will enjoy more profitable growth in the U.K. from its lingerie and apparel interests.

As a result, in addition to the Sanity closures, Brazin will close 95 of the 100 Our Price budget music stores it bought from Virgin Entertainment Group in October 2001. Brazin paid \$23 million Australian (\$11.8 million) for the stores.

The remaining five stores will be used, during a six-month trial, to explore surfwear and footwear opportunities.

Bob Lewis, director general of the British Assn. of Record Dealers, comments, "Retailers are business people; they buy and sell products to the consumer for a profit. If

you can't make a profit on the products that you are selling to the consumer or the consumer does not want the products because of the lack of quality, then you change products. It's not rocket science."

Lewis says Sanity's move "is only reflecting how the music is at the moment."

Last year, Sanity U.K. made a profit of \$2.5 million Australian (\$1.6 million).

"The view is that we would earn higher returns on investments in alternative retail concepts," says Andrew

Ho, Sydney-based director and acting CFO of Brazin.

In Australia, 17 of Sanity's 300 music stores will be shuttered, and 50 will be shifted from CD/DVD to DVD-only. DVD now accounts for 30% of Sanity's business, compared with 6% in 2001.

Brazin says the overhaul will cost \$7 million Australian (\$4.5 million) in restructuring charges and will drag down 2003's profit to \$1 million Australian (\$650,000). But profits are expected to rebound in 2004.

Although some label executives privately express concerns—such as extending too much credit—Brazin founder and CEO Brett Blundy has assured record companies that Sanity remains committed to stocking music in Australia.

Sanity is "undergoing a period of change and consolidation right now, but I have no doubt they'll emerge from it stronger than ever," observes BMG Australia managing director Ed St. John.

Shaun James, chairman of Warner Music Australia, notes that Sanity's 25% market share makes it "important in breaking new acts." James adds, "Our business together has been solid—communication is good and we expect that to continue."

Brazin is also planning to expand the Virgin Megastore chain. In a secondary deal struck with VEG in October 2001, it acquired the Virgin name in Australia for 10 years through payment of a 1% royalty fee. It has opened two Megastores in Melbourne and will open a third in Sydney in September.

Additional reporting by Gordon Masson in London.



LEWIS: NO PROFITS



ST. JOHN: BELIEVES IN SANITY

## NEWSLINE

THE WEEK IN BRIEF

**Sony reported 1.6 trillion yen (\$13.4 billion) in revenue** in its first quarter—6.9% lower than one year ago—as sales in music, electronics, games and film fell. Net income fell 98% to 1.1 billion yen (\$9 million). Music revenue fell 8.8% to 117 billion yen (\$975 million), but the operating loss shrunk 40% to 6 billion yen (\$50 million). Revenue at U.S.-based Sony Music Entertainment was 8% lower, but because of several hit releases, sales at Sony Music Entertainment Japan rose 11%. Elsewhere, Viacom's second-quarter profit increased 21% from one year ago to \$660 million, or 37 cents per diluted share, as revenue rose 10% to \$6.42 billion. Helped by a 33% increase in ad revenue at MTV Networks, Viacom's cable revenue rose 22% to \$1.35 billion. Operating income for the division was up 33% to \$493 million. But Infinity Broadcasting continued to struggle. Sales fell 3% to \$551 million, and operating income slipped 5% to \$266 million.

MATTHEW BENZ

**Senate opponents of further media consolidation** will have a lot on their plate when they return from summer recess in September. On July 23, the House voted 400-21 to approve a spending bill containing language that blocks the Federal Communications Commission's decision to let companies own TV stations serving up to 45% of the country's viewers. Republican supporters will try to get the provision deleted in conference, and the Bush administration has threatened to veto any rollback measure the Senate may pass. Democrat FCC commissioner Michael Copps has also proposed that there should be broadcast license renewal town meetings in the future. He also would like shorter license renewal terms and tougher public interest standards.

BILL HOLLAND

**Online musicians' network Tonos Entertainment** says it will cease operations Sept. 1. The Los Angeles-based company is distributing a notice to its members notifying them of its intent to shut down. The tonos.com Web site is still active. However, it has stopped offering A&R services through its subscription-based networking operation, Tonos Pro. Its message boards shuttered July 23. Carole Bayer Sager, David Foster and Kenneth "Babyface" Edmonds founded Tonos in 1999. The company had artist-development deals with Atlantic, Columbia, J, DreamWorks, Jive and Interscope Geffen A&M. It charged its members a fee to have their music exposed to industry professionals. Tonos says it is exploring ways to stay operational, but unless a merger or investment comes through quickly, it will close. Tonos president Justin Herz did not return calls seeking comment.

BRIAN GARRITY

**As expected, Irving Azoff has resigned** as co-chairman of promoter Concerts West to devote his time to his management firm, Azoff Entertainment (*Billboard*, July 19). Azoff—who directs the careers of the Eagles, Christina Aguilera, Steely Dan, Seal and Jewel—will stay on as a special consultant with the promoter's parent, Anschutz Entertainment Group, which will acquire his interest in Concerts West. Timothy J. Leiweke remains chairman of Concerts West, as well as president/CEO of AEG. Azoff was instrumental in AEG's purchase of Concerts West in December 2000.

CHRIS MORRIS

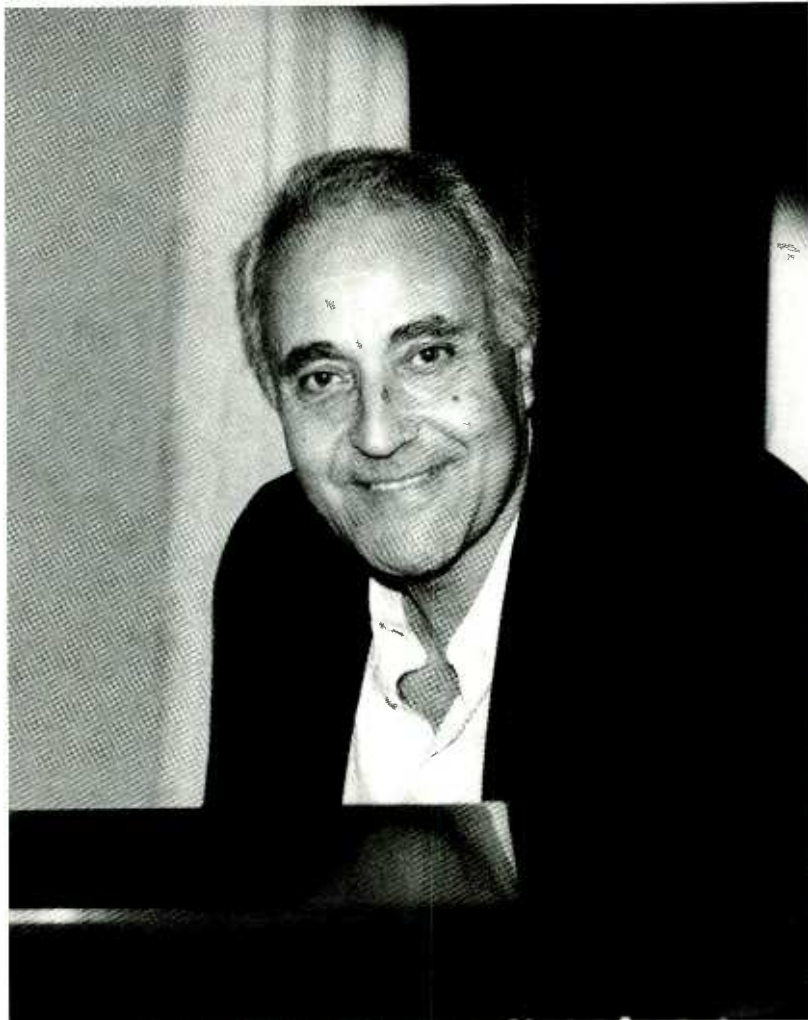
**Pioneer Corp.** is selling its audio/video software divisions—Long Beach, Calif.-based Pioneer Entertainment and Tokyo-based Pioneer LDC—to Tokyo advertising firm Dentsu. The companies are keeping private the terms of the deal and when it will be completed. Pioneer Corp. wants to focus more exclusively on hardware, including plasma products and digital video recorders, says Amy Friendly, Pioneer Entertainment director of corporate communications.

JILL KIPNIS

**Several prominent Hong Kong entertainment figures** were arrested in mid-July on corruption charges. Among those nabbed and later released on bail were Emperor Entertainment Group chairman Albert Yeung Sau-shing, Universal Music Hong Kong president Alex Chan Siu-po and Universal vocalist Juno Mak. According to reports, they and at least 25 others were arrested by the Independent Commission Against Corruption (ICAC). The execs are alleged to have offered money and other items to senior executives of TV station TVB in an apparent bribery scam for honors at the network's Jade Solid Gold music awards, held each January. The allegations were subsequently expanded to include share-price manipulation on the Hong Kong stock exchange, according to reports. In a statement, Universal Music Asia Pacific stated that "two of our Hong Kong executives and one contracted artist" were under investigation. "Universal Music trusts that the ICAC will handle the matter in the most professional manner, and we will continue to offer them our cooperation in their investigations."

STEVE McCCLURE





*BEBU SILVETTI*  
1944 - 2003

*Composer...arranger...producer...artist*  
*Compositor...arreglador...productor...artista*  
*mentor and friend.*  
*mentor y amigo.*

*We will miss him.*  
*Lo extrañaremos.*





## The Evolution Continues

For decades, *Billboard* has charted the top-selling records. Now, we're going to chart records before they become hits.

HitPredictor—which, with uncanny accuracy, identifies songs with No. 1 potential—is one of several new features debuting in this issue.

A redesigned Market Watch, a *Billboard* 200 index and a reorganized and renamed chart section are also among the highlights as *Billboard* continues to evolve to better serve its readers. The revamped charts package begins on page 57.

HitPredictor, which joined the pages of *Billboard* sister magazine *Airplay Monitor* in February, is a consumer-based research tool that identifies tracks likely to succeed at radio. HitPredictor comes to the pages of *Billboard* from Promosquad, the team of respected radio consultant Guy Zapoleon and veteran promotion executive Rick Bisceglia.

HitPredictor utilizes the Internet to test new tracks with a frequently refreshed panel of music fans. Evanescence's "Bring Me to Life" and Trapt's "Headstrong" are among the radio hits that were discovered by HitPredictor.

"With Promosquad's HitPredictor, we

found hits like Christina Aguilera's 'Beautiful,' Kelly Clarkson's 'Miss Independent' and Avril Lavigne's 'I'm With You.' We're very proud of our forecasting ability," Zapoleon says.

Bisceglia adds, "My whole career has been about identifying and working the hits. It is truly amazing what the HitPredictor system can do to help in this process."

In *Billboard*, HitPredictor anchors a

*As Billboard continues to evolve to better serve its readers, exciting new features are being added.*

page devoted entirely to singles and tracks. Also included on that page is the weekly *Singles Minded* column, written by chart managers Silvio Pietroluongo (The *Billboard* Hot 100), Minal Patel (R&B/hip-hop) and Wade Jessen (country), with contributions from the *Billboard*/Airplay Monitor charts team. The page also houses four radio charts: Mainstream Top 40, Rhythmic Top 40, Adult Top 40 and Modern Rock.

Those last two charts have long appeared in *Billboard*. Rhythmic Top 40 and Mainstream Top 40 first appeared in *Billboard* from October 1992 to May 1995 but have run exclusively in *Airplay Monitor* since then. These four charts run at 20 positions in *Billboard* but will continue 40 deep in *Monitor*, in *Billboard Information Network* and on *billboard.com*.

With the redesign, three long-running *Billboard* charts move exclusively to *billboard.com*: Adult Contemporary, Mainstream Rock and Top 40 Tracks.

Moving into the charts section are *Billboard*'s Market Watch feature, which has been enhanced with graphics, and an index devoted to The *Billboard* 200. The alphabetical index for all of the charts now appears on *billboard.com*.

Geoff Mayfield's *Over the Counter* column, which analyzes album sales, is now accompanied by *Chart Beat*, which has appeared in the magazine since 1981 and is currently written by Fred Bronson.

All of these changes are designed to make *Billboard* an even more valuable tool to chart these tough times. But we're not stopping here. More exciting features are still to come. Stay tuned.

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# Technological Advances Have Led To A Market Breakdown Licensing Could Solve Internet Piracy

Sales of recorded music in the U.S. and throughout the world have declined for three consecutive years. Three of the five major record companies are now reportedly for sale. Layoffs are decimating record industry professionals.

The International Federation of the Phonographic Industry blames the situation on CD burning and unauthorized Internet file sharing.

The problem can be traced in large part to the Digital Millennium Copyright Act of 1998.

## QUID PRO QUO

In negotiations for drafting the law, the record labels agreed to make the Internet service providers immune from copyright infringement liability for the acts of those subscribing to their services.

This was part of the quid pro quo for giving owners of musical recordings the exclusive right to digitally transmit masters on the Internet. Because they could not attack the ISPs for allowing such services as Napster to exist, the record labels began attacking the file-sharing services.

The solution to the music

industry's woes is a federal law providing for a statutory license that would legalize the sharing of music online while compensating copyright owners for lost sales.

A federal law implementing a statutory license could legalize the transmission of all recorded music for purposes of sharing music over

to the fund could be adjusted upwards.

The contribution of each ISP and computer manufacturer would be determined by a body designated by the U.S. Copyright Office. The payments would be delivered to a central administrator on behalf of the labels and the artists.

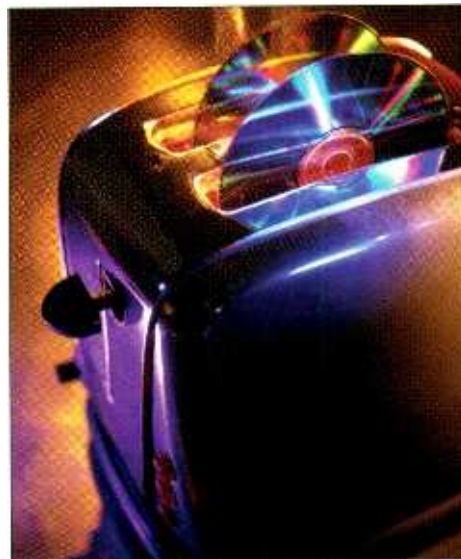
This fund would be allocated based on downloads of each master as tabulated by digital-rights management technology similar to what the performing-rights societies already use to count the performances of songs on broadcast radio and TV.

The fund administrator would then pay each label and artist on an equal basis, just as ASCAP and BMI pay songwriters and music publishers. There would also be a separate fund for music publishing. In fact, the rate for downloading songs is already subject to a compulsory license of 8 cents per song under the Copyright Act.

## CONTRACT ISSUES

Some artists' contracts do not allow record companies to put the

artists' music online. As a consultant for one of the major authorized online services, I had to delete approximately 80% of hip-hop music because sampling agree-



ments typically do not permit sales via the Internet or as singles of tracks on which samples are used.

Third-party artists who record with other artists often include the same restrictions.

And many major artists who are justifiably afraid that they will not be adequately compensated by the

labels for use of their records online threaten not to record another album or with some other form of retaliation, even if they are contractually obliged to allow the labels to use their music in any media.

A statutory license could cut through these knots while guaranteeing fair compensation to the artists.

The proponents of a free market would argue that the market is the best device in establishing a fair price for all private property, including music copyrights.

However, the technological advances created by the Internet have led to what economists call a "market breakdown" in the recording business.

Without a compromise—such as a compulsory license—between the competing economic interests (e.g., hardware vs. content), everyone will lose.

*Steve Gordon is an entertainment attorney and consultant based in New York. He formerly served as director of business affairs for Sony Music Entertainment.*

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## Taking Issue

By Steve Gordon



the Internet and downloading permanent, portable copies.

Fees would be paid by those directly profiting from file sharing—that is, the makers of CD burners, including computer manufacturers, and the ISPs, whose subscribers already pay in part for access to such services as Kazaa.

As CD sales continue to decline because of an ever increasing number of households acquiring computers and high-speed Internet connections, the amount payable

## Letters

# Spacious Charts Would Be More Reader-Friendly

In the "new" *Billboard* you asked, "Does something make you jump and shout?" (*Billboard*, June 21). For me (and probably a lot of others) it is more like cringe and go blind!

My discussion references the Hot Latin Tracks and the three Latin Airplay charts.

Look at the wasted space at the bottom of each chart. The gutter between the Hot Latin Tracks and the Airplay charts is 1/4 inch. Between the Airplay charts it is 7/32 inch. This could be reduced to 1/4 inch, gaining 3/32 inch times three for a 9/32 inch total.

Between the This Week/Last Week [columns] and the top of the chart banner is 1/4 inch. Between Nielsen Broadcast Data Systems and the heavy line is 7/32 inch.

Move the BDS down a bit (shorten to 3/8 inch) and you gain 1/8 inch times three for a 3/8 inch total.

If you add [those totals of] 9/32 and 3/8, that equals 21/32—that's 5/8 inch and 1/32 inch more space.

Take 1/32 inch from under each Airplay chart name for another 3/32. The total now stands at 3/4 inch!

Use the extra 3/4 inch for each chart (1/4 inch each) to increase the type size by 1 or even 2 [points]. This will help the eyesight of everyone who reads *Billboard*.

America is aging. Although a lot of the music is aimed at the youth of America, I believe that most people who read *Billboard* are older.

The full-page charts are fine.

The non-full-page charts in *Billboard* that have This Week/Last Week/Wks. On [columns] could be changed to This Wk./Last Wk./Wks. On to save some space and shift it to the actual chart listings.

Aside from that, the non-full-

page charts—Blues, Reggae, World Music, Jazz/Contemporary, Classical, Classical Crossover, New Age, Contemporary Christian, Gospel, Internet and Soundtracks—are not so bad.

But . . . ouch! Recreational Sports and Health & Fitness, where's the electron microscope? Is it W.W.E. or W.W.F.? You tell me without a magnifier!

The charts may be fine to the person(s) composing them on the computer with a 21-inch monitor, but give the reading public a break.

I have been a *Billboard* subscriber since my college days (1968) and have seen the changes—mostly for the better—but when you reduced these charts, I seriously considered stopping my subscription because of their size.

I hope this will prompt at least a study of what I explained above.

John Medero  
Milford, N.J.

## No Love For Courtney Q&A

*Billboard's* new editor-in-chief may not have much music-business experience, but his journalism credentials are impeccable.

Therefore, it was surprising to read that your front-page Courtney Love interview (July 19), "at her management's insistence, was conducted via e-mail."

Surely, *Billboard* has more clout than to cave in to a demand like this.

If not, there are plenty of other things to write about. Your "exclusive Q&A" only begs the Q: Who wrote the A?

Scott Isler  
Brooklyn, N.Y.

## Threats To Music Thieves Working

I've run a music store in my

town for 25 years and have seen a 20% drop in sales over the last two years. I don't know how much of the drop is the economic slump vs. the rampant downloading.

Recently, however, I've seen improving numbers and had new customers come in and tell me they are no longer downloading music through file-sharing programs because they "don't want to get sued."

So, the lesson here is that the legal approach of threatening music stealers is working; at least I can see some positive results that are encouraging.

I hope the record companies and the Recording Industry Assn. of America keep up the fight, expand it and do not overlook any means to discourage music theft. The future of the music business is at stake.

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Held the day before the world's largest music industry trade-show, MIDEM, there is no better opportunity to make lasting contacts with the international music community at large (9,000 participants, 4,000 companies, 2,136 exhibiting companies, 92 countries, 635 media...).

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### MidemNet - January 24, 2004

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Yo-Yo Ma brings a Brazilian beat to his Sony set, 'Obrigado Brazil'



# MUSIC



The soundtrack to the 'Lara Croft Tomb Raider' sequel rocks with Saliva's 'Time'

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

## Shortlist Prize Seeks Greater Exposure

The 2003 Shortlist Music Prize will be awarded Oct. 16 at Los Angeles' Wilton Theater. This year marks the third annual competition, which, like the U.K.'s Panasonic Mercury Prize, honors projects for their creative and adventurous appeal rather than their commercial success.

The 2003 edition will be bolstered

are ineligible if they have sold more than 500,000 copies in the U.S.

Among this year's 20 listmakers are **Dave Matthews, Tori Amos, Tom Waits, Coldplay's Chris Martin, Spike Jonze, Cameron Crowe, Mos Def, Gwen Stefani, the Neptunes, the Roots' Ahmir "Questlove" Thompson and Erykah Badu.**

"The listmakers seem to understand what we're trying to do better and better every year—we get fewer nominations from artists who have sold a ton of records and we get more and more with a remarkable range and diversity," Spotts says.

The listmakers will select 10 finalists, who will be announced around Labor Day. They will then pick the winner on the evening of the awards ceremony, which will include performances by several of the finalists. Among the prizes will be \$5,000 from Sirius Satellite Radio.

**MATRIX RELOADED:** The Matrix has signed a record deal with Columbia Records. The production/songwriting team of **Lauren Christy, Graham Edwards and Scott Spock**—which has penned hits for **Avril Lavigne, Britney Spears and Liz Phair**, among others—will release its label debut in spring 2004. It is currently holding auditions for two lead vocalists.

But, Christy says, don't look for them to just pick beautiful faces with pretty voices. "We want to do what **Fleetwood Mac** did with **Lindsay Buckingham** and **Stevie Nicks**. They had their own record out, but **Mick Fleetwood** brought them in. We're interested in having an ongoing collaboration and then continuing the Matrix, and these artists have their own solo careers as well."

Christy adds that she and her partners weren't looking for a deal, but Columbia Records senior VP of A&R/West Coast GM **Tim Devine** "approached us about [signing with Columbia as artists], and we really liked him," she says. "Basically, since we're always behind the scenes, we wanted to put out our ideas."

That was also Devine's thinking. "I look at them as great songwriters who had a recorded past, and rather  
(Continued on page 15)

The Beat™

By Melinda Newman  
mnewman@billboard.com



by a TV tie-in, as well as plans for a tour and a compilation CD.

"We're in discussions for a Shortlist television special with a cable outlet," says **Tom Sarig**, former MCA VP of A&R who founded the Shortlist Music Project with marketing consultant **Greg Spotts**. "We're also planning a tour right now that will go out right after the show, as well as a compila-



THE MATRIX: RECORDING FOR COLUMBIA

tion CD featuring many of the nominees. Basically, we're expanding on our mission to enlarge the audience for some of the best emerging artists."

Additionally, launch.com will stream videos by the nominees and will feature the winner as the November artist of the month.

The nominees are selected by 20 "listmakers," each of whom selects seven albums released between July 1, 2002, and June 30, 2003. Albums



## Sean Paul's Global Cal

### Artist's Dancehall Beat Is Heard Around The World

BY ADAM HOWORTH

LONDON—Dancehall reggae has finally broken free of its Jamaican island shores after a decade's fermentation and is making a sizable impact on the international album charts and on radio waves around the world.

The global call is being spearheaded by 30-year-old Jamaican DJ Sean Paul, who has turned the hip-hop-influenced rhythm into the flavor of the summer.

"Dancehall has been at the underbelly for 15 years, but the stars were aligned for us with Sean Paul," says Craig Kallman, the New York-based co-president of Atlantic Records, which signed the breakthrough artist. "Musically, the climate is not being invigorated with new sounds—which gave

dancehall a really big opportunity."

An amalgam of hip-hop and reggae characterized by uptempo electronic rhythms, dancehall has produced international hit singles in the past from such performers as Beenie Man and Shabba Ranks—but it wasn't until now that an artist was able to develop a consistent album-selling fan base.

#### CORE ARTIST

"It has rarely followed up with a core artist built in a global way, short of Shaggy," Kallman says. "It has been a long time coming to bring an artist to the mainstream from a roots perspective. The timing was right to step out and endorse reggae in a way that has never been done before, except by [Island  
(Continued on page 19)]

## Ma Captures Potent Brazil With Elegant, Intoxicating Disc

Superstar cellist **Yo-Yo Ma** is ready for his next musical destination—Brazil. It's not surprising, given his reputation for being one of the hardest-working performers in the world and among the most artistically inquisitive. His impressive discography ranges from **Bach** and bluegrass to **Prokofiev** and **Piazzolla**.

In the past year alone, Ma has toured with his groundbreaking **Silk Road Ensemble**, premiered new large-scale compositions by **Elliott Carter**, **Tan Dun** and **Bright Sheng** and recorded an album of French romantic repertoire with pianist **Kathleen Stott**, issued by Sony Classical.

Now Ma has gathered a group of notable musicians and recorded "Obrigado Brazil," a graceful, elegant disc of Brazilian fare issued July 29 by Sony.

The music of Brazil has had a potent effect on countless musicians over the years, and Ma is no exception, though even he has a hard time defining the music's ineffable pull. "I've always loved Brazilian music; I don't know why," he says with a laugh.

What he can explain,

however, is the way in which the concept for "Obrigado Brazil" developed organically as a result of connections made throughout his career.

One important connection was Brazilian guitarist **Oscar Castro-Neves**, who worked with Ma on his Grammy Award-winning Piazzolla project, "Soul of the Tango."

"At 17, Castro-Neves met and worked with [Antonio Carlos] Jobim," Ma says. "He's this really elegant gentleman, very courtly and wise and warm and generous. And he would talk to me about [Brazilian] music and play for me, and we promised each other that we would do something together."

Beyond Castro-Neves, other Ma collaborators directed the cellist's attention toward Brazil. Percussionist **Mark Suter**, a member of Ma's Silk Road Ensemble, who studied

with both Cuban and Brazilian master drummers, introduced Ma to the inimitable rhythmic secrets of samba, bossa nova and other traditional Brazilian forms.

Another longtime friend and colleague, the distinguished Brazilian cellist **Aldo Parisot**, also encouraged Ma to explore the country's classical music tradition. Parisot particularly pointed to the music of **Heitor Villa-Lobos**, who composed a number of significant works for cello.

Ma was eager to work once again with Brazilian guitarists **Sergio** and **Odair Assad**, who had appeared on "Soul of the Tango." Further research into Brazilian history and culture only deepened Ma's appreciation of the central position that music played in the country's development.

Given the gentle nudging of so many gifted friends, the idea for Ma to record an album of Brazilian music was virtually inevitable; the only remaining question was which music to record.

"When we started to look at all the music, we said, 'This is so vast—how can you do a Brazilian album?'" Ma explains. "There are so many different types of music, so many areas, so it was hard to choose."

Meanwhile, Sony Classical A&R executive **Lorraine Perri** kept Ma supplied with a steady stream of recordings from which he gleaned not only styles but also performers with whom he wanted to collaborate, such as vocalist **Rosa Passos**.

In the end, Ma united an exceptional ensemble of musicians from diverse backgrounds—including Passos, Castro-Neves, Stott and the Assads, as well as noted jazz musicians **Paquito D'Rivera**, **Egberto Gismonti**, **Cesar Mariano** and **Romero Lumbambo**—to offer a rich, expansive survey of Brazilian idioms.

Whether he is featured as lead voice or in the role of accompanist, Ma's foray into Brazilian music seems virtually effortless.

He asserts that the greatest challenge was to absorb and faithfully execute the music's rhythmic drive. "The feel is exactly between being awake and asleep," Ma says, "the little narrow bit of consciousness that's between conscious and subconscious."

## Classical Score™



By Steve Smith

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MA: 'I'VE ALWAYS LOVED BRAZILIAN MUSIC'

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# Hollywood Rocks Its 'Cradle Of Life' Soundtrack

Paramount Pictures' "Lara Croft Tomb Raider: The Cradle of Life" has a somewhat darker edge than most big-budget heroic action flicks.

With that in mind, the makers of the soundtrack infused a hard-rock and electronica sound throughout most of the album, released July 22 on Hollywood Records.

Its songs include the previously unreleased **Saliva** track "Time," a remix of **Moby's** "Jam for the Ladies," a **Paul Oakenfold** remix of **P.O.D.'s** "Satellite," **Filter's** "The Only Way (Is the Wrong Way)" and **the Crystal Method's** "Starting Over."

The album, supervised by **Peter Afterman**, has been serviced to rock and top 40 radio formats.

A music video and radio single for the new **Korn** song, "Did My Time," was released as a promotional tie-in to the movie. The song is featured in the film but not on the album because of licensing issues, according to sources.



SALIVA: HAS 'TIME' FOR SOUNDTRACKS

sees their face in other people."

Scott continues, "It's a perfect song for the movie, because this time around, they get more into the story of the Lara Croft character: what makes her an individual and what makes her human. The first movie seemed to be more about having the videogame character coming to life."

Saliva has contributed to numerous soundtracks, and Scott was featured on last year's **Chad Kroeger** hit "Hero" from the movie "Spider-Man."

Explaining why the band is on so many of these albums, Scott says, "It's a way to challenge yourself as a songwriter and performer. I don't ever want to be painted into a corner. I also really enjoy getting a behind-the-scenes look

at the making of a film."

He adds, "When you write music for a film, you have to make yourself vulnerable, let your guard down and submerge yourself into a character that may or may not be like you."

In addition to Saliva's "Time," the label is aiming for another selling point of the project to be **Alexandra Slate's** "Bad Girl."

"Bad Girl" is also the first single from Slate's Hollywood debut album, "Edge of the Girl," due Sept. 16.

Slate says, "I'm really glad they're using 'Bad Girl' for the movie. The song is about the spot you find yourself in when you think you're some-

of the picture."

Paramount and Hollywood are working closely on marketing the album. Part of the campaign will include a movie-theater contest in which staffers of theaters that play the soundtrack the most will receive the set as a prize.

Songs will also be streamed via e-mail to target consumers, which include fans of the "Lara Croft: Tomb Raider" franchise. In addition, ads for the soundtrack will appear in circulars for such retailers as Best Buy, Kmart and HMV.

**MORE MOVIE MUSICALS:** Miramax is developing a big-screen remake

of "Damn Yankees" and the movie adaptation of the Broadway musical "Pippin."

**Craig Zadan** and **Neil Meron**, producers of Miramax's Oscar-winning "Chicago," will produce "Damn Yankees."

Miramax co-chairman **Harvey Weinstein** will oversee the studio's "Pippin" with Miramax co-president of production **Meryl Poster** and Miramax VP of production and development **Jennifer Berman**.

Other movie musicals in the works include "Phantom of the Opera," "Grease 3," "Footloose," "Bye Bye Birdie" and "Guys and Dolls" (Sound Tracks, *Billboard*, May 24).

**Sound Tracks**  
By **Carla Hay**  
chay@billboard.com



"Did My Time" has been released as a retail single and will be on Korn's as-yet-untitled next album, which is due later this year on Epic Records.

The film opened July 25 in U.S. theaters. Starring **Angelina Jolie** in the title role, the flick is the sequel to 2001's "Lara Croft: Tomb Raider."

The first movie's soundtrack (Elektra) peaked at No. 32 on The Billboard 200 and featured songs from **U2**, **Missy Elliott** and **Nine Inch Nails**.

For the sequel's soundtrack, Saliva lead singer **Josey Scott** says, the band chose "Time" for the album because "it's a really haunting song. It's about somebody who has loved and lost and

## The Beat

Continued from page 13

than just use them as producers and writers, I thought they could be brought back to the forefront as artists as well," he says. Christy, who had two albums out in the '90s, will not sing on the project. "I'm kind of over wanting to be a pop star."

The Matrix will continue to work with other acts; the team has most recently worked with **David Bowie** and **the Mooney Suzuki**.

**LET IT REIGN:** Attorneys **Larry Ru-**

**dolph** and **Steven Beer** have closed their law firm. Beer has joined Greenberg Traurig, and Rudolph has opened Reigndeer Entertainment, which will handle exclusive management for **Britney Spears** and **Nick Lachey**, as well as co-manage **Dream** and **Nikki Cleary**.

Rudolph co-managed Spears with **Johnny Wright** for four years and began solely representing her in February. He believes his law experience will hold him in good stead. "There's such a huge benefit in being a manager who knows the inner workings of a recording agreement, knows and understands the details of a publishing or merchandise deal and where the bodies are buried."



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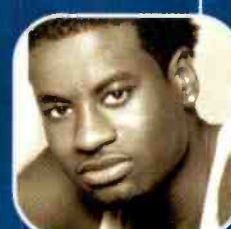
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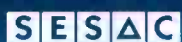
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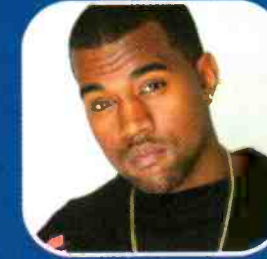
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## DAILY MUSIC NEWS



LINKIN PARK

### Linkin Park, Room 5 Crash Into U.K. Charts

Linkin Park's "Metora" (Warner Bros.) powered straight to No. 1 on the U.K. album chart yesterday (March 30) to become the band's first chart-topping success in the territory. Britain also has a new No. 1 single, as Gareth Gates' three-week run with "Spirit in the Sky" (S/BMG) came to an end. Entering at No. 1 is "Make Luv" (Positiva) by Room 5 featuring Oliver Cheatham. »

### Latest Headlines

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## ARTIST OF THE DAY



THE ROOTS

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# Sean Paul's Global Call

Continued from page 13

Records founder] Chris Blackwell."

Paul tells *Billboard*, "Dancehall has been on the international scene for 10 years, but it wasn't represented on TV or radio stations until Shabba Ranks changed that. Now, after being in the clubs for 10 years, the radio stations are playing it and so is TV."

The artist's sophomore set, "Dutty Rock," released through New York indie reggae specialist VP Records in conjunction with licensee Atlantic Records, has already sold half a million copies outside of the U.S. since April 28. The album has charted in the top 20 in seven territories.

Meanwhile, in the States, the record has sold 1.7 million units since its Nov. 12, 2002, release, reaching No. 9 on The *Billboard* 200 and spawning the No. 1 *Billboard* Hot 100 and Hot 100 Airplay single "Get Busy."

The timing on Atlantic's part followed healthy sales of Paul's debut album, "Stage One," released through VP in March 2000.

"That was at a time when VP was selling 15,000 [units] per artist," Paul says. "Selling 75,000 copies of my first album [in the U.S.] gave an indication of what was coming."

With Atlantic on board, Paul enjoyed crossover success with the single "Gimme the Light," which was released internationally Sept. 9, 2002, entering Music & Media's Eurochart Hot 100 Singles at No. 99 and peaking at No. 3 this month.

## 'BUSY' ON THE CHARTS

In May, follow-up single "Get Busy" was unleashed to the global market, where it has reached the top 10 in 12 territories, including Denmark, Germany, Holland, Italy, Sweden, Switzerland, the U.K., Singapore, Lebanon and Thailand.

"The problem had been radio's response, because it is so formatted to a very young audience that listens to basic pop," says Sue Wildish, Atlantic's head of international in New York.

"But once we went to the second single, we moved from 300,000 in album sales to 1 million over the course of a single," she says.

Paul's biggest territories outside the U.S. are the U.K. and Japan, where the album has sold 200,000 and 120,000 units, respectively. Momentum outside the U.S. has been building up in large part because of Paul's overseas commitment; he spent much of July in Europe for promotional duties.

The artist completed a short tour and promo trip of Europe, taking in the key markets of the U.K., France, Germany and Italy in the middle of July.

Paul notes, "I've just come back to the U.K. to do a bit of promotion after a little 2 1/2-week European tour; going to the U.K., going on Eurostar to France and playing to 17,000 people; then Germany, where I performed in Berlin; Switzerland [to 12,000 people]; and then on to Rome."

Paul returns to Europe in September to capitalize on the Aug. 8 release there of next single "Like Glue."

After the European tour, Warner Music International plans to send Paul to Japan this fall, followed by Australia. "In September we should be able to say we've had the album of the summer," says Jay Durgan, senior VP of marketing for WMI in London, which distributes the album in some regions. "I believe in the seasonality of singles, and dancehall reg-

gae music is very opportune for the summer."

Media reaction is steadily picking up in line with Paul's growing visibility. "We believed very early that dancehall could be the sound of the summer, and Sean Paul really worked nicely across the whole network," MTV Network Europe's VP of music programming Hans Hagman says.

Wildish says TV was "one of the most important things" in breaking the artist. "MTV made 'Get

Busy' a network priority" in Europe, she says. "That showed radio that it wasn't scary. It's just damn good pop music."

In the U.K., BBC Radio 1 editor of music policy Alex Jones-Donnelly was another early supporter of Paul. "It's fantastic to have another reggae star central to Radio 1's output; he really makes a difference for the sound of the station. I'm really looking forward to 'Like Glue.' 'Baby Boy' with Beyoncé is also a hot track."

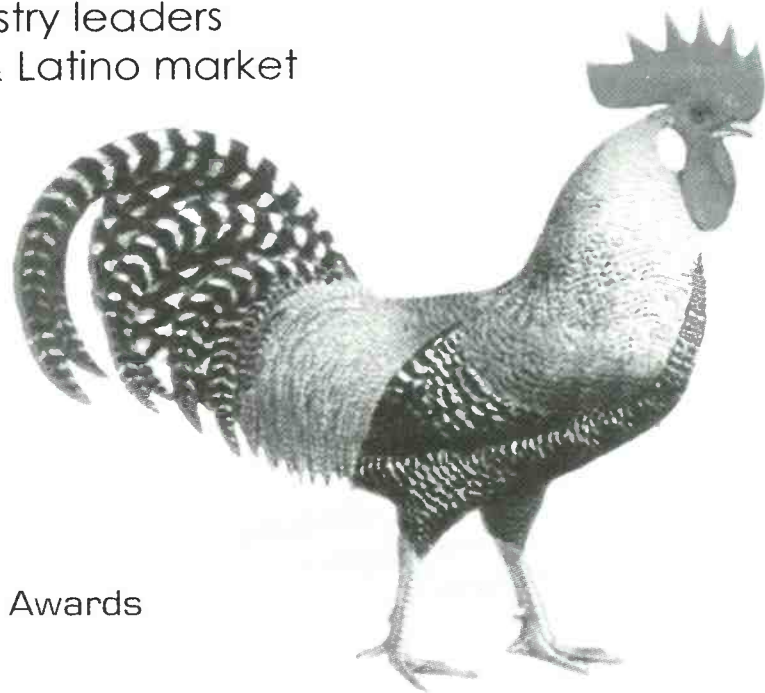
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FUERTE

# Sex Pistols Ready To Bring Anarchy To The U.S.A.

BY RAY WADDELL

Never mind the bollocks. Can the Sex Pistols sell tickets?

"That's a good question," says Jim Glancy, VP for promoter Clear Channel Entertainment in New York. The answer will come soon enough; the punk pioneers embark on their first tour in seven years this summer.

The Pistols' John "Johnny Rotten" Lydon has no false illusions that tickets will fly out the window.

"They won't blow out," he says with a sneer. "We're just filling in between [the dates for venues]. And I don't care; I just do what I do. Bloody hell."

Despite punk's enduring popularity—perhaps best exemplified by the consistently successful Vans Warped tour—the Sex Pistols' drawing power remains somewhat of an enigma.

Not counting their ill-fated, seven-date 1978 fiasco, the band has only toured North America once, on 1996's Filthy Lucre reunion tour.

The absence makes the band a bit of an unknown entity. "I have a pretty good idea about what I'm gonna do with something like classic rock, modern rock or country," Glancy says, "but with the Sex Pistols, I have nothing to compare it to."

The Pistols package includes Dropkick Murphys and the Reverend Horton Heat. The tour is just 13 dates, beginning Aug. 20 at FleetBoston Pavilion in Boston and wrapping Sept. 7 at the San Diego Street Scene festival.

The 1996 reunion tour did "solid business," according to Ron Opaleski, agent for the Sex Pistols at the William Morris Agency. Only 11 shows from

that tour were reported to Billboard Boxscore, with an average gross of \$96,578 and average attendance per show at 4,143.

Lydon considers the '96 tour "very successful, but not money-wise. How would it be? We're the Sex Pistols, nobody likes us and we don't care."

So why reunite now? "Who says we reunited?" Lydon asks. "We never separated. We don't need a reason for anything. Let the copycats sit around and come up with reasons for things."

Still, Lydon seems to think the time is right to spread a little anarchy in North America. "There is a vast amount of disenfranchised [people] in America," he says. "It's important to let them know we're still here."

## BACK FOR MORE

Glancy would like to do better than the 1996 average on his Aug. 21 show at Tommy Hilfiger at Jones Beach Performing Arts Center in Wantagh, N.Y. Break-even is between 5,000 and 6,000, and Glancy says the curiosity factor alone ought to be enough to hit that number. "I'd be disappointed if we didn't do 6,000-7,000," he says. Tickets are \$27.50 and \$47.50 for the Jones Beach show.

Elliott Lefko, VP of artist development for House of Blues Concerts Canada, promoted the Pistols in '96 and is looking forward to HOB's Aug. 25 Pistols show at Toronto's Molson Amphitheatre.

Lefko says ticket sales are "about what we thought they would be" in the early going, at between 3,000 and 4,000. He says they ended up at about

5,000 in 1996, but the show was even more successful on another level.

"This was one of the best shows we've ever done here, not in terms of sales, but how the joint was rocking," Lefko recalls. "It seemed like the whole amphitheater was pogo-ing."

Lefko believes the Pistols tour fills an underserved niche. "This audience doesn't have much out there anymore," he says. "It's a really cool audience, but they're not gonna go see Korn or a lot of what's on the radio."

Individual promoter deals were cut in each market, with buyers including CCE, HOB and independents. "Everyone's really excited," Opaleski says. "This is a band that shaped the scope of contemporary music."

Lydon is not surprised that promoters came to the table. "They always do, mate," he says. "We need them, and they need us."

Despite the tour's brevity, it is unlikely other dates will be added. "We wanted to hit the major majors and keep it short and sweet," Opaleski says.

"This is all we could get," Lydon counters. "If we can get more [dates] along the way, we will."

The Pistol's production will be predictably low-fi. "There will be no twaddling about playing with knobs and all that," he says. "We're the smallest-equipped band possible, but we kick up a ferocious sound."

## BIG IN BAGHDAD?

Lydon says he is indeed serious when asked about published reports that the Pistols want to play Baghdad.

"We're very, very interested in playing Baghdad, and we're meeting all



SEX PISTOLS: READY FOR MORE FILTHY LUCRE?

kinds of denials and red tape," Lydon says. "I'm slowly cutting my way through it."

So would a Baghdad date be considered entertainment or punishment? "Entertainment, for people that don't have fuck-all and never had fuck-all. If you want to give them democracy, do it properly. Give them the Sex Pistols. Wake up, America."

Lydon says the band would promote the show "as an act of charity," adding, "I don't do these things as a joke or a prank, as strange as that may sound to those of lesser mental abilities that really don't get the point of being alive."

The current route includes large sheds, clubs and other venues. According to Opaleski, "The shows that are up are doing well."

Dropkick Murphys, a Boston-based, Celtic-tinged punk band, will hook up with the Sex Pistols following a stint on Warped.

"Dropkick Murphys are big fans of the Sex Pistols," says Andy Somers, agent for the band at the Agency Group. "This tour will allow an older demographic to discover this band."

The Murphys also bring some box-

office clout to the tour, particularly in their home town. According to Somers, "The last time Dropkick Murphys played Boston over St. Patrick's Day [March 14-17], they sold out four nights at the Avalon in advance—over 8,000 tickets."

Glancy, too, thinks the package works. "Dropkick Murphys have a good following in New York, and Reverend Horton Heat has a following here."

Lydon calls Dropkick Murphys "a good bunch of lads." But he is mostly unimpressed with today's punk artists.

"Britney Spears is as punk as that silly Lavigne bird," he says. "I never, ever cared for Green Day, with their ice cream van and huge video productions. As far as I'm concerned, anything that's MTV-led I worry about. MTV is like a headless chicken."

Lydon feels young punk acts might be well-served to see the Pistols in action this summer.

"We can't find sponsors, we don't have a record company. But we're still here. That might be a bloody good little education for anyone out there that wants to be a pop star. They shouldn't want to be. They should want to be something more serious—à la us."

# Farnham's Touring Finale Sets Aussie Records

BY CHRISTIE ELIEZER

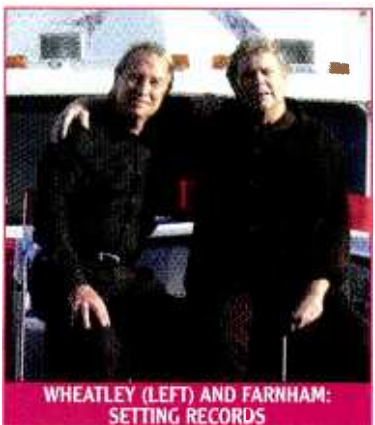
MELBOURNE, Australia—Australian singer John Farnham's the Last Time tour, seventh on Billboard Boxscores' top tours for the mid-year, has entered the record books Down Under as the biggest tour ever by a domestic artist.

The tour grossed \$53 million Australian (\$36 million), drawing 430,000 people at 95 dates.

It was named the Last Time because the 54-year-old singer has said he will not do any more lengthy tours. "I want to go out on a high note, rather than face the prospect of playing to dwindling crowds," he tells *Billboard*, although he will continue to do short tours here and in Europe.

A run of capital cities in arenas took place between November and December last year. A regional stint between

late January and June 1 was held in a 4,000-seat outdoor venue, with an entourage of 105 people using 50 moving vehicles.



WHEATLEY (LEFT) AND FARNHAM: SETTING RECORDS

The tour bowed with three shows at the 16,000-capacity Rod Laver Arena

in Melbourne, which marked Farnham's 86th show and his millionth ticket at the venue. A Seven Network telecast of the June 15 show won in its time slot, reaching a national audience of 1.7 million.

Farnham's longtime manager, Glenn Wheatley of Talentworks, did not supply specific figures. But other promoters estimate the tour's profit at \$15 million Australian (\$10.2 million), after Farnham's cut of \$20 million Australian (\$13.6 million). Talentworks' share was unofficially estimated at \$6 million Australian (\$4 million), with a further cut of profits to the tour's promoter.

The tour's success is not surprising, considering that Farnham, who launched his career in 1967, has sold 5 million records here. But it pulled these figures despite virtually no radio support (major networks consider

Farnham too old) and sold out in regional areas gripped by the worst drought in 100 years.

Wheatley admits, "Some of John's other advisers were apprehensive about going into the Bush. But I knew that if anyone could do it, John Farnham would. There were some soft spots in the tour like [mining towns] Kalgoorlie and Broken Hill, where people were clearly having hard times."

"But for his incredibly loyal fan base, which spans three generations, it was about more than coming to hear his music and having a good time," Wheatley continues. "They were coming to see a living legend. The shows were emotional: Some lasted over three hours. Neither John nor the fans wanted to say goodbye."

Natalie Cutcliffe, marketing manager at the Sydney Entertainment Centre where Farnham holds the all-

time record of 39 shows, agrees. "As far as venues are concerned, he's the most obliging performer ever," she says. "He's an entertainer who gets to know his audience, lets them into his space, and they in turn have a very warm feeling about him."

Aside from the concert grosses, the tour also took in extra millions from such sponsors as telecommunication giant Telstra, retailer Harvey Norman, Qantas airlines and Arnotts confectionary.

Merchandising, through Australian Tour Merchandising, reportedly grossed \$1 million Australian (\$680,000).

An album of new songs, "The Last Time," released last October through BMG Australia, has sold 260,000 units. (Platinum is 70,000 units.) A DVD from the tour is due in late August, with a greatest hits set in October.

## Hanson Takes To The Clubs

Family Act Returns With Late-Summer Tour, New Album

BY SUSANNE AULT

LOS ANGELES—This isn't your little sister's Hanson.

Three years have passed since the once-premiere kiddie pop group performed live and released an album. Next month, the Hanson brothers will embark on a tour specifically to promote that they are all grown up.

The gigs showcase fresh songs the Hansons crafted during their hiatus. To reacquaint themselves with their fans more personally, they will only play acoustic sets at small clubs with capacities of fewer than 1,000 seats.

Starting Aug. 9 at the Recher Theatre in Towson, Md., the tour will wind through 13 mainly West and East Coast dates before wrapping Aug. 28 at the Roxy Theatre in West Hollywood.

More shows are expected to be added in September, reaching the South and Midwest markets. Tickets are \$20 apiece.

"When we were planning out the promotion [of the band], we started to talk about how to introduce people to this music. We couldn't see as dynamic a setting as where people are 20 to 30 rows from the front," says Taylor Hanson, 20, the group's lead singer. "[Crowds] will see the absolute core of what the band is."

Hanson's next studio album, "Underneath," is scheduled for release in February 2004. The band is not signed to a label—having split from Island Def Jam in May—so Hanson is likely to release the disc independently.

Distribution details will come shortly, promises Jordan Berliant, GM at 10th Street Entertainment, which manages Hanson.

Songs from the forthcoming disc carry rawer guitar work than previous efforts and display a rootsy feel rather than straight-up pop. Danny Kortch-

mar, known for teaming with signature singer/songwriter James Taylor, co-produced the track "Penny & Me."

In the meantime, a CD full of acoustic sessions of this new material will be for sale on Hanson's Web site starting Aug. 9.

Drummer Zac Hanson, 17, believes veteran fans of the band will embrace the revamped group.

"A lot of our fans are in college now [and] I definitely feel [they] have grown," he notes.

To publicize the tour's mature face,



HANSON: GROWN-UP TOUR

acoustic CDs will be given away on stations with modern adult formats, bypassing the pure top 40 stations that played Hanson heavily in the past.

"[That] is an extension for Hanson in terms of demographic reach," Berliant explains.

But he says that previous audiences are still on board: "Pop culture has caught up with where Hanson is."

Zac Hanson says that songs from the band's younger years will be included in the set lists because "everyone can sing along. We still love playing that stuff."

Starting from the ground up is new for Hanson, which will be club-hopping for the first time while on the road.

The band exploded onto the scene in the mid-1990s, getting its touring feet wet with amphitheatres and arenas. During its 1998 tour, the 25 dates reported to Billboard Boxscore averaged 13,537 in attendance and \$349,902 in per-show grosses.

Its debut, "Middle of Nowhere," has sold more than 4 million copies to date, according to Nielsen SoundScan.

Taylor Hanson wants to regain that profile: "This is all about the beginning. This isn't a career of clubs. This is about giving our fans a really special thank-you—a real intimate show."

By sales counts so far, Hanson could have easily played bigger venues. Members of the band's official Web site were able to snag tickets before the general on-sales and have essentially pre-sold out the tour.

"So far it's been a phenomenal reaction," says Paul Manna, talent buyer for the Recher Theatre. Of the 750 available tickets for that venue's show, 650 were sold on Hanson's site.

"People are just so excited that they are coming back out on the road," Manna says. "They could have played a larger room. It's refreshing that the tour is not about how much money they are making but a re-connection with the fans."

Packing the clubs is part of the plan to rebreak the band into the music world, Berliant says.

"Hanson is deliberately underplaying the market," he notes. "Rather than just take a generic approach of sending [the new studio album] to radio, shipping it to retail and [seeing] what happens, the band wants the same kind of care taken in its presentation to the marketplace as was given to the artistic endeavor [of creating it]."

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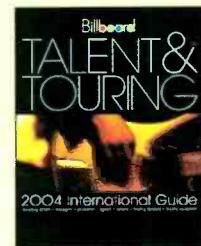


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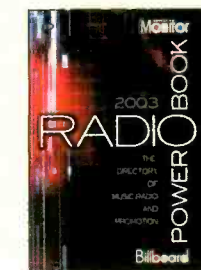


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## IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Miller Genuine Draft Miller Brewing Co.	MGD's Pure Night Out, June-September, 15 concerts in Chicago, Los Angeles and San Francisco	\$1 million	Hyping concerts through radio promotions offering ticket giveaways. Concert series replicates MGD Blind Date's "small venue, big name" format sans in-store and on-premise promotions. Features low ticket prices and diverse array of talent, including Cypress Hill, Seether and alt-country crooner Rhett Miller paired with former Lemonheads frontman Evan Dando.	Barry Marek, Miller Genuine Draft senior brand manager, and Bruce Eskowitz, president of national sales and marketing, Clear Channel Entertainment. GMR Marketing executes.
Nintendo Nintendo of America	Nintendo Fusion tour featuring Evanescence, August-September, 25 stops	\$1 million	Using proprietary tour to sample GameCube and Game Boy Advance games and hype the convergence of music, gaming and culture. Tying in retail partner Circuit City, Yahoo and Blender magazine. Aligned with Evanescence because of the band's rising popularity and interest in gaming.	George Harrison, senior VP of marketing and corporate communications, Rob Matthews, director of advertising/promotions, and Jennifer Tweed, manager of consumer promotions, Nintendo; Kevin Adler, VP of sponsorships and events, Relay Sports & Event Marketing; Caroline Frye, VP of touring and sales and Rich Levy, booking, Clear Channel Entertainment. U.S. Concepts executes.
T-Mobile T-Mobile International	Rolling Stones European tour, June-September, 40-plus stops	\$3 million	Using tie to generate brand awareness after converting its European operations under the T-Mobile brand during the past 18 months. Running "Let Your Rock 'N' Roll Out" media campaign offering Stones content, including ring tones, tickets and Mick Jagger-themed voice mails. On site, running promo offering fans the chance to take photos of concert attendees using T-Mobile phones; the telecom posts the photos on giant screens and lets people vote for their favorite images through text messaging.	Toby Hester, head of sponsorship, T-Mobile U.K., and Jay Coleman, president of Entertainment Marketing Communications International. EMCI executes.

Compiled by William Chipps, senior editor, IEG Sponsorship Report  
[www.sponsorship.com](http://www.sponsorship.com)

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND	Alpine Valley Music Theatre, East Troy, Wis. July 5-6	\$2,582,090 \$52.50/\$35	67,183 70,226 two shows one sellout	Clear Channel Entertainment
SUMMER SANITARIUM TOUR: METALLICA, LINKIN PARK, LIMP BIZKIT, DEFTONES, MUDVAYNE	SkyDome, Toronto July 5	\$2,341,286 (\$3,137,570 Canadian) \$67.16/\$59.70	36,562 37,447	Clear Channel Entertainment
SHANIA TWAIN, THE MAVERICKS, BJORN AGAIN	Hyde Park, London July 12	\$2,178,720 (\$1,335,000) \$73.44/\$57.12	35,000 sellout	Clear Channel Entertainment-U.K.
FLEETWOOD MAC	MGM Grand Garden, Las Vegas July 5	\$1,842,900 \$250/\$125/\$85	12,220 sellout	Concerts West
SUMMER SANITARIUM TOUR: METALLICA, LINKIN PARK, LIMP BIZKIT, DEFTONES, MUDVAYNE	Turner Field, Atlanta July 11	\$1,667,295 \$79	22,957 50,043	Clear Channel Entertainment, OCEA Presents, North of the Border, Frank Productions
PEARL JAM, BUZZCOCKS	Tweeter Center at the Waterfront, Camden, N.J. July 5-6	\$1,645,264 \$43/\$39	41,836 49,940 two shows	Clear Channel Entertainment
JAMES TAYLOR	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 3, 5	\$1,463,521 \$67.50/\$31.50	26,618 27,888 two shows	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Hyundai Pavilion at Glen Helen, Devore, Calif. July 5	\$1,445,289 \$128.75/\$10	27,473 44,637	Clear Channel Entertainment
FLEETWOOD MAC	Ford Center, Oklahoma City July 1	\$1,415,276 \$125/\$75/\$46.50/\$32	15,674 sellout	Concerts West
FLEETWOOD MAC	ARCO Arena, Sacramento, Calif. July 6	\$1,330,123 \$125/\$75/\$47.75	15,239 sellout	Concerts West
PEARL JAM, BUZZCOCKS, SLEATER-KINNEY	Madison Square Garden, New York July 8-9	\$1,282,085 \$35	36,631 38,040 two shows	Clear Channel Entertainment
JIMMY BUFFETT	Nissan Pavilion at Stone Ridge, Bristow, Va. July 5	\$1,185,702 \$66/\$36	24,944 24,966	Clear Channel Entertainment
FLEETWOOD MAC	American Airlines Center, Dallas July 3	\$1,102,137 \$125/\$75/\$49.50	13,932 sellout	Concerts West
SUMMER XS: BLUE, BUSTED, SUGABABES & OTHERS	Milton Keynes National Bowl, Milton Keynes, England June 15	\$940,050 (\$562,500) \$20.89	45,000 sellout	Clear Channel Entertainment-U.K.
DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND	Target Center, Minneapolis July 9	\$874,913 \$52.50	16,835 sellout	Clear Channel Entertainment
ALABAMA	Oak Mountain Amphitheater, Pelham, Ala. June 21, 28	\$861,071 \$999/\$31	18,370 21,072 two shows one sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND	UMB Bank Pavilion, Maryland Heights, Mo. July 10	\$849,695 \$52.50/\$35	21,000 sellout	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Coors Amphitheatre, Chula Vista, Calif. July 3	\$711,246 \$108.25/\$75.25/\$50.25	12,895 15,000	House of Blues Concerts
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Tweeter Center for the Performing Arts, Mansfield, Mass. July 20	\$678,588 \$50/\$36.50/\$25	19,677 sellout	Clear Channel Entertainment, The Messina Group
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Sleep Train Amphitheatre, Marysville, Calif. July 9	\$653,888 \$75.75/\$6.25	12,756 18,500	Clear Channel Entertainment
50 CENT & JAY-Z, MISSY ELLIOTT, BUSTA RHYMES, FABOLOUS	Nissan Pavilion at Stone Ridge, Bristow, Va. July 6	\$649,457 \$47.50/\$10	19,373 22,662	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Nissan Pavilion at Stone Ridge, Bristow, Va. July 12	\$626,436 \$49.75/\$42.75/\$28/\$24.50	23,810 sellout	Clear Channel Entertainment, The Messina Group
ALABAMA	Verizon Wireless Amphitheater, Charlotte, N.C. July 11	\$616,245 \$1,000/\$10	18,762 sellout	Clear Channel Entertainment
50 CENT & JAY-Z, MISSY ELLIOTT, BUSTA RHYMES, FABOLOUS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 7	\$588,166 \$49.50/\$35	13,982 sellout	Clear Channel Entertainment
PETER GABRIEL, SEVARA NAZARKHAN	Bell Centre, Montreal July 6	\$585,310 (\$783,264 Canadian) \$68/\$53.06/\$35.12	10,736 11,429	Clear Channel Entertainment, Gillett Entertainment Group
PEARL JAM, SLEATER-KINNEY	Tweeter Center for the Performing Arts, Mansfield, Mass. July 11	\$584,570 \$44.50/\$40.50	16,488 19,900	Clear Channel Entertainment
PEARL JAM, BUZZCOCKS, REVIS	Molson Amphitheatre, Toronto June 28	\$572,034 (\$770,468 Canadian) \$38.98/\$31.55	16,047 sellout	House of Blues Canada
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Blossom Music Center, Cuyahoga Falls, Ohio July 10	\$556,936 \$49.50/\$39.50/\$25	19,067 20,051	House of Blues Concerts, The Messina Group
R.E.M.	Carling Academy Brixton, London June 24-25	\$548,838 (\$329,000) \$58.39	9,400 two sellouts	Clear Channel Entertainment-U.K.
50 CENT & JAY-Z, MISSY ELLIOTT, BUSTA RHYMES, FABOLOUS	Verizon Wireless Amphitheater, Virginia Beach, Va. July 5	\$546,324 \$51.75/\$10	15,519 20,000	Clear Channel Entertainment
AMERICAN IDOLS LIVE	Joe Louis Arena, Detroit July 20	\$545,543 \$47.50/\$27.50	14,147 sellout	AEG Live, Olympia Entertainment
PHISH	Coors Amphitheatre, Chula Vista, Calif. July 8	\$532,223 \$43.50	12,235 15,000	House of Blues Concerts
JOURNEY, REO SPEEDWAGON & STYX	Savvis Center, St. Louis June 20	\$498,125 \$65/\$47.50/\$37.50	10,550 14,380	Concerts West
CHER, DOM IRRERA	Yakima Valley SunDome, Yakima, Wash. June 21	\$496,063 \$80/\$60	6,911 7,055	Clear Channel Entertainment
JOURNEY, STYX & REO SPEEDWAGON	Kemper Arena, Kansas City, Mo. June 21	\$495,215 \$55/\$45/\$35	9,441 12,226	Concerts West

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# Bloom Is Off The Rose Quarter

A major bloodletting has taken place at the **Rose Quarter** arena complex in Portland, Ore., resulting in more than 88 layoffs. Affected were the Portland Trail-

blazers front office and the Oregon Arena Assn. (OAC), the venue management arm of the Trailblazers, which runs the Rose Quarter.



McCUE: AMONG THE LOSSES

blazers front office and the Oregon Arena Assn. (OAC), the venue management arm of the Trailblazers, which runs the Rose Quarter.

The "reduction in force" was orchestrated by **Paul Allen**, owner of the Trailblazers. Among those exiting are veteran venue executive **Jim McCue**, who carried the title of VP of facility sales and marketing.

**J.E. "Jay" Isaac**, senior VP of business affairs for OAC, to whom McCue reported, has taken over the latter's duties.

"We had to look at some cost-cutting situations," says Isaac, who adds that many of those let go from the arena side of the organization will return as part-timers. Other functions will now be out-

under Jim," Isaac says. "This was a very difficult situation, but you do what you have to do. We're doing all we can to help the people we've laid off."

The complex includes the 20,000-seat **Rose Garden Arena**, the 12,000-seat **Memorial Coliseum**, the 5,800-seat **Theatre of the Clouds** and a commons area with a capacity of 3,500.

McCue's last day at the Quarter was July 10, but he tells *On the Road* that he'd like to stay in the region. "I'm going to pursue opportunities in the Northwest but am open to other options," he says. "We had a great group in Portland, and we did well with everything from **Roy Jones Jr.** to the **Rolling Stones.**"

McCue formerly was event director at the **Palace of Auburn Hills** (Mich.) and an agent with ICM. He can be contacted at jim-mccue@comcast.net.

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



**SAY CHEESE:** Colorado-based jam band **String Cheese Incident** (SCI) starts a fall tour with a two-night stand at **Red Rocks Amphitheater** in Morrison, Colo. SCI will team with **DJ Logic** and **Medeski, Martin & Wood** for the first show and **STS9** and **DJ Greyboy** for the second.

Other notable stops include the Austin City Limits Music Festival Sept. 20 in Austin, the **Fox Theatre** in Atlanta Sept. 26-27, the **Tower Theatre** in Philadelphia Oct. 4-5, the **Orpheum** in Boston Oct. 11-12 and the Oct. 13 wrap-up date at **Kool Haus** in Toronto. SCI's label, ticketing, booking, management and publicity are all handled in-house.

**MULE HEADS OUT:** Gov't Mule begins its fall touring efforts Oct. 10 at the **Electric Factory** in Philadelphia. **Chris Robinson** and **New Earth Mud** support on all dates, which go on sale July 25 through Gov't Mule Ticketing. The Mule remains out through its Nov. 9 date at the **Ryman Auditorium** in Nashville. A holiday run begins Dec. 26 at a site to be determined and includes Dec. 29-31 dates at the **Beacon Theatre** in New York.



ISSAC: MORE DUTIES

sourced, including conversions and housekeeping.

"We still have a real strong marketing department, including a lot of the key people who worked

# Javier Expands Capitol's R&B Push

BY GAIL MITCHELL

Capitol Records is determined to reclaim a sizable share of the black music market.

Under the direction of Priority/Capitol VP/urban promotion Geo Bivins, the label's newly relaunched urban division is already making inroads with rap newcomer Chingy's "Right Thurr." The Disturbing Tha Peace/Capitol single is No. 3 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 4 on The Billboard Hot 100.

On the rapper's heels is another newcomer, Javier. The 25-year-old's self-titled debut arrives Aug. 5 and marks the division's first R&B project. Mellow midtempo lead single "Crazy" is No. 55 on Hot R&B/Hip-Hop Singles & Tracks.

In the late '90s, Capitol generated some buzz with such R&B acts as Tra-

cie Spencer and Sammie. The label's current roster includes rap groups Slum Village and Dilated Peoples.

The difference this time around, Bivins says, "is that A&R has improved. We're really picking artists, not records. We're looking for longevity."

The label thinks it has this in Javier. The singer/songwriter is also a multi-instrumentalist (guitar, keyboards, percussion) who graduated from Hartford, Conn.'s Hartt School of Music with a degree in music education.

His earlier stints with a neo-funk group and the rocking Derek Trucks Band, led by Allman Brothers guitarist Derek Trucks, opened the door to the variety of styles found on Javier's debut.

Veering from R&B to pop to Latin (his dad operates Spanish-formatted AM station WCUM Bridgeport, Conn.), Javier worked with producers the Underdogs (Brandy, Tyrese), Syn-

dedicated Rhythm (Christina Aguilera, Amy Grant) and executive producer Kevin Cloud. Guest players include



the Roots' Ahmir "Questlove" Thompson, jazz masters Roy Hargrove and Mulgrew Miller and Philadelphia

strings maestro Larry Gold.

Javier possesses a voice reminiscent of a young Kenny Lattimore. He co-wrote every song for his debut.

"In this day and age, new artists don't get that kind of creative control," says Javier, who writes about everything from love to spirituality.

"There are a lot of male singers coming out now. I have my work cut out for me, trying to be different," he says. "But I'm looking forward to helping bring back R&B to the charts."

Javier's voice is what caught the ear of Capitol senior VP of A&R Wendy Goldstein. "He's a real musician with perfect pitch. That's why it was important to us for the record to have his own flavor. Women like musicians who can write a song, play and sing to them. Javier is a lot different from what's out there now."

The promotional strategy behind Javier's project draws from Bivins' Loud Records background. "The focus there was building records from the street up. I've carried that plan to each place I've worked," Bivins says.

With that in mind, Javier has been on tour for 30 days, doing acoustic breakfasts and lunches across the country, performing live

showcases and songs live during radio station visits.

"I walk around everywhere with my guitar strapped to my back," the unassuming Javier says. "I'm a musician. I want to give people my music as it is, how it was written."

Bivins adds, "We went to urban AC first. We still have a lot of work to do at the mainstream level, which is so rap-driven. But we're gaining momentum. After his acoustic performances, people become believers."

With another 30 days of promotion in the offing, Javier has made the "Rated Next" cut on BET. The Chris Robinson-directed "Crazy" video has also been added to BET's rotation. The singer is managed by Will Smith's Overbrook Entertainment.

Beyond Javier, Capitol is eyeing new releases by Zane (formerly Lil'), Dilated Peoples, Slum Village and another R&B newcomer, Van Hunt, who is managed by Randy Jackson of "American Idol."

"We're determined," Bivins says of Javier. "Capitol is behind this, and we're not giving up. It's not about one song. It's about breaking this artist. He's a career artist."

## Dupri Is Main Attraction

Keynote Q&A Added To R&B/Hip-Hop Conference In Miami

Less than two weeks from now, the music industry will converge in Miami Beach as the Billboard/American Urban Radio Networks fourth annual R&B/Hip-Hop Conference and Awards Show (Aug. 6-8) hits town. A major attraction

will be the ASCAP-sponsored Q&A keynote session with songwriter/producer/label executive (So So Def/Arista) **Jermaine Dupri**.

From his unique vantage point, Dupri will share his views on the state of the industry and forthcoming music trends and answer audience questions.

Among other highlights during the conference: Founders Award hip-hop honoree **Grandmaster Flash** will be joined by R&B counterpart **Betty Wright**. She is the pioneering artist behind the 1971 No. 2 R&B/No. 6 pop hit "Clean Up Woman."

The honors will be presented during *Billboard's* R&B/Hip-Hop Awards ceremony Aug. 8 at Miami Beach's Jackie Gleason Theater. This year's co-hosts are **Russ Parr**, host of the nationally syndicated AURN show "The Russ Parr Morning Show," and actor **Idris Elba** of HBO's "The Wire." Last year's inaugural Founders Awards honorees were the **Isley Brothers** and **Afrika Bambaataa**.

The conference host hotel is Roney Palace. For more conference details, visit [billboardevents.com](http://billboardevents.com).

**CHUCKY, THE SEQUEL:** Among the producers on **Ann Nesby's** new album, "Make Me Better" ("Rhythm & Blues," *Billboard*, July 19), is **Chucky**

**Thompson (Mary J. Blige, Nas)**. He is part of a slate that includes **Herb Midleton** and house music gurus **the Basement Boys**. Nesby's album is now set for release Aug. 12. It's on the singer's own It's Time Child Records

company. Hailing from New York, the R&B artist has also pacted with Sony Publishing.

In addition, Thompson is working on forthcoming albums by **Free, Evans** and **Brandy**.

Thompson decries the current music scene where, he says, "Most people are just trying to hop on the bandwagon. [They mistakenly] think anybody can be a hip-hop/R&B singer. But artists need to understand the origin of both R&B and hip-hop."

"I'm hoping real musicians and songwriters step up," he continues. "That we go back to the day when we read the back of albums and bought them because of who was on it... when the industry spent more time than money on a project."

**SOUL SISTERS:** DreamWorks duo **Floetry** heads the list of nominees for the ninth annual Soul Train Lady of Soul Awards. The British pair's four nominations include group, band or duo nods for R&B/soul album of the year ("Floetic") and best R&B/soul or rap new artist. **Erykah Badu** will be honored with the Aretha Franklin Award.

Co-hosted by **Aisha Tyler, Arsenio Hall, Tyrese** and **Heather Headley**, the two-hour syndicated TV special will be broadcast live Aug. 23 from the Pasadena (Los Angeles) Civic Auditorium.

The Lady of Soul Awards are selected by a panel of radio programmers, active recording artists and retail personnel. For a complete list of the nominees, visit [billboard.com](http://billboard.com).

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



through Navarre Distribution.

That's not the only project on producer/musician Thompson's plate. He has signed singer/guitarist **Emily** to his LifePrint Productions



DUPRI: TAKING QUESTIONS

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

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 53 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

AUGUST 2  
2003

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	<b>NUMBER 1</b>		26	19	25	<b>Can't Let You Go</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	51	57	8	<b>Crazy</b>	JAVIER (CAPITOL)
2	2	18	<b>So Gone</b>	MONICA (J/RMG)	27	16	22	<b>21 Questions</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	52	58	15	<b>Far Away</b>	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
3	3	13	<b>In Those Jeans</b>	GINUWINE (EPIC)	28	32	7	<b>My Love Is Like... Wo</b>	MYA (A&M/INTERSCOPE)	53	52	18	<b>I Love You</b>	DRU HILL (DEF SOUL/DJMG)
4	4	15	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	29	30	26	<b>Say Yes</b>	FLOETRY (SOLJAZ/DREAMWORKS)	54	56	5	<b>Fire (Yes, Yes Y'all)</b>	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/IDJMG)
5	5	17	<b>P.I.M.P.</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	30	36	17	<b>Step In The Name Of Love</b>	R. KELLY (JIVE)	55	49	5	<b>Pon De River, Pon De Bank</b>	ELEPHANT MAN (VP)
6	8	17	<b>Get Low</b>	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	31	35	5	<b>Light Your Ass On Fire</b>	BUSTA RHYMES (STAR TRAK/ARISTA)	56	61	2	<b>Rain On Me</b>	ASHANTI (MURDER INC./DEF JAM/IDJMG)
7	10	12	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	32	43	10	<b>Can't Stop, Won't Stop</b>	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	57	59	4	<b>Feelin' Freaky</b>	NICK CANNON FEAT. B2K (NICK/JIVE)
8	6	18	<b>Magic Stick</b>	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	33	41	17	<b>If I Can't</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	58	64	4	<b>Cop That Sh!</b>	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)
9	7	14	<b>Rock Wit U (Awww Baby)</b>	ASHANTI (MURDER INC./DEF JAM/IDJMG)	34	29	25	<b>What Would You Do?</b>	THE ISLEY BROTHERS (DREAMWORKS)	59	67	3	<b>The Only Thing Missin'</b>	ARETHA FRANKLIN (ARISTA)
10	9	14	<b>Never Leave You - Uh Ooh, Uh Oooh!</b>	LUMIDEE (UNIVERSAL/UMRG)	35	39	12	<b>Dance With My Father</b>	LUTHER VANDROSS (J/RMG)	60	60	10	<b>Lights Out</b>	WESTSIDE CONNECTION (ROC-A-FELLA/DEF JAM/IDJMG)
11	12	10	<b>Like Glue</b>	SEAN PAUL (VP/ATLANTIC)	36	27	27	<b>I Know What You Want</b>	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)	61	63	10	<b>Ice Cream</b>	JS (DREAMWORKS)
12	14	11	<b>Into You</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	37	40	7	<b>Superstar</b>	RUBEN STUDDARD (J/RMG)	62	62	8	<b>Fanatic</b>	VIVIAN GREEN (COLUMBIA)
13	11	4	<b>Love At 1st Sight</b>	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	38	42	14	<b>La-La-La (Excuse Me Again)</b>	JAY-Z (BAD BOY/UMRG)	63	65	13	<b>Flipside</b>	FREEMAN FEAT. PEEDIE CRACK (ROC-A-FELLA/DEF JAM/IDJMG)
14	13	18	<b>Come Over</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	39	47	16	<b>Love Calls</b>	KEM (KEMISTRY/MOTOWN/UMRG)	64	69	2	<b>Na Na Na Na</b>	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/DJMG)
15	15	20	<b>Like A Pimp</b>	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	40	33	13	<b>What U Gangsta</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	65	68	10	<b>Ridin' Spinners</b>	THREE 6 MAFIA (HYPNOTIZE MINOS/LOU/COLUMBIA)
16	17	22	<b>I Wish I Wasn't</b>	HEATHER HEADLEY (RCA/RMG)	41	31	22	<b>4 Ever</b>	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	66	66	2	<b>Summertime</b>	BEYONCE FEAT. GHOSTFACE KILLAH (NO LABEL)
17	26	7	<b>Shake Ya Tailfeather</b>	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	42	34	21	<b>Snake</b>	R. KELLY FEAT. BIG TIGGER (JIVE)	67	71	3	<b>Where The Hood At?</b>	DMX (RUFF RYDERS/DEF JAM/IDJMG)
18	23	4	<b>Thoina Thoina</b>	R. KELLY (JIVE)	43	51	10	<b>Officially Missing You</b>	TAMIA (ELEKTRA/EEG)	68	—	1	<b>Clubbin'</b>	MARQUES HOUSTON FEAT. JOE BUDDEN (T.U.G.)
19	24	12	<b>Signs Of Love Makin'</b>	TYRESE (J/RMG)	44	46	4	<b>Damn!</b>	YOUNGBLDDZ FEAT. LIL' JON (ARISTA)	69	73	2	<b>Find A Way</b>	DWELVE (VIRGIN)
20	18	24	<b>Put That Woman First</b>	JAEHEIM (DIVINE MILL/WARNER BROS.)	45	37	23	<b>Pump It Up</b>	JOE BUDDEN (DEF JAM/IDJMG)	70	55	14	<b>How You Want That</b>	LOON FEAT. KELIS (BAD BOY/UMRG)
21	21	25	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	46	54	7	<b>24's</b>	T.I. (GRAND HUSTLE/ATLANTIC)	71	74	3	<b>Faithful To You</b>	SYLVEENA JOHNSON (JIVE)
22	25	7	<b>Let's Get Down</b>	BOW WOV FEAT. BABY (COLUMBIA)	47	50	28	<b>Beautiful</b>	SNOPP DGG (DOGGYSTYLE/PRIORITY/CAPITOL)	72	—	1	<b>Forever</b>	R. KELLY (JIVE)
23	20	22	<b>Never Scared</b>	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	48	53	5	<b>Baby Boy</b>	BEYONCE FEAT. SEAN PAUL (COLUMBIA)	73	—	1	<b>Let Me Know</b>	HI-C FEAT. DJ QUIK (HI-LIFE)
24	28	18	<b>I'll Never Leave</b>	R. KELLY (JIVE)	49	38	38	<b>How You Gonna Act Like That</b>	TYRESE (J/RMG)	74	—	3	<b>Rest Of Our Lives</b>	JEFFREY OSBORNE (JAY OZ/KOCH)
25	22	13	<b>Act A Fool</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	50	48	32	<b>In Da Club</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	75	—	7	<b>You Already Know</b>	H.A.W.K. FEAT. BIG T (GHETTO DREAMS/GAME FACE)

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. 142 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

## Northern State Follows Own Direction

Who said white girls can't rhyme? Northern State defies that myth with its stellar debut, "Dying in Stereo."

Formed in 2000, the trio of Hesta Prynne, Guinea Love and DJ Sprout recorded the album independently last summer.

"We had been selling it on our Web site and at shows while we were looking for national distribution," DJ Sprout says. "We simultaneously

signed with Columbia and released 'Dying in Stereo' through Star Time [International] so it could come out on an indie label since it's an indie record."

The group has already begun recording its Columbia debut.

It hopes to work with a host of producers, but Northern State does not plan to change its signature style.

"Part of the reason we signed the deal was so that we could have access to the producers that we've dreamed of working with and bigger and better studio equipment," Prynne says. "That said, we're the core of every song—we write all the lyrics and co-write all the music. We don't know any other way."

Having toured with the Roots and De La Soul, Northern State returns to the road in August. That is where

BACK FROM 'BEYOND': Los Angeles-based radio DJ Mike Nardone celebrates the 15th anniversary of "We Came From Beyond," his radio show on noncommercial triple-A KXLU, with the release of the second installment of the compilation series, "Mike Nardone Presents We Came From Beyond Volume 2" (Razor & Tie).

"When I started, I saw [the show]

## Beats & Rhymes™

By Rashaun Hall  
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as an outlet to expose new music to people," Nardone says. "Being able to do it for so long has enabled me to do all these other things like the compilations."

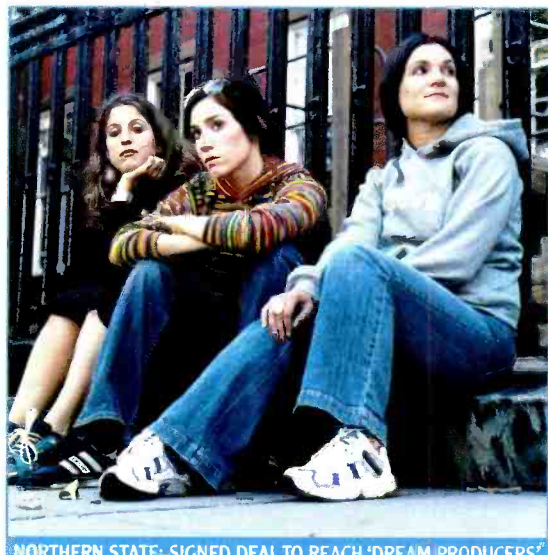
Due Aug. 12, the set features such underground and indie favorites as People Under the Stairs, Aesop Rock, Planet Asia and J-Live.

HERE & THERE: Producers Cool & Dre (Fat Joe, Killer Mike, Angie Martinez) recently inked an imprint deal with Jive Records. Manager/entertainment attorney Nova Perry of James McMillan PC orchestrated

the deal for their Epidemic imprint. The first artist to be released on Epidemic/Jive will be Miami-based MC Dirtbag.

While A Tribe Called Quest still works out a possible reunion (Beats & Rhymes, Billboard, July 5), member Q-Tip has just signed with DreamWorks.

In addition to signing as solo artist, the rapper cut a deal for his own imprint, Abstract Artworks. The first release from that union will



NORTHERN STATE: SIGNED DEAL TO REACH 'DREAM PRODUCERS'

it developed its following.

"It's definitely a strange thing these days to achieve success in hip-hop as a live band first," Love says. "We're definitely an anomaly in that sense and in many other ways. It's something we're really proud of. We've been working on our live show for three years now. [That] process has been really hard work, but seeing the response is really rewarding."

be Q-Tip's "Starfoods." Previously signed to Arista, Q-Tip released his solo debut, "Amplified," in 2000.

Definitive Jux—label home to E1-P, Mr. Lif, Cannibal Ox and RJD2—is now getting into the DVD biz. The indie has teamed with Palm to release "The Revenge of the Robots." Due July 29, the DVD features a one-hour tour film from 2002's Revenge of the Robots tour, music videos and more.

AUGUST 2  
2003

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	<b>Superstar/Flying Without Wings</b>	RUBEN STUDDARD (J/RMG)	26	12	16	<b>If You Let Me</b>	LOU MDSLEY (JENSTAR)	51	26	12	<b>Step Daddy</b>	HITMAN SAMMY SAM (ROCKY ROAD/COLL/PARK/UMRG)
2	2	5	<b>Let's Get Down</b>	BOW WOV FEAT. BABY (COLUMBIA)	27	—	1	<b>Na Na Na Na</b>	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/DJMG)	52	47	19	<b>24's</b>	T.I. (GRAND HUSTLE/ATLANTIC)
3	5	6	<b>My Love Is Like... Wo</b>	MYA (A&M/INTERSCOPE)	28	33	8	<b>Snake/I'll Never Leave</b>	R. KELLY (JIVE)	53	36	24	<b>In Da Club</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	4	3	<b>Crazy In Love</b>	BEYONCE FEAT. JAY-Z (COLUMBIA)	29	44	3	<b>Into You</b>	FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/EEG)	54	65	23	<b>The Jump Off</b>	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
5	8	11	<b>Blowin' Me Up (Callin' Me)</b>	ZION (ZION/NATIVE/PALL)	30	20	12	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	55	48	11	<b>Roll Wit M.V.P. (We Be Like! The La La Song)</b>	STAGISA LEE (M.V.P./ARTIST/DIRECT)
6	6	3	<b>All Night Long</b>	SELECTION WITH SADDLER (JENSTAR)	31	35	9	<b>Like Glue</b>	SEAN PAUL (VP/ATLANTIC)	56	41	25	<b>Beautiful</b>	SNOPP DGG (DOGGYSTYLE/PRIORITY/CAPITOL)
7	60	2	<b>P.I.M.P.</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	32	27	11	<b>Never Leave You - Uh Ooh, Uh Oooh!</b>	LUMIDEE (UNIVERSAL/UMRG)	57	—	1	<b>Feelin' Freaky</b>	NICK CANNON FEAT. B2K (NICK/JIVE)
8	53	2	<b>Thoina Thoina</b>	R. KELLY (JIVE)	33	25	13	<b>How You Want That</b>	LOON FEAT. KELIS (BAD BOY/UMRG)	58	59	13	<b>Flipside</b>	FREEMAN FEAT. PEEDIE CRACK (ROC-A-FELLA/DEF JAM/IDJMG)
9	—	1	<b>Officially Missing You</b>	TAMIA (ELEKTRA/EEG)	34	23	7	<b>Angel</b>	AMANDA PEREZ (POWERHOWSE/VIRGIN)	59	46	16	<b>Can't Let You Go/Damn</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
10	7	12	<b>Don't Wanna Try</b>	FRANKIE J. (COLUMBIA)	35	42	11	<b>21 Questions</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	60	71	9	<b>Candi Bar</b>	KEITH MURRAY (DEF JAM/IDJMG)
11	39	3	<b>I Can</b>	NAS (LIL'WILL/COLUMBIA)	36	32	24	<b>Through The Rain</b>	MARIAH CAREY (MONARC/ISLAND/IDJMG)	61	—	1	<b>I Don't Wanna Hurt You</b>	LATIF (MOTOWN/UMRG)
12	3	12	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	37	19	9	<b>I'm Glad</b>	JENNIFER LOPEZ (EPIC)	62	50	16	<b>Girlfriend</b>	B2K (T.U.G./EPIC)
13	14	8	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	38	21	23	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	63	45	2	<b>Get Down</b>	NAS (LIL'WILL/COLUMBIA)
14	15	11	<b>Respect My Pimpin'</b>	GRAFIX INTERNATIONAL (GRAFX)	39	—	1	<b>Love At 1st Sight</b>	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	64	49	16	<b>OK</b>	SHEEK LOUCH (D-BLOCK/UNIVERSAL/UMRG)
15	9	29	<b>Never Scared</b>	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	40	28	13	<b>Like A Pimp</b>	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	65	—	1	<b>Dipset (Santana's Town)</b>	JUELZ SANTANA FEAT. CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)
16	38	11	<b>Rock Wit U (Awww Baby)</b>	ASHANTI (MURDER INC./DEF JAM/IDJMG)	41	43	15	<b>So Gone</b>	MONICA (J/RMG)	66	73	4	<b>Stingy</b>	GINUWINE (EPIC)
17	51	2	<b>Fire (Yes, Yes Y'all)</b>	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/IDJMG)	42	31	13	<b>Get Low</b>	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	67	—	1	<b>Didn't You Know</b>	THA' RAYNE (DIVINE MILL/ARISTA)
18	16	7	<b>Chow, Chow, Chow</b>	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)	43	30	10	<b>Be About Yours</b>	JAY-EL (POWERSOURCE/ORPHEUS)	68	—	1	<b>Tonite, I'm Yours</b>	ZANE FEAT. TANK (PRIORITY/CAPITOL)
19	24	7	<b>Jimmy Mathis</b>	BUBBA SPARROX (BEAT CLUB/INTERSCOPE)	44	40	4	<b>I Love You</b>	DRU HILL (DEF SOUL/DJMG)	69	63	18	<b>Come Close (Closer)</b>	COMMON (MCA)
20	10	22	<b>Starting With Me</b>	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	45	29	3	<b>Made You Look</b>	NAS (LIL'WILL/COLUMBIA)	70	55	22	<b>Bump, Bump, Bump</b>	B2K & P. DIDDY (T.U.G./EPIC)
21	13	16	<b>Beware Of The Boys (Mundian To Bach Ke)</b>	PANJABI MC FEAT. JAY-Z (SEQUENCE)	46	—	1	<b>Ghetto Musick</b>	OUTKAST (ARISTA)	71	—	16	<b>Get By</b>	TALIB KWELE (RAWKUS/MCA)
22	18	13	<b>Pump It Up</b>	JOE BUDDEN (DEF JAM/IDJMG)	47	34	9	<b>Act A Fool</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	72	—	19	<b>4 Ever</b>	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
23	11	15	<b>In Love Wit Chu</b>	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)	48	54	21	<b>Yeah Yeah U Know It</b>	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)	73	57	6	<b>Naggin'</b>	YING YANG TWINS (COLL/PARK/TVT)
24	17	15	<b>63/64</b>	ROEY BOYZ (GREEN TEETH/BAYSIDE)	49	52	5	<b>Uh-Oh</b>	THE PROJECT 2B (NYCE/ORPHEUS)	74	75	18	<b>I Know What You Want</b>	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)
25	22	24	<b>Breathe</b>	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	50	37	13	<b>Stop/Excuse Me Miss Again</b>	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	75	—	1	<b>Rich Man</b>	RUSSELL FEAT. R. KELLY (RUP/RAM/IDJMG)

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.



# Café Tacuba Taps Geffen For Spanish Album

BY LEILA COBO

MIAMI—Crossover acts have almost always released their Spanish-language albums on Latin labels and their English-language albums on mainstream labels.

But Mexican band Café Tacuba's "Cuatro Caminos" breaks the mold with its July 8 release on Geffen.

It is the first all-Spanish album on that label. It is also the first time in recent memory that a Spanish rock album has been released on a mainstream label that does not have a Latin department.

Whether any Latin rock band can truly make it on a non-Latin label is a big question. But with the career profile that Tacuba has, the band has a better chance than most.

"More and more kids will find out about this band because they're a cool, hip rock band," says Fred Croshal, head of marketing for Geffen Records. "There are people that don't speak a word of Spanish that have embraced this band."

Tacuba keyboardist/vocalist Emmanuel del Real has his own theory about the development.

"I don't know if it has to do with our irrationality," he jokes. "But our irrationality or intelligence has kept us here 14 years, and we're still making music."

"It was interesting to have a North American company take so much interest in us," he adds. "It's indicative of the [wider] interest in

our music."

Tacuba, one of the most innovative bands in Latin rock, is also one of the most commercially successful and critically acclaimed.

Its last studio album, 1999's double-CD "Revés/Yo Soy," won a Grammy Award, even though it was a dense recording that did not sell anywhere near as well as previous albums.

"Revés" also marked the end of Tacuba's longtime contract with Warner. Several labels approached the band, but it made the unusual move of signing with MCA in the U.S. and Universal Music Mexico in its native country.

"Cuatro Caminos" has been heavily touted for the past year. But only weeks before the release, Marco Bissi, president of Universal Music Mexico, left the company.

In the U.S., MCA restructured. Suddenly, "Cuatro Caminos" was set for release on Geffen. Many of those who initially worked the project were no longer with the company.

"As much as this shifted, the [marketing] plan was in place," Geffen marketing director Jock Elliot says. "They handed the baton over,

but they're not going to fall through the cracks."

On its first week of release, "Cuatro"—which was initially shipped with the MCA logo but will eventual-



ly carry the Geffen logo—sold slightly upwards of 3,000 copies, according to Nielsen SoundScan.

It debuted at No. 11 on the *Billboard* Top Latin Albums chart, a good—if not remarkable—showing for a Latin rock album. This issue, in its third week of release, it is at No. 23.

Judging by its performance so far, it would seem that promoting an alternative Latin album is as challenging for a mainstream as it is for a Latin label.

But Geffen is undaunted.

"This is really not about how we start this record but how we end it,"

Elliot says. "How we get out of the gate is important, but how we finish is [more]. We're going to stay a year with this band."

Without any commercial airplay to support the release, Geffen is taking what it deems a "grassroots" approach to promoting and marketing the record.

The focus is on college radio, National Public Radio, lifestyle marketing, the Internet, fliers and billboards.

Elemental Media, a Latin PR firm, is handling Latin press and national TV advertising. The latter is running on such alternative networks as mun2, MTV2 and Fuse.

Elliot says Universal Music Distribution—not the label—is helping with marketing specifically to the Latin retail market.

Touring will play a major role in the promotion, Croshal says. The band is touring alone Aug. 31-

Sept. 24, including five dates in Puerto Rico.

In addition, Croshal says, "We know that it's now about teaming up with the right rock bands and that we really need to focus on the college market. We really need to focus on those kids that maybe listen to Jane's Addiction."

The music's devotees believe that Latin rock is, first and foremost, rock; therefore, they insist, language doesn't matter.

But aside from a handful of exceptions, mainstream radio and TV outlets rarely play the music, even though mainstream press coverage tends to be more extensive than for any other Latin music.

Latin rock acts do get asked to play on mainstream rock tours. And at least two bands in recent memory—Puya (RCA) and Ozomatli (Almo Sounds)—have been on non-Latin labels. (Puya was subsequently dropped.)

Aside from the contractual benefits MCA offered Tacuba, band members say they wanted the opportunity to expand their fan base. "Especially because, since we were kids, we listened to music in English and never questioned it," del Real says.

## Remembering Celia Cruz, Latin's Tireless Advocate

When the Latin Grammy Awards premiered in September 2000, **Celia Cruz** was the first performer to take the stage of that inaugural telecast.

That illustrates a lot about Cruz. While other artists and managers waffled about the fledgling "little" Grammys, she was adamantly in favor of them as a new way to promote and expose Latin music.

At 74 years old, she was the face that launched the Latin Grammy brand on prime-time TV. This was one very hip lady. And that was, in a nutshell, the secret of Cruz's success.

Other artists cut their hair, raised their skirts and changed their names, genres and style. In doing so, they at best became

sweet and nostalgically old-fashioned or, at worst, they looked desperate.

Latin  
**Notas**  
By Leila Cobo  
lcobo@billboard.com



Cruz remained hip. And during nearly 60 years in showbiz, she managed that by never doing anything differently.

She always put sequins in her glasses and put big wigs—of many colors, shapes and styles—on her head. At first, she did this because it was the 1960s and that

was the style. But later, she confessed, it was because she really needed them: She didn't have much hair.

But above everything, Cruz performed and recorded tirelessly. And she always recorded new material.

"I don't like to sing what others have sung," Cruz told *Billboard* last year. "Sure, I sometimes sing old stuff people want me to sing, but if it's to become a hit, I'll be the one to make it happen."

While salsa music wallowed in stagnation a few years ago, Cruz was championing innovation.

An advocate of new music, Cruz always recorded tracks with that classic Cuban sound that defined her. But she was always on the lookout for the freshest, newest material.

(Continued on page 30)

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2003

# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
1	1	1	3	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350871/UG (14.98 CD)	<b>NUMBER 1</b> Herencia Musical: 20 Corridos Inolvidables	1
2	39	39	30	<b>CELIA CRUZ</b> SONY DISCOS 87607 (14.98 EQ CD)	<b>GREATEST GAINER</b> Hits Mix	2
3	2	2	9	<b>RICKY MARTIN</b> <sup>△</sup> SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1
4	8	4	6	<b>DON OMAR</b> VI 450587 (15.98 CD) [M]	The Last Don	2
5	6	5	5	<b>LOS CADETES DE LINARES</b> UNIVISION 310127/UG (14.98 CD) [M]	30 Inolvidables	5
6	4	6	61	<b>JUANES</b> <sup>△</sup> SURCO 017532/UNIVERSAL LATIN (16.98 CD) [M]	Un Dia Normal	2
7	7	12	5	<b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b> DISA 727044 (14.98 CD) [M]	Encuentro De Angeles Vol. 1	7
8	RE-ENTRY	31	3	<b>CELIA CRUZ</b> SONY DISCOS 84972 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	8
9	5	7	6	<b>BANDA EL RECODO</b> FONOVISA 350813/UG (14.98 CD) [M]	Nuestra Historia	5
10	11	14	6	<b>AKWID</b> UNIVISION 310155/UG (14.98 CD) [M]	Proyecto Akwid	10
11	9	3	11	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	1
12	3	—	2	<b>LOS ORIGINALES DE SAN JUAN</b> EMI LATIN 48436 (14.98 CD) [M]	La Motosierra	3
13	10	9	17	<b>SOUNDTRACK</b> DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4
14	12	16	6	<b>PALOMO/CONJUNTO PRIMAVERA</b> DISA 727043 (14.98 CD) [M]	Encuentro De Titanes	12
15	RE-ENTRY	7	7	<b>GRUPO BRYNDIS</b> DISA 727040 (14.98 CD) [M]	Memorias	3
16	15	17	37	<b>PANCHO BARRAZA</b> MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12
17	14	15	48	<b>MANA</b> <sup>△</sup> WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
18	16	13	21	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 40514 (16.98 CD)		4
19	13	18	21	<b>THALIA</b> EMI LATIN 61535 (14.98 CD) [M]	Thalia's Hits Remixed	7
20	22	24	12	<b>CUISILLOS DE ARTURO MACIAS</b> MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	20
21	NEW	1	1	<b>CELIA CRUZ</b> VENE 52004/EMI LATIN (13.98 CD)	<b>HOT SHOT DEBUT</b> Siempre Celia Cruz: Boleros Eternos	21
22	17	19	13	<b>JOAN SEBASTIAN</b> MUSART 12897/BALBOA (8.98/13.98)	Coleccion De Oro	14
23	18	11	3	<b>CAFE TACUBA</b> MCA 44602 (15.98 CD) [M]	Cuatro Caminos	11
24	19	10	4	<b>LOS HURACANES DEL NORTE</b> UNIVISION 310122/UG (14.98 CD) [M]	En El Tiempo	4
25	RE-ENTRY	3	3	<b>SORAYA</b> EMI LATIN 81120 (14.98 CD)	Soraya	25
26	33	38	10	<b>LOS PLAYER'S</b> MUSART 2741/BALBOA (12.98 CD)	Ranchero De	26
27	47	—	60	<b>THALIA</b> <sup>△</sup> EMI LATIN 39753 (10.98/17.98) [M]	<b>PACESETTER</b> Thalia	1
28	21	26	3	<b>LOS FREDDY'S</b> UNIVISION 310156/UG (14.98 CD)	30 Inolvidables	21
29	25	27	37	<b>SHAKIRA</b> <sup>△</sup> SONY DISCOS 87811 (15.98 EQ CD)	Grandes Exitos	1
30	27	25	23	<b>INTOCABLE</b> EMI LATIN 80818 (14.98 CD)	La Historia	3
31	RE-ENTRY	2	2	<b>PEPE AGUILAR</b> MUSART 12891/BALBOA (12.98 CD)	Coleccion De Oro	31
32	32	31	42	<b>SELENA</b> <sup>○</sup> EMI LATIN 42095 (16.98 CD)	Ones	4
33	28	20	17	<b>CONJUNTO PRIMAVERA</b> FONOVISA 350786/UG (14.98 CD) [M]	Nuestra Historia	4
34	24	21	17	<b>PEPE AGUILAR</b> UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	1
35	29	28	16	<b>LOS TEMERARIOS/LOS BUKIS</b> FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1
36	41	45	9	<b>HECTOR &amp; TITO</b> VI 450583 (22.98 CD) [M]	La Historia Live	4
37	26	23	17	<b>BRONCO</b> FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3
38	30	22	19	<b>VARIOUS ARTISTS</b> DISA 727039 (13.98 CD)	Historia Musical Gruper	18
39	31	35	7	<b>EROS RAMAZZOTTI</b> ARIOLA 52254/BMG LATIN (17.98 CD)	9 (Spanish Version)	30
40	NEW	1	1	<b>CELIA CRUZ</b> UNIVERSAL LATIN 018487 (14.98 CD)	Carnaval De Exitos	40
41	34	33	9	<b>LOS TUCANES DE TIJUANA</b> UNIVERSAL LATIN 038202 (14.98 CD) [M]	Imperio	11
42	40	41	27	<b>ANTONIO AGUILAR</b> MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	40
43	RE-ENTRY	15	15	<b>EL PODER DEL NORTE</b> DISA 727021 (6.98/13.98)	Imaginate Sin Ellos	13
44	36	—	3	<b>SAMUEL HERNANDEZ</b> SH 50036 (13.98 CD)	Jesus Siempre Llega A Tiempo	36
45	48	44	18	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [M]	Buenos Hermanos	6
46	49	55	4	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Oormida	46
47	52	51	9	<b>VARIOUS ARTISTS</b> UNIVISION 310126/UG (14.98 CD)	Parranda Tequilera: 25 Exitos	38
48	35	36	8	<b>LA LEY</b> WEA ROCK 60265/WARNER LATINA (17.98 CD)	Libertad	12

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
49	43	30	9	<b>LOS ANGELES DE CHARLY</b> FONOVISA 350872/UG (13.98 CD)	Recuerdos	15
50	NEW	1	1	<b>MONCHY &amp; ALEXANDRA</b> J&N 70438/SONY DISCOS (13.98 EQ CD)	The Mix	50
51	RE-ENTRY	13	13	<b>LOS ANGELES AZULES</b> DISA 727022 (9.98/13.98) [M]	Alas Al Mundo	6
52	38	32	7	<b>VARIOUS ARTISTS</b> DISA 727042 (14.98 CD)	Las 30 Cumbias Mas Pegadas Vol. 2	21
53	42	37	19	<b>VARIOUS ARTISTS</b> FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27
54	51	47	11	<b>JOSE FELICIANO</b> UNIVERSAL LATIN 000063 (17.98 CD)	Senor Bolero 2	2
55	54	52	5	<b>ROGELIO MARTINEZ</b> FONOVISA 350838/UG (13.98 CD)	Amandote Otra Vez	27
56	NEW	1	1	<b>LOS REHENES/LOS ACOSTA</b> DISA 724084 (13.98 CD)	Encuentro De Consentidos	56
57	44	42	12	<b>VARIOUS ARTISTS</b> FONOVISA 350837/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14
58	61	61	17	<b>ALEXANDRE PIRES</b> ARIOLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
59	56	—	2	<b>VARIOUS ARTISTS</b> PUTUMAYO 213 (15.98 CD)	Salsa Around The World	56
60	59	62	44	<b>ENRIQUE IGLESIAS</b> <sup>●</sup> UNIVERSAL LATIN 064385 (11.98/18.98)	Quizas	1
61	53	49	12	<b>BANDA EL RECODO/BANDA MACHOS</b> UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	20
62	58	58	34	<b>RICARDO ARJONA</b> <sup>△</sup> SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3
63	62	60	65	<b>CHAYANNE</b> <sup>△</sup> SONY DISCOS 84657 (10.98 EQ/16.98) [M]	Grandes Exitos	1
64	50	68	3	<b>JESSIE MORALES: EL ORIGINAL DE LA SIERRA</b> UNIVISION 310154/UG (14.98 CD)	Sigo Siendo Original	50
65	67	—	10	<b>DAVID BISBAL</b> <sup>○</sup> VALE 066090/UNIVERSAL LATIN (13.98 CD)	Corazon Latino	54
66	37	29	14	<b>MOJADO</b> UNIVISION 310112/UG (14.98 CD) [M]	30 Inolvidables	6
67	55	50	11	<b>INDUSTRIA DEL AMOR</b> UNIVISION 310114/UG (14.98 CD) [M]	30 Inolvidables-Vol. 2	11
68	46	54	25	<b>RY COODER MANUEL GALBAN</b> PERRO VERDE/NONESUCH 79681/AG (18.98 CD)	Mambo Sinuendo	1
69	RE-ENTRY	2	2	<b>CARDENALES DE NUEVO LEON</b> DISA 729026 (9.98 CD)	30 De Coleccion	69
70	57	53	8	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> VENE 84534/EMI LATIN (13.98 CD)	Grandes Exitos Originales	36
71	NEW	1	1	<b>LOS TRAILEROS DEL NORTE</b> DISA 724061 (13.98 CD)	Historia Musical	71
72	45	43	28	<b>LOS ACOSTA</b> DISA 727028 (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8
73	RE-ENTRY	15	15	<b>GILBERTO SANTA ROSA</b> SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40
74	63	—	2	<b>CHALINO SANCHEZ</b> MUSART 2743/BALBOA (6.98 CD)	Corridos De Los Felix Y Los Quiroz	63
75	64	40	4	<b>CARLOS Y JOSE</b> EMI LATIN 82623 (14.98 CD)	30 Exitos Insuperables	40

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	1 CELIA CRUZ HITS MIX (SONY DISCOS)	1 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
2 DON OMAR THE LAST DON (VI)	2 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	2 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
3 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATIN)	3 CELIA CRUZ EDICION LIMITADA (UNIVERSAL LATIN)	3 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
4 MANA REVOLUCION DE AMOR (WARNER LATINA)	4 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	4 BANDA EL RECODO NUESTRA HISTORIA (FONOVISA/UG)
5 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	5 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	5 AKWID PROYECTO AKWID (UNIVISION/UG)
6 THALIA THALIA'S HITS REMIXED (EMI LATIN)	6 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	6 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
7 CELIA CRUZ SIEMPRE CELIA CRUZ: BOLEROS ETERNOS (VENE/EMI LATIN)	7 CELIA CRUZ SERIE 32 (UNIVERSAL LATIN)	7 LOS ORIGINALES DE SAN JUAN LA MOTOSIERRA (EMI LATIN)
8 CAFE TACUBA CUATRO CAMINOS (MCA)	8 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	8 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
9 SORAYA SORAYA (EMI LATIN)	9 CELIA CRUZ SERIE 32 (UNIVERSAL LATIN)	9 PALOMO/CONJUNTO PRIMAVERA ENCUENTRO DE TITANES (DISA)
10 THALIA THALIA (EMI LATIN)	10 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	10 GRUPO BRYNDIS MEMORIAS (DISA)
11 SHAKIRA GRANDES EXITOS (SONY DISCOS)	11 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	11 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
12 SELENA ONES (EMI LATIN)	12 FLOR DE TABACO FLOR DE TABACO (ERAMI/VI)	12 CUISILLOS DE ARTURO MACIAS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
13 HECTOR & TITO LA HISTORIA LIVE (VI)	13 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	13 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
14 EROS RAMAZZOTTI 9 (SPANISH VERSION) (ARIOLA/BMG LATIN)	14 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	14 LOS HURACANES DEL NORTE EN EL TIEMPO (UNIVISION/UG)
15 SAMUEL HERNANDEZ JESUS SIEMPRE LLEGA A TIEMPO (SH)	15 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	15 LOS PLAYER'S RANCHERO DE (MUSART/BALBOA)
16 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA OORMIDA (SONY DISCOS)	16 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	16 LOS FREDDY'S 30 INOLVIDABLES (UNIVISION/UG)
17 LA LEY LIBERTAD (WEA ROCK/WARNER LATINA)	17 EDDIE PALMIERI RITMO CALIENTE (CONCORD PICTANTE/CONCORD)	17 INTOCABLE LA HISTORIA (EMI LATIN)
18 JOSE FELICIANO SEÑOR BOLERO 2 (UNIVERSAL LATIN)	18 VARIOUS ARTISTS SALSAS HITS 2003 (J&N/SONY DISCOS)	18 PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)
19 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	19 VARIOUS ARTISTS THE REVENTON 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	19 CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
20 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATIN)	20 CELIA CRUZ AT THE BEGINNING... (UNIVERSAL LATIN)	20 PEPE AGUILAR Y TENERTE OTRA VEZ (UNIVISION/UG)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro), ▲ Certification for 200,000 units (Platino), ◆ Certification 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.

AUGUST 2  
2003

# Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
Airplay monitored by Nielsen Broadcast Data Systems						
<b>1 Week At Number 1</b>						
1	5	7	13	<b>CASI</b> SORAYA (SORAYA)	Soraya EMI LATIN	1
2	1	1	11	<b>FOTOGRAFIA</b> G.SANTOALLA, JUANES (JUANES)	Juanes Duet With Nelly Furtado SURCO / UNIVERSAL LATIN	1
3	2	2	15	<b>TU AMOR O TU DESPRECIO</b> M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	1
4	4	3	18	<b>MARIPOSA TRACIONERA</b> FHER, A.GONZALEZ (FHER)	Mana WARNER LATINA	1
<b>HOT SHOT DEBUT</b>						
5	NEW	1	1	<b>UN SIGLO SIN TI</b> R.L.TOLED0 (F.D.E.VITA)	Chayanne SONY DISCOS	5
6	6	4	17	<b>TAL VEZ</b> T.TORRES (F.D.E.VITA)	Ricky Martin SONY DISCOS	1
7	9	5	8	<b>QUE GANAS</b> K.SANTANDER, D.BETANCOURT (R.MONTANER, D.BETANCOURT, J.E.OCHOA)	Ricardo Montaner WARNER LATINA	5
8	11	13	5	<b>PUEDES CONTAR CONMIGO</b> N.WALKER, LA OREJA DE VAN GOGH (A.MONTERO, P.BENEGAS, A.FUENTES, H.GARDE)	La Oreja De Van Gogh SONY DISCOS	8
9	7	12	5	<b>JALEO</b> T.TORRES (A.RAYO, J.M.VELASQUEZ, J.MARRI)	Ricky Martin SONY DISCOS	7
10	3	9	7	<b>LLORARE LAS PENAS</b> K.SANTANDER, J.M.VELASQUEZ (J.M.VELASQUEZ, RAYO)	David Bisbal VALE / UNIVERSAL LATIN	3
11	12	14	7	<b>SUETALO</b> R.PEREZ, B.OJAJA (R.PEREZ, B.OJAJA)	Millie ARIOLA / BMG LATIN	11
12	14	18	6	<b>YA NO ES IGUAL</b> FRANKIE J, J.GALVEZ (F.J.BAUTISTA)	Frankie J SONY DISCOS	12
13	16	19	5	<b>ACTOS DE UN TONTO</b> J.GUILLEN (R.GONZALEZ MORAI)	Conjunto Primavera FONOVISA	13
14	8	6	17	<b>SI TE DIJERON</b> J.M.LUGO (V.M.RUIZ)	Gilberto Santa Rosa SONY DISCOS	5
15	25	—	2	<b>QUITEMONOS LA ROPA</b> R.NERIO, J.REYES (ESTEFAN, J.REYES)	Alexandre Pires ARIOLA / BMG LATIN	15
16	13	8	10	<b>UNA EMOCION PARA SIEMPRE</b> E.RAMAZZOTTI, C.GUIDETTI (E.RAMAZZOTTI, A.COGLIATI, C.GUIDETTI, M.FABRIZIO, M.ORTIZ MARTINI)	Eros Ramazzotti ARIOLA / BMG LATIN	5
17	10	11	11	<b>NO PODRAS</b> K.SANTANDER, B.OSSA (K.SANTANDER)	Olga Tanon WARNER LATINA	10
18	21	23	15	<b>ACA ENTRE NOS</b> A.LIZARRAGA, J.LIZARRAGA (M.URIETA)	Banda El Recodo FONOVISA	12
19	15	10	17	<b>ME FALTA VALOR</b> PAGUILAR (I.BELLO)	Pepe Aguilar UNIVISION	5
20	20	25	22	<b>TE VAS AMOR</b> EL COYOTE Y SU BANDA TIERRA SANTA (A.VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	16
21	32	35	3	<b>ESTOY A PUNTO</b> J.GUADALUPE ESPARZA, J.L.VILLARREAL, GUTIERREZ, J.VILLARREAL, GUTIERREZ, R.DELGADO GONZALEZ (D.VILLARREAL)	Bronco FONOVISA	21
22	27	45	6	<b>HOY EMPIEZA MI TRISTEZA</b> J.L.TERRAZAS (J.SEBASTIAN)	Grupo Montez De Durango DISA	22
23	23	26	4	<b>MINUTOS</b> R.ARJONA (R.ARJONA, M.LUNA)	Ricardo Arjona SONY DISCOS	23
24	NEW	1	1	<b>RIE Y LLORA</b> S.GEORGE (S.GEORGE, F.OSORIO)	Celia Cruz SONY DISCOS	24
25	19	17	20	<b>QUEDATE CALLADA</b> P.CABRERA (G.FLORES)	Jorge Luis Cabrera DISA	14
26	39	33	7	<b>SE ME OLVIDO TU NOMBRE</b> E.ESTEFAN, JR., A.PENA (E.ESTEFAN, JR., A.PENA)	Shalim CRESCENT MOON	26
27	22	24	12	<b>LO QUE YO TUVE CONTIGO</b> R.PEREZ (R.LIVIR, R.PEREZ)	Jose Feliciano UNIVERSAL LATINO	13
28	36	36	4	<b>ANTES</b> S.KRYS, J.SOMEILLAN (D.BERMUDEZ)	Obie Bermudez EMI LATIN	28
29	18	16	14	<b>EL SINVERGUENZA</b> M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	6
30	41	49	3	<b>EL DESEO DE TI</b> R.PEREZ (R.PEREZ)	Daniel Rene With Jennifer Pena UNIVISION	30
31	17	15	20	<b>AMAME</b> E.RUFFINENGO (C.NILSON, D.MOSCATELLI)	Alexandre Pires ARIOLA / BMG LATIN	2
32	29	27	3	<b>MALDITA IGNORANCIA</b> E.ESTEFAN, JR., R.GAITAN, A.GAITAN (R.GAITAN, A.GAITAN, E.ORTEGA, H.T.MULET)	Jimena CRESCENT MOON	27
33	31	29	14	<b>PEQUENA Y FRAGIL</b> S.DEGOLLADO, J.G.DEGOLLADO, R.GONZALEZ (SABU)	Control EMI LATIN	29
34	40	50	17	<b>SERAN SUS OJOS</b> A.URIAS (T.VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA	30
35	28	31	10	<b>MARIA CHUCHENA (MARIA SUSENA)</b> S.RAMIREZ (D.JIMENEZ BREÑES)	Los Razos RCA / BMG LATIN	25
36	38	—	4	<b>LA PILA DE AGUA</b> A.VALENZUELA, D.VALENZUELA (L.GUERRERO)	German Lizarraga DISA	36
37	26	43	3	<b>VIVE LA VIDA</b> R.PEREZ (R.PEREZ, R.LIVIR)	Area 305 RPE / UNIVISION	26
38	30	28	8	<b>ASI TE QUIERO</b> J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART / BALBOA	23
39	37	34	13	<b>VETE YA</b> V.ELIZALDE (R.E.MORA)	Valentin Elizalde UNIVERSAL LATINO	25
40	47	—	2	<b>TE REGALO MI TRISTEZA</b> A.A.ALBA (A.A.ALBA)	Los Temerarios FONOVISA	40
41	49	—	2	<b>TE METISTE EN MI CAMA</b> PALOMO (F.Y.QUEZADA)	Palomo DISA	41
42	46	41	10	<b>SOY ASI</b> A.B.QUINTANILLA III, C."OK" MARTINEZ, G.PADILLA (A.B.QUINTANILLA III, C.MARTINEZ, A.SALINAS)	Limite UNIVERSAL LATINO	27
43	33	20	20	<b>MUY A TU MANERA</b> R.MUNOZ, R.MARTINEZ (R.MUNOZ, J.E.CONTRERAS)	Intocable EMI LATIN	8
44	45	47	3	<b>DEJENME SI ESTOY LLORANDO</b> I.RODRIGUEZ, F.EHRLICH (A.CURIEL, N.NED)	Los Angeles De Charly FONOVISA	44
45	NEW	1	1	<b>ME PONES SEXY</b> C.ROONEY, D.OLUJE (C.ROONEY, D.OLUJE, G.BRUNO, J.CARTAGENA, T.SOOI, B.RUSSELL)	Thalia Featuring Fat Joe EMI LATIN	45
46	NEW	1	1	<b>SON TUS PERJUMENES MUJER</b> PRIVERA (C.MEJIA GODOY)	Lupillo Rivera SONY DISCOS	37
47	NEW	1	1	<b>DESDE HOY</b> D.I.TREVINO, D.LOPEZ JR. (D.I.TREVINO)	Duelo UNIVISION	47
48	50	44	21	<b>CLAVAME TU AMOR</b> J.GAVIRIA (J.L.ARRAYAVE, D.SANCHEZ)	Noelia FONOVISA	5
49	43	30	10	<b>TRACION</b> E.ESTEFAN, JR., N.TOVAR, T.MARDINI, J.GAZMEY, INDIA (E.ESTEFAN, JR., N.TOVAR, T.MARDINI)	India SONY DISCOS	26
50	NEW	1	1	<b>ENTREGA TOTAL</b> M.CAZARES (A.PULIDO)	Pablo Montero RCA / BMG LATIN	20

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

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	<b>FOTOGRAFIA</b> SURCO / UNIVERSAL LATIN	JUANES DUET WITH NELLY FURTAO	21	23	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON	SHALIM
2	3	<b>CASI</b> EMI LATIN	SORAYA	22	27	<b>EL DESEO DE TI</b> UNIVISION	DANIEL RENE WITH JENNIFER PENA
3	2	<b>MARIPOSA TRACIONERA</b> WARNER LATINA	MANA	23	22	<b>MALDITA IGNORANCIA</b> CRESCENT MOON	JIMENA
4	4	<b>QUE GANAS</b> WARNER LATINA	RICARDO MONTANER	24	30	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ
5	9	<b>PUEDES CONTAR CONMIGO</b> SONY DISCOS	LA OREJA DE VAN GOGH	25	32	<b>ME PONES SEXY</b> EMI LATIN	THALIA FEATURING FAT JOE
6	5	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN	26	25	<b>VIVE LA VIDA</b> RPE / UNIVISION	AREA 305
7	7	<b>JALEO</b> SONY DISCOS	RICKY MARTIN	27	—	<b>SUPERVISOR DE TUS SENOS</b> LATIN WORLD	A CINCO
8	8	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS	28	28	<b>CLAVAME TU AMOR</b> FONOVISA	NOELIA
9	6	<b>LLORARE LAS PENAS</b> VALE / UNIVERSAL LATIN	DAVID BISBAL	29	34	<b>ENTREGA TOTAL</b> RCA / BMG LATIN	PABLO MONTERO
10	—	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE	30	29	<b>DAME</b> SONY DISCOS	RICARDO ARJONA
11	10	<b>SUETALO</b> ARIOLA / BMG LATIN	MILLIE	31	20	<b>PARA QUE LA VIDA</b> UNIVERSAL LATINO	ENRIQUE IGLESIAS
12	12	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J	32	21	<b>A QUIEN LE IMPORTA?</b> EMI LATIN	THALIA
13	11	<b>UNA EMOCION PARA SIEMPRE</b> ARIOLA / BMG LATIN	EROS RAMAZZOTTI	33	33	<b>LEVANTO MIS MANOS</b> SH	SAMUEL HERNANDEZ
14	19	<b>QUITEMONOS LA ROPA</b> ARIOLA / BMG LATIN	ALEXANDRE PIRES	34	24	<b>NO HACE FALTA UN HOMBRE</b> SONY DISCOS	JACI VELASQUEZ
15	17	<b>MINUTOS</b> SONY DISCOS	RICARDO ARJONA	35	39	<b>TE REGALO MI TRISTEZA</b> FONOVISA	LOS TEMERARIOS
16	16	<b>NO PODRAS</b> WARNER LATINA	OLGA TANON	36	31	<b>BARRIO VIEJO</b> MUSART / BALBOA	JOAN SEBASTIAN
17	18	<b>ME FALTA VALOR</b> UNIVISION	PEPE AGUILAR	37	36	<b>DIME</b> LOBOS	YAIRE
18	13	<b>AMAME</b> ARIOLA / BMG LATIN	ALEXANDRE PIRES	38	26	<b>ALUCINADO</b> EMI LATIN	TIZIANO FERRO
19	15	<b>LO QUE YO TUVE CONTIGO</b> UNIVERSAL LATINO	JOSE FELICIANO	39	35	<b>PAPADIO</b> EMI LATIN	CARLOS VIVES
20	14	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	40	—	<b>I'M GLAD</b> EPIC	JENNIFER LOPEZ

# TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	29	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ	21	27	<b>PERDONAME</b> EMI LATIN	LIMI-T 21
2	4	<b>TRACION</b> SONY DISCOS	INOIA	22	17	<b>VIVE LA VIDA</b> RPE / UNIVISION	AREA 305
3	3	<b>POCO HOMBRE</b> SONY DISCOS	VICTOR MANUELLE	23	1	<b>LLORARE LAS PENAS</b> VALE / UNIVERSAL LATINO	DAVID BISBAL
4	30	<b>CASI</b> EMI LATIN	SORAYA	24	10	<b>HERIOA MORTAL</b> ARIOLA / BMG LATIN	JERRY RIVERA
5	2	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	25	—	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON	SHALIM
6	6	<b>LA ULTIMA VEZ</b> J&N	MAGIC JUAN FEATURING EDDY HERRERA	26	15	<b>AHI NA MA'</b> RUMBA JAMS	LOS SONEROS DEL BARRIO
7	7	<b>MASUCAMBA</b> WHITE LION	TEGO CALDERON	27	—	<b>LA VIDA ES UN CARNAVAL</b> UNIVERSAL LATINO	CELIA CRUZ
8	9	<b>CIUDALA</b> M.P.	TITO ROJAS	28	—	<b>AZICAR MEDLEY</b> SONY DISCOS	CELIA CRUZ
9	8	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	29	23	<b>A QUIEN LE IMPORTA?</b> EMI LATIN	THALIA
10	13	<b>AMAME O DEJAME</b> UNIVERSAL LATINO	KEVIN CEBALLO	30	25	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J
11	21	<b>EL TONTO QUE NO TE OLVIDO</b> SONY DISCOS	VICTOR MANUELLE	31	18	<b>HOY TE VI PASAR</b> DISCOMANIA	KIKO RODRIGUEZ
12	5	<b>NO PODRAS</b> WARNER LATINA	OLGA TANON	32	34	<b>UNA EMOCION PARA SIEMPRE</b> ARIOLA / BMG LATIN	EROS RAMAZZOTTI
13	38	<b>LA CURA</b> RCC	PENA SUAZO Y SU BANDA GORDA	33	22	<b>EL IDIOTA</b> J&N	EDDY HERRERA
14	19	<b>VEN</b> M.P.	ANTHONY CRUZ	34	35	<b>FOTOGRAFIA</b> SURCO / UNIVERSAL LATINO	JUANES DUET WITH NELLY FURTAO
15	—	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE	35	28	<b>INTENTALO TU</b> J&N	JOE VÉRAS
16	12	<b>AY AMOR</b> VI	HECTOR & TITO FEATURING VICTOR MANUELLE	36	—	<b>LA BANDA</b> ROPEADPE	THE SPANISH HARLEM CHERAS
17	14	<b>QUE LEVANTE LA MANO</b> KAREN / UNIVERSAL LATINO	JOSEPH FONSECA	37	31	<b>POLOS OPUESTOS</b> J&N	MONCHY & ALEXANDRA
18	11	<b>SE NOS PERDIO EL AMOR</b> COMBO	EL GRAN COMBO DE PUERTO RICO	38	26	<b>JALEO</b> SONY DISCOS	RICKY MARTIN
19	20	<b>NO TENGO SUERTE EN EL AMOR</b> J&N	YDSKAR SARANTE	39	24	<b>PAPADIO</b> EMI LATIN	CARLOS VIVES
20	—	<b>QUITEMONOS LA ROPA</b> ARIOLA / BMG LATIN	ALEXANDRE PIRES	40	33	<b>DALE DON DALE</b> LUAR IVI	DON OMAR

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	<b>ACTOS DE UN TONTO</b> FONOVISA	CONJUNTO PRIMAVERA	21	23	<b>SON TUS PERJUMENES MUJER</b> SONY DISCOS	LUPILLO RIVERA
2	4	<b>ACA ENTRE NOS</b> FONOVISA	BANDA EL RECODO	22	21	<b>DESDE HOY</b> UNIVISION	QUELDO
3	5	<b>TE VAS AMOR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	23	25	<b>QUEJENME SI ESTOY LLORANDO</b> FONOVISA	LOS ANGELES DE CHARLY
4	10	<b>ESTOY A PUNTO</b> FONOVISA	BRONCO	24	—	<b>EL RANCHO GRANDE</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
5	7	<b>HOY EMPIEZA MI TRISTEZA</b> DISA	GRUPO MONTEZ DE DURANGO	25	29	<b>NO TE LA VAS A ACABAR</b> WEAMEX / WARNER LATINA	PESADO
6	6	<b>UNA VEZ MAS</b> FONOVISA	CONJUNTO PRIMAVERA	26	22	<b>AUNQUE TE ROMPAN EL ALMA</b> DISA	CARDENALES DE NUEVO LEON
7	3	<b>QUEDATE CALLADA</b> DISA	JORGE LUIS CABRERA	27	24	<b>EN QUE FALLE?</b> FONOVISA	LOS TIGRES DEL NORTE
8	2	<b>EL SINVERGUENZA</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	28	28	<b>COMO OLVIDARTE</b> WEAMEX / WARNER LATINA	COSTUMBRE
9	11	<b>PEQUENA Y FRAGIL</b> EMI LATIN	CONTROL	29	27	<b>QUE MALA</b> LA SIERRA	BANDA TIERRA BLANCA
10	18	<b>SERAN SUS OJOS</b> PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	30	38	<b>LA EQUIVOCACION</b> FONOVISA	LOS RIELEROS DEL NORTE
11	8	<b>MARIA CHUCHENA (MARIA SUSENA)</b> RCA / BMG LATIN	LOS RAZOS	31	35	<b>EN LOS PURITOS HUESOS</b> DISA	BANDA EL LIMON
12	16	<b>LA PILA DE AGUA</b> DISA	GERMAN LIZARRAGA	32	32	<b>TOCAME</b> FONOVISA	LOS PALOMINOS
13	12	<b>ASI TE QUIERO</b> MUSART / BALBOA	JOAN SEBASTIAN	33	37	<b>ENTRE EL AMOR Y EL OJO</b> PLATINO	DINORA Y LA JUVENTUD
14	9	<b>SUENA</b> EMI LATIN	INTOCABLE	34	31	<b>ASI, ASI</b> EMI LATIN	LA ONDA
15	15	<b>VETE YA</b> UNIVERSAL LATINO	VALENTIN ELIZALDE	35	—	<b>DTRA VEZ</b> SONY DISCOS	VICTOR GARCIA
16	17	<b>DE UNO Y DE TODOS LOS MODOS</b> DISA	PALOMO	36	—	<b>QUIZAS SI, QUIZAS NO</b> DISA	GRUPO BRYNDIS
17	20	<b>TE METISTE EN MI CAMA</b> DISA	PALOMO	37	36	<b>SI TU TE VAS</b> FONOVISA	RODELIO MARTINEZ
18	14	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS	38	—	<b>LAS MULAS DE MORENO</b> MUSART / BALBOA	ADAN CUEN
19	19	<b>SOY ASI</b> UNIVERSAL LATINO	LIMITE	39	—	<b>NOMAS POR TU CULPA</b> UNIVISION	LOS HURACANES DEL NORTE
20	13	<b>MUY A TU MANERA</b> EMI LATIN	INTOCABLE	40			

# América Latina...

NEWS FROM SOUTH OF THE BORDER

**In Mexico:** Yahir Othón was the winner of “Desafío de Estrellas” (Star Challenge), a contest among the 30 participants of TV reality shows “La Academia” and “La Academia Segunda Generación.” “Desafío” lasted 15 weeks and ended with a July 13 concert at a Monterrey park that was attended by about 15,000 people. Yahir (he goes by his first name) received \$600,000, the biggest cash award in the history of Mexican TV. Contestant Nadia López, aka Nadia, ended up in second place with a house as her prize, while third-place contestant Myriam Montemayor won an apartment. “Desafío” aired on TV Azteca, which is already preparing the third installment, “La Academia Tercera Generación.” In the meantime, its Sunday slot will be filled by “Homenaje A . . .,” a show on which 30 developing acts pay tribute to such established artists and composers as Roberto Carlos, Juan Carlos Calderón and Manuel Alejandro . . . Mexico’s Premios Oye will add four new categories to its second edition, set to take place Nov. 15. The new categories are record of the year, song of the year and best new artist of the year for a non-Spanish language song, plus a best new artist category for a *grupero*, *ranchero*, *banda* or tropical artist. Winners will be voted upon by the 1,000 members of Mexico’s recording academy, who will choose from recordings released between July 16, 2002, and June 30, 2003. Televisa will again broadcast the event, which will take place at Mexico City’s Auditorio Nacional. **TERESA AGUILERA**

**In Colombia:** Colombian singer/songwriter Andrés Cepeda has changed his taste. After five years of performing jingles for Coca-Cola’s “Siempre Coca-Cola” campaign, he has struck a deal with Colombiana, a soft drink made by Coca-Cola competitor Postobón. A commercial released in July features Cepeda singing for Colombiana as he travels through Bogotá. Two other artists, Carolina Sabino—winner of the Viña del Mar Festival—and Andrés Cabas are also endorsing Colombiana . . . In what may be a first for the Colombian record industry, EMI Music, Universal Music, Sony Music, Warner Music and Sum Records have teamed for a project. Under the label “El Festival del DVD,” the labels are offering more than 250 DVD titles at discounted prices at the country’s most prominent retail outlets. **GUSTAVO GOMEZ**

**In Argentina:** “Popstars”-originated girl band Bandana has released its third album for BMG, “Vivir Intentando,” to coincide with its debut on the silver screen. The movie of the same name, starring the four members of the group, opened June 26 at local theaters. The film was produced by entertainment group RGB and Patagonik Film Group. It is distributed by Buena Vista. It was directed by Tomas Yankelevich and features snippets of four songs, including the single “Sigo Dando Vueltas.” **MARCELO FERNANDEZ BITAR**

# Celia Cruz

Continued from page 27

When she recorded the single “La Vida Es un Carnaval” in 1998, she went out on a limb with a new dance rhythm reminiscent of Argentine *bailanta*. And she scored an international hit.

In 2001, her rendition of “La Negra Tiene Tumbao,” with its mid-section rap, became the blueprint—to this day—for a host of other recordings featuring much younger acts.

Her upcoming album, “Regalo del Alma,” features duets with rapper **El General** and Brazilian dance band **Axé Bahía**.

It was an album recorded in typical Cruz manner: quickly and from the heart.

She was due to record last December but was forced to undergo an operation instead. In February, as soon as her doctor gave her the OK to leave her bed, she went into the studio. She had finished recording the 10 tracks by March.

The album is set for release July 29, but Cruz’s legacy is already all over the sales map.

This issue, seven Cruz albums can be found on the *Billboard* Latin charts.

“Hits Mix” rose from No. 39 to No. 2 on the *Billboard* Top

Latin Albums chart. “La Negra Tiene Tumbao” re-entered the chart at No. 8, while a host of compilations—“Siempre Celia Cruz, Boleros,” “Carnaval de Exitos,” “Edición Limitada,” “Serie 32” and “At the Beginning”—also charted.



CELIA CRUZ

Despite her consistent output, Cruz was not a huge seller. Perhaps that’s why she was, by many accounts, skeptical of the magnitude of her fame.

Last week, more than 50,000 mourners passed by Cruz’s coffin in Miami (see BackBeat, page 47). On July 22, New York Mayor **Michael Bloomberg**, New York state Governor **George Pataki** and Senator **Hilary Rodham Clinton** walked alongside her casket in the rain. More than 20,000 New Yorkers looked on.

**Patti LaBelle** sang “Ave María” inside St. Patrick’s Cathedral. And, as **Victor Manuelle** sang “La Vida Es un Carnaval,” Cruz was probably singing right along.

Fifth Avenue was closed from St. Patrick’s on 50th Street to 31st Street. Later, the FDR Drive was shut down, at rush hour, as the funeral proceeded to the cemetery.

If Cruz was watching, she was probably shaking her head in disbelief.

**LATIN HEROES:** On July 22, the same day it was announced that **Celia Cruz** would be honored at this year’s Latin Grammy Awards, another type of tribute took place. That evening, **Juan Luis Guerra**, **Sam Moore** and **Eric Schilling** received the National Academy of Recording Arts and Sciences 2003 Florida Heroes Award.

The three honorees were feted at a dinner at the Mandarin Oriental Hotel, where the nominees of the fourth annual Latin Grammys were also recognized.

# BT Q&A Highlights Dance Summit

The wheels are very much in motion for the 10th annual *Billboard* Dance Music Summit, which takes place Sept. 22-24 at the Union Square Ballroom in New York.

We are lining up top-notch juries for the summit’s educational, entertaining and eye-opening panels.

Already confirmed are Atlantic Records co-president **Craig Kallman**, Ultra Records president **Patrick Moxey**, Trust the DJ president **Lynn Cosgrave** and songwriter/producer **Chucky Thompson**, among others.

Also part of this year’s panels will be the *Billboard* Q&A.

A one-on-one interview between yours truly and a dance/electronic luminary, the *Billboard* Q&A will surely be a conference highlight—particularly because the interviewee is the globally revered **BT**.

Miami, among other radio stations.

In the production and remix departments, BT has worked with **Madonna**, **Britney Spears**, **N Sync**, **Seal**, **Deep Dish** and others. Along the way, he scored such films as “The Fast and the Furious” and “Under Suspicion.”

BT’s musical journey has been illustrious. Expect the Q&A to encom-

Beat  
Box™



By Michael Paoletta  
mpaoletta@billboard.com



BT: ILLUSTRIOUS MUSICAL JOURNEY

For us, BT (aka **Brian Transeau**) was an obvious choice. Classically trained, BT proudly wears many hats: artist, producer, remixer, composer and DJ.

In his 10-year career, BT has released three artist albums (“Ima,” “ESCM” and “Movement in Still Life”). And singles like “Remember” and “Blue Skies” (featuring **Tori Amos**) have topped the *Billboard* Hot Dance Music/Club Play chart.

A fourth full-length, “Emotional Technology,” is due Aug. 5 from Nettwerk America. Its lead single, “Simply Being Loved (Somnambulist),” recently peaked at No. 5 on the Club Play chart; it is receiving spins at mainstream top 40 KJIS Los Angeles and rhythmic top 40 WPYM

pass his past, present and future.

For additional info on the Dance Music Summit, log on to [billboard-events.com](http://billboard-events.com).

**BEATS THAT RESONATE:** Armed with a new beat-mixed CD, “Resonate” (Statrax/Statra Recordings), DJ/producer **Victor Calderone** is expanding his global horizons the old-fashioned way: by touring.

Calderone will spend August and the bulk of September trekking throughout Europe. He will ply his turntable skills at record release parties in many club-savvy cities, including Zurich; Barcelona; Ibiza, Spain; and London.

“It’s the first time I’m doing such a major DJ tour in Europe,” Calderone says. “Until now, I’ve focused on the U.S. Now, it’s time to expand into that market. I want to break into the overseas scene.”

Helping Calderone accomplish this feat are his manager (**Mitch Clark** of Sanctuary Artist Management in London) and booking agent for the world excluding the U.S. (**Nicole Moudaber** of Worldbeats in London).

Calderone’s upcoming DJ sets will surely spotlight his recent remixes, which include **Sting**’s “Send Your Love,” **Madonna**’s “Hollywood,” **Goldfrapp**’s “Strict Machine” and **Tom “Superchumbo” Stephan**’s “This Beat Is.”

**THE STORY CONTINUES:** Fave nü-electro song from last year, “Destroy She Said” by **Circ**, finally sees a proper U.S. release July 29 on Radikal Records.

Although written prior to Sept. 11, 2001, the song’s opening lines (“Like towers falling down/Like a bomb blast in your town/Like a hostage tied in chains/I could not forget your name”) take on added meaning today.

AUGUST 2  
2003

# Billboard® HOT DANCE MUSIC™

Dance Singles Sales and Sales Breakouts data compiled by



## Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				<b>NUMBER 1</b> 1 Week At Number 1		
1	2	3	9	ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
2	8	14	5	PAVEMENT CRACKS (REMIXES)	J PROMO/RMG	Annie Lennox
3	6	9	9	DIRTY STICKY FLOORS (JUNKIE XL, PASSENGERZ, LEXICON AVE. MIXES)	MUTE 42629/REPRISE	Dave Gahan
4	7	8	8	MUSIC REVOLUTION	EFFIN 1001	The Scumfrog
5	4	6	10	REAL LOVE	EMERGE 30070/CENTAUR	Deborah Cooper
6	15	27	4	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna
7	1	2	10	INTUITION (REMIXES)	ATLANTIC 88122	Jewel
8	3	1	9	SO GONE (SCUMFROG MIXES)	J PROMO/RMG	Monica
9	9	10	8	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
10	11	15	9	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES)	HEART 82002	Tina Ann
11	13	19	7	ADDICTED	MIADREAMWORLD IMPORT	Mia
12	14	20	7	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
13	12	7	10	PLAY YOUR PART (REMIXES)	J PROMO/RMG	Deborah Cox
14	20	25	6	BRASS IN POCKET	BLUFIRE 002	Ultra Nate
15	10	4	12	I'M GLAD (P. OAKENFOLD, FORD, & MURK MIXES)	EPIC 79952	Jennifer Lopez
16	23	29	5	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley
17	5	5	11	SIMPLY BEING LOVED (SOMNAMBULIST)	NETTWERK 33190	BT
18	22	23	8	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES)	DOT/DOT/DOT 014	Colourful Karma Featuring Terra Deva
19	19	22	6	TALK 2 ME	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	K-Klass Featuring Kinane
20	26	31	4	BUCCI BAG	STAR 69 1263	Andrea Doria
21	16	11	11	EASY	JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson
				<b>POWER PICK</b>		
22	32	40	3	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO	Simply Red
23	27	30	5	WHENEVER (THE REMIXES)	PEACE BISQUIT 106	Jody Watley
24	21	17	9	BANG ON	NERVOUS 20524	Purple Kitty Featuring Lataza Waters
25	31	37	3	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
26	30	34	4	MEDICINE	NERVOUS 20485	DJ Mike Cruz Presents Chyna Ro & Sandy B
27	34	39	3	HAREM (MANNY LEHMAN & ROBBIE RIVERA MIXES)	NEMO STUDIO PROMO/ANGEL	Sarah Brightman
28	24	24	7	LET ME BE YOUR ANGEL	HENRY STREET 584	Krista
29	36	—	2	77 STRINGS	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
30	18	16	14	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
31	39	—	2	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
32	46	—	2	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green
33	35	42	3	TREMBLE (MOREL, SMITTY/DAVENPORT, M. CRUZ, D. DUBIOUS MIXES)	OCIDE 001	Clare Quilty
34	28	21	13	YOU MEAN THE WORLD TO ME	CUTTING 458	Jung Featuring Hope
35	33	26	7	I DON'T WANNA STOP	RADIKAL 99180	ATB
36	17	13	15	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES)	INTERSCOPE PROMO	t.A.T.u.
37	45	—	2	MY TIME	EFFIN 1002	Dutch Featuring Crystal Waters
38	40	—	2	YOU SPIN ME ROUND (REMIXES)	LEGACY PROMO/EPIC	Dead Or Alive
39	38	45	3	FURIOUS ANGELS	REPRISE PROMO	Rob Dougan
40	41	46	3	CAN YOU FIND THE HEART	NITEGROOVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
41	37	41	3	DON'T WANNA TRY (AL B. RICH REMIXES)	COLUMBIA PROMO	Frankie J
42	25	12	13	GETAWAY (THICK DICK, D. AUDE, & M. RIZZO MIXES)	UNIVERSAL PROMO/UMRG	Becky Baeling
43	29	18	13	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
				<b>HOT SHOT DEBUT</b>		
44	NEW	1	1	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947	Beyonce
45	42	35	8	MEMORIES	TOMMY BOY SILVER LABEL 2406/TOMMY BOY	Rockik
46	NEW	1	1	WHITE HORSE	TOMMY BOY SILVER LABEL 2408/TOMMY BOY	The Orange Factory
47	NEW	1	1	BLINDSIDED (DANCE MIXES)	ATLANTIC 88172	Lucy Woodward
48	47	43	5	TURN ME OUT (GUIDO & ESCAPE REMIX)	2-KIST 001	Praxis Featuring Kathy Brown
49	44	36	9	CLOCKS (REMIXES)	CAPITOL PROMO	Coldplay
50	43	28	13	LOVE THAT MAN (DANCE MIXES)	ARISTA 52396	Whitney Houston

## Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	—	2	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna
2	2	1	7	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38868/VIRGIN	Stacie Orrico
3	NEW	1	1	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
4	3	2	24	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH ISLAND 06393/DJMG	Mariah Carey
5	24	—	2	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
6	5	3	3	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
7	4	8	3	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947/SONY MUSIC	Beyonce
8	6	4	17	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 00024310/JMG	Daniel Bedingfield
9	8	5	16	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011/ULTRA	Panjabi MC
10	7	6	9	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel
11	9	7	13	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
12	10	10	13	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
13	13	12	13	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
14	11	11	40	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
15	21	—	2	TIME (JUNIOR VASQUEZ REMIX)	ARTEMIS 51175	Pretenders
16	15	—	2	TOUR DE FRANCE 03	ASTRALWERKS 52689	Kraftwerk
17	12	9	30	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
18	16	13	7	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42620/WARNER BROS.	Dave Gahan
19	17	19	5	BUCCI BAG	STAR 69 1263	Andrea Doria
20	19	20	12	ALONE	ROBBINS 72074	Lasgo
21	14	—	2	I WANT YOU (PABLO FLORES REMIX)	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe
22	23	—	3	I DON'T WANNA STOP	RADIKAL 99180	ATB
23	RE-ENTRY	16	16	WALKING ON THIN ICE (REMIXES)	MINOTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Ono
24	20	16	4	I'M IN HEAVEN	ULTRA 1161	Jason Nevins Presents Holly James
25	NEW	1	1	FANATIC (REMIXES)	COLUMBIA 79904/SONY MUSIC	Vivian Green

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. Video clip 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.

AUGUST 2  
2003

# Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				<b>NUMBER 1</b> 5 Weeks At Number 1	
1	1	5	LOUIE DEVITO	DEE VEE 0005/MUSICRAMA	Louie DeVito's Dance Factory Level 2
2	3	3	THE HAPPY BOYS	ROBBINS 75038 [M]	Trance Party (Volume Three)
3	2	4	DELERIUM	NETTWERK 30206 [M]	Chimera
4	4	15	THE POSTAL SERVICE	SUB POP 595 [M]	Give Up
5	8	14	VARIOUS ARTISTS	MADACY 4981	30th Anniversary Collection: Ultimate Disco
6	6	16	THALIA	EMI LATIN 81595 [M]	Thalia's Hits Remixed
7	7	9	DAVID WAXMAN	ULTRA 1165 [M]	Ultra.Trance: 2
8	5	2	VIC LATINO	TOMMY BOY 1569 [M]	Summer Vibes
9	16	3	DJ BEEJ	MDMA 4233	The Big Bang
10	11	5	DJ SKRIBBLE/DAVID WAXMAN	ULTRA 1166	Ministry Of Sound: American Annual
11	9	5	TRICKY	SANCTUARY 84618*	Vulnerable
12	10	9	ELECTRIC SIX	XL 169*/BEGGARS GROUP	Fire
13	12	11	TIESTO	NETTWERK 30314 [M]	Nyana
14	NEW	1	DARUDE	BLUECHIP 70003	Rush
15	15	3	ATB	RADIKAL 90062	Addicted To Music
16	14	4	DEEP DISH	GLOBAL UNDERGROUND 025 [M]	Global Underground: Toronto
17	13	9	SOUNDTRACK	TOMMY BOY 1588	Queer As Folk: The Third Season
18	17	21	JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra. Dance 03
19	18	14	LOUIE DEVITO	DEE VEE 0005/MUSICRAMA	Dance Divas
20	19	23	MASSIVE ATTACK	VIRGIN 81239*	100th Window
21	20	23	THE STREETS	VICE 93181*/ATLANTIC [M]	Original Pirate Material
22	RE-ENTRY	1	DJ CHEB I SABBAH	SIX DEGREES 1092	As Far As: A DJ Mix
23	NEW	1	VARIOUS ARTISTS	WATER 000603	Pure Trance 2
24	22	36	KUMBIA KINGS	EMI LATIN 42525	All Mixed Up: Los Remixes
25	21	9	DJ IRENE	SURGE 0020/WARLOCK	Fearless

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). △ 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 Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Billboard® HOT DANCE BREAKOUTS

Club Play		Dance Singles Sales	
1	INTO THE SUN Weekend Players MULTIPLY/FFRR/WARNER STRATEGIC MARKETING	1	WHITE HORSE The Orange Factory TOMMY BOY SILVER LABEL/TOMMY BOY
2	YOU ARE MY NUMBER ONE (E.KUPPER & MINGE BINGE MIXES) Smash Mouth INTERSCOPE	2	APPRECIATE ME Amuka STAR 69
3	SOUL DEEP (D. AUDE, RIVA, & H2 MIXES) Laura Turner CURB	3	INTO THE GROOVE Mad'house RADIKAL
4	TIME (JUNIOR VASQUEZ REMIX) Pretenders ARTEMIS	4	JUST FOR TONIGHT Seiko FLORA/HIP-D
5	I'M FEELIN' HIGH Whorizon CUTTING	5	GLAMOUR GIRL Chicks On Speed EFA/CAROLINE

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.

# Broken Bow Breaks Down Indie Barriers

BY DEBORAH EVANS PRICE

NASHVILLE—It's always an uphill climb for independent country labels competing with the majors. But with Craig Morgan's hit single "Almost Home," Nashville-based Broken Bow Records demonstrates that the combination of the right resources, experience and artistry can equal success.

"Almost Home," from Morgan's Broken Bow album "I Love It," peaked at No. 6 on the *Billboard* Hot Country Singles & Tracks chart in the July 5 issue. The album peaked at No. 16 on the Top Country Albums chart the same issue. Morgan's new single, "Every Friday Afternoon," goes to radio July 28.

Morgan says his recent visit to the top 10 through an indie label is "absolutely amazing." The singer/songwriter had previously released a self-titled set on Atlantic Records in May 2000, which produced four charting singles. After the label folded, he began exploring other options.

"Two of the most integral elements in a record company [are] the promotion team and the distribution. They happen to have both," he says of Broken Bow, which is distributed by Sony's RED Distribution.

"When I first started discussing a

deal with them, they didn't [have distribution], so we walked away. We then came back to the table when they got the distribution deal, but they have, by far, the best promotion team in Nashville."

## SIZE DOESN'T MATTER

Morgan feels that radio is becoming less interested in whether an act is on a major label or an indie.

"The radio industry is focusing more on whether that label is going to be able to support the artist," Morgan says. "Once they see that [support], they grab hold of it and they want to be a part of it as well. Radio is just as much a part of an artist's career as the record label. So, once they feel confident that they are not just going to be beating their head against the wall for something that's going to go away, they support it if it's a good song."

Morgan's success on Broken Bow is paving the way for Sherrié Austin, whose album is due Aug. 12 on joint venture Broken Bow/C4 Rec-

ords. Joe Diffie is also signed to Broken Bow/C4.

The C4 imprint launched last fall when Broken Bow principals forged a partnership with the Consortium, a marketing/management firm owned by partners Mike Martinovich,

independent label, people really didn't take them seriously and didn't think they could be a major player."

Martinovich credits the commitment of Broken Bow founder and president Benny Brown, the label's staff and Morgan's talent with putting the company on the map.

Before signing with Broken Bow/C4, Austin saw six singles chart during her tenure with Arista Nashville and during her brief stint with the independent WE Records label.

"With both of those experiences, I learned a lot," Austin says. Broken Bow Records "is almost like a combination of both of those experiences, because it is an independent company, but it is very well-equipped at competing in the marketplace."

Austin's first single for the label, "Streets of Heaven," is currently No. 34 on Hot Country Singles & Tracks.

"It's been an incredible experience," Austin says of her new deal. "I was about to give up on being an artist, because I was just burned out.

If it hadn't been for these two groups of people coming together and building this new corporation, I don't know what I'd be doing right now."

## TARGETING RADIO

Broken Bow senior VP of marketing Jim Yerger credits the BBR promotion team, led by Rick Baumgartner, for getting Morgan and Austin heard at country radio.

"We are proud of our promotion team," he says. "Putting them together was absolutely the most crucial thing for us to do. With Craig, we felt the importance of not only breaking the song and breaking the artist, but more importantly, breaking the label.

"Being able to focus on one specific song allowed us over the last 40 weeks to hopefully break down some of the barriers we had on radio," Yerger continues. "But it all goes back to the same old thing, and that is [that] you have to have the best music possible."

RED Distribution president Ken Antonelli agrees. "Any time we have success like that, I always attribute it to the music. It's just making a connection with people," Antonelli says, adding that Morgan's album is "selling everywhere," even in New York, which lacks a country radio station to expose the single.



MORGAN (LEFT) AND AUSTIN: RELISHING THEIR NEW DEALS

Stan Mores, Bernard Porter and Al Schiltz (*Billboard*, Nov. 23, 2002).

Martinovich admits that it is often difficult for indie labels to break through, something Broken Bow struggled with in the beginning: "Initially, [because] it's an

## Twain Tops CCMA Noms

BY LARRY LeBLANC

TORONTO—With seven nominations, Shania Twain is the top contender for the 2003 Canadian Country Music Awards (CCMA) announced here July 22.

Mercury Records' Twain received a nomination in virtually every major CCMA category for which she was eligible. This includes top female artist, top single and song for "Forever and for Always" (co-written with Mutt Lange), the fan choice award, top album for "Up!" and a pair of top video nominations for "Forever and for Always" and "I'm Gonna Getcha Good!"

In addition, "Up!" is a finalist in the top-selling album category, along with albums by Alan Jackson, Anne Murray, Dixie Chicks and Toby Keith.

RCA's Aaron Lines scored six nominations for top male, the fan choice award, the rising star award, top single and top video for "You Can't Hide Beautiful" and top album for "Living Out Loud."

Mercury veteran Terri Clark received five nominations: top

female, fan choice award, top single and video for "I Just Wanna Be Mad" and top album for "Pain to Kill."

Announced as inductees into the Hall of Fame were Toronto-based singer/songwriter Sylvia Tyson, best-known as one-half of Canadian folk duo Ian & Sylvia and for writing such standards as "You Were on My Mind" and "River Road," and Ed Preston, former VP/GM of RCA Victor Canada.

The CCMA show, to be hosted by Paul Brandt, will be held Sept. 8 at the Pengrowth Saddledome in Calgary, Alberta, and will be broadcast live in Canada on CBC-TV and in the U.S. on CMT, with re-broadcasts on CMT Canada.

The CCMA show is the finale of Country Music Week that runs from Sept. 5-8 in Calgary.

The CCMA winners are voted on by the CCMA membership, except for the fan choice award, which is voted for online by fans. The top-selling album category is determined by sales submitted by labels and verified by the CCMA.

For a complete list of nominees, go to [billboard.com/awards](http://billboard.com/awards).



## Clint Black Heads New Label

Look for an end-of-the-month launch of a new record label to be run by **Clint Black**; his business manager, **Charles Sussman**; his personal manager, **Jim Morey** of Morey Management Group; and former Sony Music Nashville executive VP/GM **Mike Kraski**. Black previously recorded for RCA Records.

**Regina Stuve** has been promoted to director of media and public relations at Capitol Records in Nashville. **Dixie Weathersby** joins Capitol in the same capacity. Stuve was the label's manager of media and public relations. Weathersby was senior publicist at CMT.

Altissimo Recordings has signed an agreement with Emergent Marketing to be nationally distributed by RED Distribution. Altissimo is a Brentwood, Tenn.-based independent label specializing in military-band music.

**ARTIST NEWS:** Allison Moorer has asked for and been granted a release from her contract with Universal South Records. She recorded one studio album and one live album for the label and previously was signed to MCA Nashville. Music video network Great

American Country has declined to play the new **Rascal Flatts** video for its single "Melt," because a group member's naked backside briefly appears in the clip. GAC president **Jeff Wayne** says, "Because it contains nudity, it does not meet our network's programming standards . . . GAC is a family-oriented network

. . . Our viewers don't expect to see nudity as portrayed in this video, and that's where we draw the line."

Meanwhile, Rascal Flatts and **Martina McBride** will announce the nominees for the 37th annual Country Music Assn. Awards Aug. 26 in Nashville.

**Cory Morrow** recently left Waring, Texas-based 823 Management and is now self-managed. **Frank Jackson**, formerly of Southwest Wholesale, is serving in an advisory capacity. Morrow's new CD/DVD project, "Full Exposure," was released July 22 on his own Write On Records, which has a new distribution agreement with Smith

Entertainment through Image Entertainment. Under the new deal, Morrow's catalog will also be distributed through Smith/Image.

**Toby Keith** will release his next DreamWorks album, "Shock 'N Y'all," Nov. 4. The first single, "I Love This Bar," goes to country radio Aug. 18.

**Nashville Scene**  
By Phyllis Stark  
[pstark@billboard.com](mailto:pstark@billboard.com)



**SIGNINGS:** DreamWorks artist **Jimmy Wayne** has signed with Borman Entertainment for personal management.

Americana Entertainment has signed 19-year-old singer/songwriter **Brittany Bailey** to its publishing roster in a development deal.

Murrah Music has signed songwriter **Mike Mobley** to its Castle Street Music division.

AUGUST 2  
2003

# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	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	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NEW	UP	DOWN								NEW	UP	DOWN			
							<b>NUMBER 1</b>	1 Week At Number 1											
1	2	4	16				<b>RED DIRT ROAD</b> K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	1	31	30	28	13				<b>YOU'RE STILL HERE</b> B. GALLIMORE, F. HILL (A. MAYO, M. BERGI)	Faith Hill WARNER BROS. 16647/WRN	28
2	6	7	7				<b>IT'S FIVE O'CLOCK SOMEWHERE</b> K. STEGALL (J. BROWN, D. ROLLINS)	Alan Jackson & Jimmy Buffett ARISTA NASHVILLE ALBUM CUT	2	32	35	39	6				<b>CHICKS DIG IT</b> C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)	Chris Cagle CAPITOL ALBUM CUT	32
3	4	5	8				<b>CELEBRITY</b> F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	3	33	37	40	7				<b>HONESTY (WRITE ME A LIST)</b> T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)	Rodney Atkins CURB ALBUM CUT	33
4	1	2	11				<b>MY FRONT PORCH LOOKING IN</b> D. HUFF (R. MCDONALD, F. MYERS, D. PRIMMER)	Lonestar BNA ALBUM CUT	1	34	34	37	8				<b>STREETS OF HEAVEN</b> D. HUFF, J. BALDING (S. AUSTIN, P. OUNCAN, A. KASHAI)	Sherrie Austin BROKEN BOW ALBUM CUT	34
5	3	1	17				<b>BEER FOR MY HORSES</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson DREAMWORKS 450785	1	35	38	38	11				<b>EVERY LITTLE THING</b> K. STEGALL (J. D. NEAL, R. DEAN, S. TILLIS)	Jamie O'Neal MERCURY 000584	35
6	7	8	10				<b>NO SHOES, NO SHIRT, NO PROBLEMS</b> N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)	Kenny Chesney BNA ALBUM CUT	6	36	40	45	4				<b>PLAYBOYS OF THE SOUTHWESTERN WORLD</b> B. BRADDOCK (N. COTY, R. VAN WARMER)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	36
7	9	10	10				<b>FOREVER AND FOR ALWAYS</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	7	37	43	47	4				<b>TENNESSEE RIVER RUN</b> F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	Darryl Worley DREAMWORKS ALBUM CUT	37
8	5	3	11				<b>STAY GONE</b> C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne DREAMWORKS 000345	3	38	42	44	7				<b>CAN YOU HEAR ME WHEN I TALK TO YOU?</b> C. DOWNS (J. HARNEN, R. MANWILLER)	Ashley Gearing LYRIC STREET 164075	38
9	12	15	12				<b>REAL GOOD MAN</b> B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREK)	Tim McGraw CURB ALBUM CUT	9	39	41	46	10				<b>LONG BLACK TRAIN</b> M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE ALBUM CUT	39
10	11	12	22				<b>99.9% SURE (I'VE NEVER BEEN HERE BEFORE)</b> L. REYNOLDS (B. AUSTIN, G. BARNHILL)	Brian McComas LYRIC STREET ALBUM CUT	10	40	39	32	20				<b>ONE LAST TIME</b> B. CRAIN, C. SCHLEICHER, P. WDRLEY (P. J. MATTHEWS, K. K. PHILLIPS)	Dusty Drake WARNER BROS. 16651/WRN	26
11	15	16	16				<b>WHAT WAS I THINKIN'</b> B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL 77963	11	41	46	57	4				<b>ULTIMATE LOVE</b> B. GALLIMORE, P. VASSAR (P. VASSAR, R. CLAWSON, J. WOOD, VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	41
12	14	14	21				<b>THEN THEY DO</b> S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	Trace Adkins CAPITOL ALBUM CUT	12	42	47	51	4				<b>IF THERE AIN'T THERE OUGHTA' BE</b> M. STUART, J. NIEBANK (B. PINSON, T. BRUCE)	Marty Stuart And His Fabulous Superlatives COLUMBIA ALBUM CUT	42
13	8	6	32				<b>SPEED</b> B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA 79864	5	43	36	35	11				<b>I'M JUST A GIRL</b> D. CARTER, D. HUFF (D. CARTER, B. MANN)	Deana Carter ARISTA NASHVILLE ALBUM CUT	35
14	16	19	13				<b>WHAT THE WORLD NEEDS</b> D. HUFF, WYNNONNA (H. LAMAR, B. JAMES)	Wynonna ASYLUM-CURB ALBUM CUT	14								<b>HOT SHOT DEBUT</b>		
15	18	22	11				<b>HELP POUR OUT THE RAIN (LACEY'S SONG)</b> C. BLACK (B. JEWELL)	Buddy Jewell COLUMBIA 79885	15	44	NEW	1					<b>WRINKLES</b> M. D. CLUTE, DIAMOND RIO (R. SCAIFE, N. THRASHER)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	44
16	19	20	23				<b>BACKSEAT OF A GREYHOUND BUS</b> S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Sara Evans CURB ALBUM CUT	16	45	59	—	2				<b>HELL YEAH</b> B. CHANCEY (J. STEELE, C. WISEMAN)	Montgomery Gentry COLUMBIA ALBUM CUT	45
17	21	21	15				<b>A FEW QUESTIONS</b> J. RITCHIE, C. WALKER (P. MOORE, R. SCOTT, A. WHEELER)	Clay Walker RCA ALBUM CUT	17	46	49	—	2				<b>I WISH</b> B. GALLIMORE, T. MCGRAW (T. JAMES, E. HILL)	Jo Dee Messina CURB ALBUM CUT	46
18	22	24	7				<b>THIS ONE'S FOR THE GIRLS</b> M. MCBRIDE, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO)	Martina McBride RCA ALBUM CUT	18	47	52	—	2				<b>I CAN'T TAKE YOU ANYWHERE</b> J. STROUD, T. KEITH (S. EMERICK, T. KEITH)	Scotty Emerick With Toby Keith DREAMWORKS ALBUM CUT	47
19	17	13	21				<b>THE TRUTH ABOUT MEN</b> B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERSTREET)	Tracy Byrd RCA ALBUM CUT	13	48	48	56	7				<b>WHEN YOU COME AROUND</b> S. BOGARD (D. RUTTAN, S. BOGARD)	Deric Ruttan LYRIC STREET ALBUM CUT	48
20	13	11	17				<b>TELL ME SOMETHING BAD ABOUT TULSA</b> T. BROWN, G. STRAIT (R. LAKE)	George Strait MCA NASHVILLE 000588	11	49	50	52	6				<b>IN MY DREAMS</b> R. MALO (R. TREVINO, R. MALO, A. MILLER)	Rick Trevino WARNER BROS. ALBUM CUT/WRN	49
21	23	26	9				<b>WHO WOULDN'T WANNA BE ME</b> K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL ALBUM CUT	21	50	51	53	8				<b>I CAN ONLY IMAGINE</b> D. JOHNSON, M. LLOYD, M. CURB (B. MILLARD)	Jeff Carson ASYLUM-CURB ALBUM CUT	50
22	24	25	14				<b>SHE ONLY SMOKES WHEN SHE DRINKS</b> B. ROWAN (C. HARRINGTON, T. MARTIN, T. NICHOLS)	Joe Nichols UNIVERSAL SOUTH 000157	22	51	55	—	2				<b>WHAT A SHAME</b> E. GORDY, JR., J. NIEBANK (D. FRASIER, T. DAMPHIER, H. BUTLER)	Rebecca Lynn Howard MCA NASHVILLE ALBUM CUT	51
23	25	29	6				<b>TOUGH LITTLE BOYS</b> M. WRIGHT, G. ALLAN (D. SAMPSON, H. ALLEN)	Gary Allan MCA NASHVILLE ALBUM CUT	23	52	58	—	2				<b>AND THE CROWD GOES WILD</b> C. LINDSEY, M. WILLS (J. STEELE, C. WISEMAN)	Mark Wills MERCURY ALBUM CUT	52
24	28	34	10				<b>WAVE ON WAVE</b> D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	24	53	NEW	1					<b>HALF A HEART TATTOO</b> J. HANSON, G. DROMAN (J. HANSON, M. PHEENEY, A. J. MASTERS)	Jennifer Hanson CAPITOL ALBUM CUT	53
25	26	30	14				<b>WALK A LITTLE STRAIGHTER</b> C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington MERCURY 000587	25	54	54	59	3				<b>BREAK THE RECORD</b> T. MCGRAW, B. GALLIMORE (M. T. BARNES, C. MAYO)	The Warren Brothers BNA ALBUM CUT	54
26	33	43	4				<b>I MELT</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. LEVON, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET ALBUM CUT	26	55	NEW	1					<b>I'LL BE AROUND</b> M. A. MILLER (C. WISEMAN, T. NICHOLS)	Sawyer Brown LYRIC STREET ALBUM CUT	55
27	32	36	8				<b>LOVIN' ALL NIGHT</b> E. GORDY, JR. (R. CROWELL)	Patty Loveless EPIC 79954/EMN	27	56	NEW	1					<b>I'M ONE OF YOU</b> D. JOHNSON (N. COTY, J. MELTON)	Hank Williams Jr. ASYLUM-CURB ALBUM CUT	56
28	27	18	18				<b>ONLY GOD (COULD STOP ME LOVING YOU)</b> J. KING, J. STROUD, R. MARX (R. J. LANGE)	Emerson Drive DREAMWORKS 450738	27	57	NEW	1					<b>THE LATE GREAT GOLDEN STATE</b> P. ANDERSON (M. STINSON)	Dwight Yoakam AUDIUM ALBUM CUT	57
29	31	33	7				<b>DAYS LIKE THIS</b> C. LINDSEY (R. PROCTOR, D. BLACKMAN)	Rachel Proctor BNA ALBUM CUT	29	58	NEW	1					<b>I'M YOUR MAN</b> S. WARINER (B. REGAN, S. HOGIN, S. WARINER)	Steve Wariner SELECTONE ALBUM CUT	58
30	29	31	7				<b>I CAN'T BE YOUR FRIEND</b> J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)	Rushlow LYRIC STREET ALBUM CUT	29	59	56	—	2				<b>PRAY FOR THE FISH</b> K. LEHNING (P. MOORE, D. MURPHY, R. SCOTT)	Randy Travis WARNER BROS. CHRISTIAN	56

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video 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.

## AUGUST 2 2003 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NEW	UP	DOWN		
						<b>NUMBER 1</b>	34 Weeks At Number 1
1	1	36				<b>PICTURE</b> UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	7				<b>HELP POUR OUT THE RAIN (LACEY'S SONG)</b> COLUMBIA 79885/SONY MUSIC	Buddy Jewell
3	3	9				<b>WHAT WAS I THINKIN'</b> CAPITOL 77963	Dierks Bentley
4	5	3				<b>CARRY THE FLAG</b> SLR 0006	Dean Justin
5	4	11				<b>STAY GONE</b> DREAMWORKS 000345/HINTEHSOPE	Jimmy Wayne
6	—	1				<b>CAN YOU HEAR ME WHEN I TALK TO YOU?</b> LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
7	6	23				<b>LANDSLIDE</b> MONUMENT/COLUMBIA 79857/SONY MUSIC	Dixie Chicks
8	8	20				<b>SPEED</b> COLUMBIA 79864/SONY MUSIC	Montgomery Gentry
9	7	6				<b>YOU'RE STILL HERE</b> WARNER BROS. 16647/WRN	Faith Hill
10	9	4				<b>BROKENHEARTSVILLE</b> UNIVERSAL SOUTH 000782	Joe Nichols

## AUGUST 2 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NEW	UP	DOWN		
						<b>NUMBER 1</b>	37 Weeks At Number 1
1	1	37				<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 610515	Live
2	2	89				<b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b> ROUNDER 610526	The Three Pickers
3	3	1				<b>NICKEL CREEK</b> SUGAR HILL 3941	This Side
4	5	56				<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 610495	New Favorite
5	3	6				<b>VARIOUS ARTISTS</b> WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
6	4	12				<b>RHONDA VINCENT</b> ROUNDER 610497 [H]	One Step Ahead
7	6	17				<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b> SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [H]	Live At The Charleston Music Hall
8	7	9				<b>THE APPALACHIAN PICKERS</b> K-TEL 3063	Old Timey Gospel
9	8	13				<b>VARIOUS ARTISTS</b> MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
10	13	4				<b>BLUE HIGHWAY</b> ROUNDER 610524	Wondrous Love
11	9	1				<b>YONDER MOUNTAIN STRING BAND &amp; BENNY GALLOWAY</b> FROG PAD 0103	Old Hands
12	12	1				<b>VARIOUS ARTISTS</b> UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
13	11	15				<b>VARIOUS ARTISTS</b> WALT DISNEY 860083	0 Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
14	10	10				<b>DAVID GRISMAN</b> ACUSTIC DISC 53	Life Of Sorrow
15	15	4				<b>THE NITTY GRITTY DIRT BAND</b> CAPITOL 40177	Will The Circle Be Unbroken, Volume III

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatsseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.





# ALBUMS

Edited by Michael Paoletta

## POP

### ► MACY GRAY

**The Trouble With Being Myself**

PRODUCERS: various

Epic EK 86535

RELEASE DATE: July 15

The trouble with Gray's third album is that it has arrived without much fanfare. This is unfortunate, particularly because it is a much better album than its predecessor, "The Id," which had a lot to live up to, arriving on the heels of the artist's Grammy Award-nominated debut, "On How Life Is." This time around, Gray—she of the unmistakable voice—has created her own lil' house party, with guests like producer Dallas Austin, singer Beck and DJ Mark Ronson, among others, joining in the festivities. "The Trouble With Being Myself" is equal parts Dusty Springfield soul and "Raspberry Beret"-era Prince funk. Opening track "When I See You," "She Don't Write Songs About You" and "Come Together" are positively jubilant in both music and lyric. Lyrically twisted yet clever tracks like "My Fondest Childhood Memories," "Happiness" and "Screamin'" could have only been penned by Gray. As for "Jesus for a Day" and "She Ain't Right for You," color them gorgeous.—**MP**

### ► EVE 6

**It's All in Your Head**

PRODUCER: Gregg Wattenberg

RCA 52346

RELEASE DATE: July 22

Where do you go next if you get a contract with a major label while you're still in high school and your first pair of albums go platinum and gold, respectively? Well, if you're Southern California trio Eve 6, you grow. Generally labeled a punk-pop act, "It's All in Your Head" belies that description, shooting off as it does in all directions. Sure, the opening track "Without You Here" and the riff-driven blazer "Still Here Waiting" fit the punk-pop bill, but then there's the Celtic folk textures of "Hey Montana," the soft-loud "Bring the Night On," the strings-embellished "Girlfriend" and the tough metal grunt of "Hokis." Meanwhile, the bop-and-blare lead single, "Think Twice," has already proved to be radio-friendly. Maturity is definitely in play here—this is an album born of patience and an acute sense of craft.—**AZ**

### ★ THE SOUL OF JOHN BLACK

**The Soul of John Black**

PRODUCERS: John Bigham, Christopher Thomas, Keefus

No Mayo 1004

RELEASE DATE: July 15

The Soul of John Black is the collaboration of John Bigham and Christopher Thomas, multi-instrumentalists who have worked with an impressive array of acts, including Miles Davis, Betty Carter, Eminem, Henry Butler, Everlast, Fishbone, Joshua Redman and the Brian Blade Fellowship. Bigham and

## ESSENTIALS



### SOUNDTRACK

**Bad Boys II**

PRODUCERS: various

Bad Boy/Universal 0329

RELEASE DATE: July 15

Sean "P. Diddy" Combs wasted no time pulling out the big guns for his first release under the Universal Music banner. The soundtrack to the summer sequel "Bad Boys II" has more stars than the film itself. Lead single "La-La-La (Excuse Me Again)," a remix of Jay-Z's "Excuse Me Miss," is a hypnotic party track that is representative of much of the album. Combs, who serves as one of the set's executive producers, steps out from behind the boards on several tracks. He teams with Nelly and Murphy Lee for the infectious "Shake Ya Tailfeather." Elsewhere, Combs rocks out with Lenny Kravitz, Pharrell Williams and Loon on ultra-funky "Show Me Your Soul." Other highlights include Mary J. Blige's "Didn't Mean," Freeway's street anthem "Flipside" and the previously unreleased Notorious B.I.G. and 50 Cent collaboration "Realest N\*ggas." The set debuts at No. 1 this week on The Billboard 200.—**RH**

### THRICE

**The Artist in the Ambulance**

PRODUCER: Brian McTernan

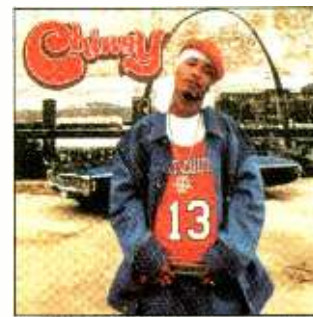
Island B0000295

RELEASE DATE: July 22

After two well-received independent releases, Orange County, Calif.'s Thrice delivers the goods on its major-label debut. The band has refined its "screamo" in a way that appeals to math-rock, metal and AFI fans alike while not alienating original devotees. Equally melodic, technical and visceral, "Artist" at times sounds like Iron Maiden, Bad Religion and Rush jamming (which



sounds a lot better on disc than it looks on paper). The young band blends such disparate elements as dual guitar harmonies, technical rhythm changes and strings into such songs as "Cold Cash and Colder Hearts" and "The Melting Point of Wax." Thrice also crafts near-perfect radio songs like first single "All That's Left" and "Stare at the Sun." With the four-piece a main-stage act on this summer's Vans Warped tour, expect big things for Thrice's third.—**BT**



### CHINGY

**Jackpot**

PRODUCERS: the Trak Starz, Da Quiksta

Disturbing Tha Peace/Capitol 81827

RELEASE DATE: July 15

Chingy proves that St. Louis is not a one-rapper town with his Capitol debut. The newly appointed member of Ludacris' Disturbing Tha Peace camp shines on his major-label bow, "Jackpot." Lead single "Right Thurr" has already established him as a red-hot hip-hop newcomer. With its catchy hook and feel-good party vibe, the single is a bona fide summer anthem and introduces a new dance, the Chickenhead, to the masses. Like "Right Thurr," much of "Jackpot" is about pimping and partying. That said, Chingy and the Trak Starz, who produced the bulk of the set, find a way to make these trite topics vibrant and new, thanks to synthed-out tracks and Chingy's easy-going drawl. Witness "Gettin' It" and "Sample That Ass" (featuring Murphy Lee). With infectious songs to keep the party going through the rest of the summer and well into fall, Chingy's "Jackpot" is a safe bet for any hip-hop fan.—**RH**

Thomas' musical backgrounds are so much more inclusive than exclusive that the result of their collaboration must have been wildly unpredictable. What has emerged, however, owes primary allegiance to funk and funk/jazz, hip-hop breakbeats and R&B. These tracks do cook. From the sexy remembrance of "Carolyn" to the monster groove of "Supa Killa," the genre-crunching "Lost & Paranoid" and the acoustic tune "Joy," Bigham and Thomas have created a distinctive collection of polished, very hip tunes. "The Soul of John Black" is racked by Brody Group/RED.—**PVV**

### SENSE FIELD

**Living Outside**

PRODUCERS: Chris Evenson, Brad Wood,

Ken Andrews

Netwerk America 30323

RELEASE DATE: July 22

"Burn," the opening song on Sense Field's latest album, is a scorching success. Underlined with sinister piano melodies, the track—about romantic pain—sets the pace for the disc to be one giant shower of fireworks. Too bad the display is short. There is another gem with "I Refuse"—a smart, sapless ballad about a guy revolting against a

girl's attempts to change him. Beyond that, "Living Outside" hits notes that have been played many times before, veering into the past-its-peak nu-metal genre. Sense Field's distinctive vision is clouded by ordinary guitar work and uninspired hooks on several songs. Much of the album comes off like safe, middle-of-the-road rock. Thankfully, though, the too few examples of musical wizardry do manage to outweigh the exceptions.—**SA**

### ORIGINAL BROADWAY CAST

**Amour**

PRODUCERS: Joel Moss, Kurt Deutsch

Sh-K-Boom 4003

RELEASE DATE: July 8

Oddly enough, the most memorable performance on the recording of "Amour" is not from a member of the cast. In a bonus track featuring composer Michel Legrand (best-known for standards like "I Will Wait for You" and "The Windmills of Your Mind") singing "An Ordinary Man," it is impossible not to be moved by his wistful voice. Not so with Malcolm Gets, who sings the same song in this Tony Award-nominated musical about a love-struck bachelor who finds that he possesses unusual powers. His Broadway-style

belting overwhelms the material. Melissa Errico, as his love interest, brings subtler shading to her handful of songs, especially the poignant "Other People's Stories." She makes you wonder how this French import failed to find an audience.—**MS**

## R&B/HIP-HOP

### ► MYA

**Moodring**

PRODUCERS: various

A&M/Interscope B0000734

RELEASE DATE: July 22

On her third album, Mya offers a mixed bag encompassing her various musical moods: R&B, hip-hop, techno, pop and reggae. But like a mood ring, the album only intermittently glows hot. Things get off to a steamy, sexy start with the Missy Elliott-produced single "My Love Is Like . . . Wo." And the humorous techno cut "Whatever Bitch" is the perfect female and club anthem. It's a pleasingly looser Mya on the bonus track (and Coca-Cola campaign theme) "Real Compared to What" featuring rapper Common. However, with no less than 10 producers on the project (including the artist herself, Jimmy

Jam & Terry Lewis and Rockwilder), Mya the singer becomes lost among some of the more slickly produced, paint-by-numbers cuts.—**GM**

### THE TONY RICH PROJECT

**Resurrected**

PRODUCER: Tony Rich

Compendia Music Group 5472

RELEASE DATE: July 15

Touted as a musical wunderkind when his 1996 debut "Words" claimed the Grammy Award for best R&B album, Tony Rich took a break after follow-up "Birdseye" languished into oblivion. The appropriately titled "Resurrected," his first new album in five years, leans heavily on rock, pop and funk. The singer/songwriter's expressive tenor is best showcased on ballads like the introspective "2 Waters." Shaking off the R&B tag he was labeled with early on, Rich rocks out credibly on "Future Daze." However, at 15 tracks, the album begins to drag halfway through and teeter on self-indulgence. Still, Rich's freshness is a welcome break from today's formulaic tripe.—**GM**

## COUNTRY

### ► BRAD PAISLEY

**Mud on the Tires**

PRODUCER: Frank Rogers

Arista 82876

RELEASE DATE: July 22

In the third installment of what's already shaping up as a remarkably consistent and imaginative recording career, Brad Paisley again sets the standard of what modern traditional country can be. The title track is bigger than just an ode to a new truck, and superbly written tunes like "Little Moments," the bluesy "That's Love" and country gold "Hold Me in Your Arms (And Let Me Fall)" are pure romance. "Whiskey Lullaby" with Alison Krauss is sheer perfection, and a cover of Vern Gosdin's "Is It Raining at Your House" nearly captures Gosdin's abject forlornness. Paisley is a formidable picker (check out instrumentals "Make a Mistake" and "Spaghetti Western Swing") and a top-shelf songwriter, but his ace in the hole is his humor, hugely evident on the deadly accurate "Celebrity" and smartly rendered "Cigar Song." This guy is a monster talent, and "Mud on the Tires" is hall of fame material.—**RW**

### ★ JOE ELY

**Streets of Sin**

PRODUCER: Joe Ely

Rounder 31812

RELEASE DATE: July 15

Austin-based singer/songwriter Joe Ely has built a devoted following through haunting, powerful albums and fierce live shows. After a stint with the Flatlanders and a live release that marked his debut on Rounder, Ely returns to the studio with another spirited effort, populated with themes of stoic survival and passion. The Zevon-esque ode to preoccupation "Fightin' for My Life," desperate "I'm on the Run Again" and pulsing, hardscrabble "All That You Need" are all fine work. "That's Why I Love You Like I Do" and "Flood on Our Hands" own a timeless, forlorn quality.

(Continued on page 36)

**CONTRIBUTORS:** Susanne Ault, Bradley Bamberger, Jim Bessman, Rashaun Hall, Gail Mitchell, Wes Orshoski, Tamara Palmer, Michael Paoletta, Deborah Evans Price, Mark Sullivan, Chuck Taylor, Bram Teitelman, Philip van Vleck, Ray Waddell, Adrian Zupp. **ESSENTIALS:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 35)

The title cut is as big as Texas, and Ely is stylish and knowing on the swirling, perfectly drawn "Carnival Bum" and swinging "Twisty River Bridge." The artist's production is smart and unobtrusive, and the music leans more toward acoustic, traditional instrumentation—and not the harder-edged rock approach often seen live and on past studio efforts. Ely is in a zone here, and this is a fine addition to his already strong catalog.—RW

## JAZZ

### ► RAMSEY LEWIS & NANCY WILSON Simple Pleasures

PRODUCER: Ramsey Lewis  
Narada Jazz 70876-17874  
RELEASE DATE: July 22

Jazz pianist Ramsey Lewis and vocalist Nancy Wilson have renewed their occasional collaboration that began with the 1984 album "The Two of Us." Lewis and Wilson gravitated toward the melodicism of pop and imbued that style of music with a jazz sensibility long ago, and that's essentially what's happening here. The 10 tracks are divided evenly between instrumental and vocal numbers. Lewis' best solo effort comes with his rendition of "Slipping Into Darkness," performed in a trio setting. His extended solo is reminiscent of the propulsive groove he mined so effectively on "The In Crowd" nearly 40 years ago. Wilson's vocal work is as smooth as ever. Her most relaxed and soulful tune, "Lost Up in Loving You," is just the sort of down-tempo torch song that has always suited her cozy voice.—PVV

## WORLD

### ★ CIBELLE

Cibelle  
PRODUCERS: Apollo 9, Cibelle  
Ziriguiboom/Six Degrees 657036 10912  
RELEASE DATE: July 8

This is Brazilian vocalist Cibelle's debut disc, which she co-produced with São Paulo-based trendsetter Apollo 9. For anyone whose idea of Brazilian pop music revolves around Tropicalismo, samba or bossa nova, Cibelle's pop sound will require some mental readjustments. Bebel Gilberto's hit record "Tanto Tempo" (2000), with its novo bossa nova/subliminal electronica vibe, clearly anticipated this album. In the case of Cibelle, however, the stylistic palette is broader, and electronica is really the unifying element. As a singer, Cibelle flashes a good deal of Brazilian cool, her pleasing voice embracing every tune with confidence, be it the languid sensuality of Tom Jobim's bossa tune "Inutil Paisagem" or the more rock-oriented "No Prego." Throughout, Apollo 9's soundscapes are lyrical and expansive, and while not always thoroughly organic, they never sound forced. This is a very credible debut for Cibelle.—PVV

## DVD

### ALISON KRAUSS + UNION STATION Live

Rounder 116 610 515-9  
RELEASE DATE: July 15

This double-DVD companion piece to last year's near-platinum double-CD

live set visualizes the groundbreaking bluegrass group's essentially ego-less commitment to excellence. In fact, Krauss herself lauds this very fact in the bonus-feature-laden second disc. Elsewhere, the group's cover of the Foundations' "Baby, Now That I've Found You" plays while adorable home-movie footage of Krauss as a baby and a toddler rolls on. Union Station guitarists Dan Tyminski and Ron Block, bassist Barry Bales and Dobro master Jerry Douglas are also interviewed, and behind-the-scenes material includes sound check and tour bus hijinx and a bowling break. It all takes on an entirely different tone, though, with a touching photo tribute to Frank Edmonson, the band's beloved road manager, who died last year.—JB

### MSTISLAV ROSTROPOVICH: Shostakovich/Prokofiev EMI Classics 7243-4-90121-9-6 RELEASE DATE: July 8

Part of the second wave in EMI's "Classic Archive" DVD series—which restores long-unseen performances by great classical musicians—this program showcases the intense art of Russian cellist Mstislav Rostropovich. In a black-and-white BBC broadcast from 1961, "Slava" performs Shostakovich's First Cello Concerto with the London Symphony Orchestra led by Charles Groves; with Okko Kamu and the Monte Carlo Opera Orchestra, he plays Prokofiev's Symphony-Concerto, in a French color TV film from 1970. The soloist amazes in both pieces; as a bonus, he also provides piano accompaniment for his wife, soprano Galina Vishnevskaya, in a pungent take on Musorgsky's "Songs and Dances of Death." Wonderfully produced by the French firm Idéale Audience and Britain's IMG Artists, all of the "Classic Archive" DVDs include sample clips from the other titles in the series, as well as substantive booklets. The rest of the line ranges from Leopold Stokowski to Glenn Gould, with more on the way.—BB

### DEAD KENNEDYS In God We Trust, Inc.—The Lost Tapes Decay Music/Music Video Distributors DR-4351

RELEASE DATE: July 22  
An ultimate dream for any Dead Kennedys fan: The original recordings of their landmark 1981 EP, "In God We Trust" (with such memorable and incendiary anthems as "Religious Vomit"), which have never seen the light of day, have been repaired and are spotlighted on this DVD. Since tape deterioration prevented the original takes from appearing on the EP, it's a real treat to hear the subtle song differences and to watch the group in the recording process. One more bonus: With 5.1 surround sound, the Kennedys' raucous energy now fills every corner of the room.—TP

## Billboard.com

Also reviewed online this week:

- Super Furry Animals, "Phantom Power" (XL Recordings/Beggars Group)
- The Clientele, "The Violet Hour" (Merge)
- Pearl Jam, "State College, Pa. 5/3/03" (Epic)

# SINGLES

Edited by Chuck Taylor

## POP

★ **COOLER KIDS Morning Star** (3:33)  
PRODUCER: Pop Rox  
WRITERS: S. Hollander, D. Schommer, J. Cuniff, S. Treasure  
PUBLISHERS: Pop Rox/DreamWorks/Streetwise Lullabies/Wiggin Out, ASCAP  
DreamWorks 14136 (CD promo)  
Summer breezes, wine coolers, sunny days, party nights . . . Pack it all into a song and you've got Cooler Kids' "Morning Star," the year's giddiest guilty pleasure. The song, a virtual disco ball on a disc, gyrates with mirthful abandon with its madcap chorus and youthful vocals. It also makes no apologies for personifying bubblegum pop in a way that walks that rare line between Radio Disney and being cool enough to blare with car windows down, à la Hanson's "Mmmhpop." Duo Kaz Gamble and Siseley Treasure deliver the freshest, most fun track in years—and there's 10 more to embrace on the full-length DreamWorks debut "Punk Debutante." "Star" is the song of the summer from an act with appreciable, all-too-rare originality.—CT

### AMANDA PEREZ Never (3:44)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Virgin Records (CD promo)  
Amanda Perez's "Angel" spent almost six months on Top 40 Tracks, because its emotional lyric touched the masses. Follow-up "Never," however, has few merits to sustain the street-tough Latina's career. Vocally, it is as thin as a splinter—and about as painful to listen to—while the clichéd R&B production sounds as if it was punched in on an eight-track recorder with a manual in hand. So many hitworthy tracks are slipping through the fingers of top 40 PDs, as corporate radio programmers numbly obsess on narrowcasting anything that sounds like it came from the hood. This record is a definitive example of how unfortunate that trend is.—CT

## COUNTRY

### ► RANDY TRAVIS Pray for the Fish (3:01)

PRODUCER: Kyle Lehning  
WRITERS: P. Moore, D. Murph, R. Scott  
PUBLISHERS: Green Dogg/Springer, BMI; Maroon Dogg Music, ASCAP  
Word Records/Curb 886236 (CD promo)  
The fact that Randy Travis' previous "Three Wooden Crosses" hit No. 1 on Hot Country Singles & Tracks—even though it was an overtly spiritual song released on a Christian label—demonstrates the power of a great song and a great singer to move an audience and radio programmers. Travis follows that hit with "Pray for the Fish," another strong single from his second gospel collection, "Rise and Shine," that's worthy of the top slot. The lyric recounts the baptism of a notorious character and offers up a humorous plea to "pray for the fish/They won't know what's comin' when the sin starts rollin' off the likes of him." The song is lyrically clever and musically inventive

# ESSENTIALS



### 112 FEATURING SUPER CAT Na Na Na (3:47)

PRODUCER: Daron Jones  
WRITERS: M. Keith, Q. Parker, M. Scandrick, D. Jones, W. Maragh  
PUBLISHERS: various  
Bad Boy/Def Soul 15882 (CD promo)  
Atlanta-based quartet 112 returns with the first single from its anticipated fourth set, "Hot and Wet." "Na Na Na," a seductive uptempo ditty, is a logical next step for the R&B group that crafted such hits as "Peaches & Cream" and "Anywhere." Produced by group member Daron Jones, the track showcases Mike, Slim, Q and the aforementioned Jones' syrupy-sweet vocals over a sparse, percussive track. Dancehall veteran and recent Star Trak signee Super Cat adds a spicy reggae vibe to the proceedings. The group's popularity and the public's current fascination with dancehall should make this one an easy sell at mainstream R&B radio nationwide. Serving as the first offering from the group's new joint deal with Bad Boy and Def Soul, "Na Na Na" proves that this foursome of guys still has what it takes to heat things up.—RH



### STACIE ORRICO (There's Gotta Be) More to Life (3:20)

PRODUCERS: the Underdogs  
WRITERS: L. Woodward, K. Kadish, S. Breer, H. Mason, D. Thomas  
PUBLISHERS: various  
Virgin 179333 (CD promo)  
Virgin's bid for an in-house pop princess got off to a promising start with Stacie Orrico's R&B-tweaked "Stuck," which almost cracked the upper half of The Billboard Hot 100. The artist continues to showcase her musical charms with second radio release "(There's Gotta Be) More to Life," which turns down the R&B flava for a more mainstream taste. It's an immeasurably more convincing platform for the one-time Christian songbird, with the song's hypnotic chorus, finger-drumming tempo and Orrico's masterful vocal chords layered to heavenly perfection. Interesting note: The song was co-written by Lucy Woodward, Atlanta's would-be post-Britney songstress. Early signs at top 40 radio are surprisingly optimistic. Imagine America's airwaves integrating pop music back into the mix—it could be a summer to remember, after all.—CT

with lots of great fiddle accenting Travis' stunning baritone; he has never sounded better. The song is a slice of summertime fun that deserves to be another chart-topper.—DEP

## ROCK

### ★ WARREN ZEVON Knockin' on Heaven's Door (4:15)

PRODUCER: not listed  
WRITER: Bob Dylan  
PUBLISHERS: not listed  
Artemis ARTCD-203 (CD promo)  
This one is an absolute heart-tugger. Considering that Warren Zevon is dying of lung and liver cancer, he could not have picked a more appropriate cover for his final studio album, "The Wind," arriving Aug. 26. Diagnosed late last summer, he didn't even expect to see 2003: He has literally been standing on heaven's doorstep every day this year. What's more, the track was written by an admirer of Zevon's—Bob Dylan, who has played Zevon's songs in concert recently as a tribute to his friend. Adding weight to the track are more famous friends—Tommy Shaw, Jackson Browne, Steve Gorman (Black Crowes), John Waite and Billy Bob Thornton. When his slide guitar briefly takes the spotlight after the first chorus, Randy Mitchell sounds as if he's pulling tears out of the listener. It gets even heavier toward the song's end, when Zevon utters, "Open up!"

Open up!" If you're not moved by this one, you've got no soul. It would nice for radio to loosen up and indulge this song. And it would be even better if Zevon were around long enough to see that happen.—WO

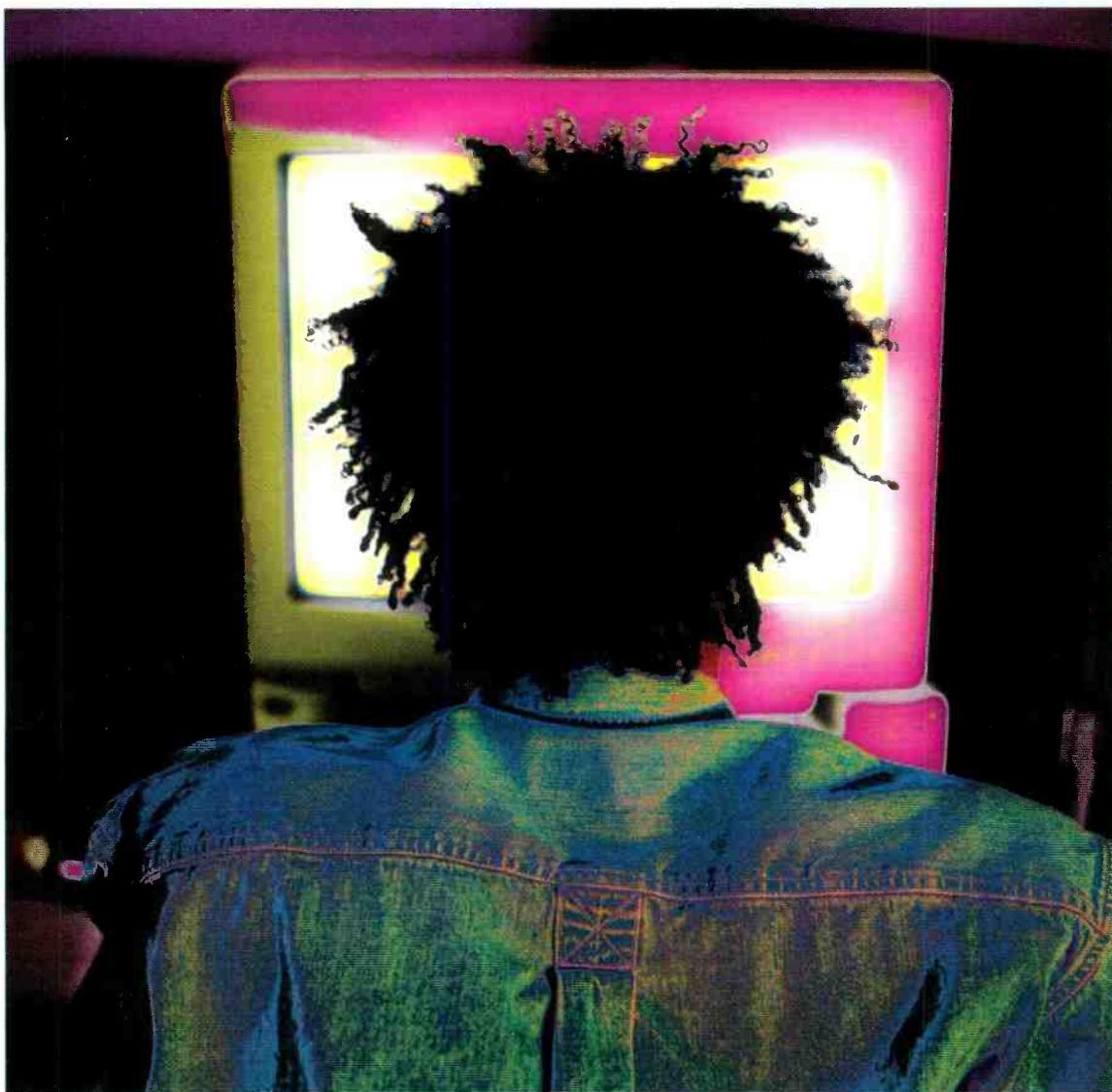
## AC

### ★ KENNY LOGGINS With This Ring (4:14)

PRODUCERS: Kenny Loggins, Tommy Sims  
WRITERS: K. Loggins, R. Marx  
PUBLISHERS: Ginossos/Chi-Boy, ASCAP  
All the Best! Records ALL2001 (CD promo)  
Like so many other '70s and '80s radio staples marking their mainstream return—Hall & Oates, the Eagles and Fleetwood Mac—Kenny Loggins is receiving a supportive welcome from his friends at AC radio. The enduring and instantly recognizable singer wrote the lovelorn "With This Ring" with ballad master Richard Marx for his own imprint, All the Best! Records, and it will certainly leave a lasting impression on fans of his more recent acoustic work. Obviously, "Ring" addresses the promise of everlasting love that comes with marriage, with its tender chorus: "I'll be your lover, I'll be your friend, for the rest of your days, I'll be the road that takes you home/I will be true to my heart, I promise you, with this ring." Sweet stuff that will no doubt appeal to adult women who dug the singer from the days of "Forever" and "Meet Me Halfway."—CT



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



## Waiting Game

### Key P2P Legal Rulings Coming

BY ARAM SINNREICH

LOS ANGELES—Although peer-to-peer (P2P) network operators have won at least one important legal battle against the recording industry, “the war is far from over,” says Lucas Graves, a media analyst with Digital Technology Consulting.

The industry suffered a major legal setback in April, when U.S. District Court Judge Stephen Wilson ruled that P2P software providers Streamcast and Grokster were not responsible for illegal file trading by its software users.

A review of the decision by the Ninth Circuit Court of Appeals is only one of several pending legal initiatives.

In addition, the Recording Industry Assn. of America (RIAA) wants to turn up the heat on P2P software distributors through a series of actions that may also set precedents.

The Seventh Circuit Court is expected to render a decision on the Aimster case—another file-sharing suit—by the end of the summer.

And the industry is embarking on an ambitious litigation cam-

paign against individual users of P2P software in an attempt to staunch casual downloading.

“Everyone on both sides of the file-sharing debate is waiting to see how these decisions play out,” Graves says.

#### STILL STRUGGLING

But four years after Napster first reared its head, the recording industry is still struggling to thwart the online trading of unlicensed music files through P2P software.

And as recent litigation moves against individual consumers and operators of file-sharing networks prove, attacking the problem at its source is anything but easy.

Verizon—which was recently compelled to surrender personal information about four of its Internet service provider (ISP) users who engaged in file sharing—has an appeal hearing scheduled for September.

A ruling in favor of Verizon could undermine the RIAA's strategy against individual consumers.

What's more, a new breed of P2P networks is cropping up that makes

(Continued on page 42)

## DVDs Go To The Extreme—In Sports, That Is

BY JILL KIPNIS

LOS ANGELES—Extreme sports are more than a fad; they are a major part of today's youth culture, and home video companies are starting to notice.

Skateboarding, snowboarding, skiing, surfing, BMX and motocross have been growing in popularity since the mid-'90s. The success of skateboarder Tony Hawk's “Pro Skater” videogames (Activision) and the rise in viewers and attendees of the annual ESPN-sponsored X Games have further broadened the extreme sports market.

The “Pro Skater 2” game was the best-selling videogame in the U.S. for the PlayStation console during 2000, according to NPD's TRSTS data. Meanwhile, last year's X Games VIII in Philadelphia was the most-watched X Games ever: 62.7 million viewers tuned in to ESPN, ESPN2 or ABC, according to ESPN.

Extreme sports programming on home

video has experienced notable growth alongside the videogame and live event markets. Such established independent sports video companies as Video Action Sports (VAS) are now sharing shelf space with such newer independents as SLAM Films and majors like Warner Home Video.

Expectations for the category's future are high because of the DVD format's compatibility with sports programming.

“We made a commitment three years ago to push the market into the DVD format for a number of reasons,” VAS marketing director Scot Burns says. “One, the image resolution is superior. Two, its durability. Three, its ease of

access and playability. Four, its versatility, and five, it has inherent instructional and entertainment qualities.”

About 70% of VAS sales are from DVDs this year. Burns estimates that figure will grow to 90% next year.

Upcoming titles for VAS include the fourth-quarter release of “Chlorine,” a pool skating documentary that will be released through the Rise Above imprint, and “Misfits” (Aug. 5), a “Jack-ass”-style skateboarding skit program.

Sales on a unit basis are also becoming more significant. SLAM, which primarily creates Tony Hawk and CKY skateboarding titles, says that some of its DVDs can easily sell 100,000



BEUG: OPPORTUNITY TO EXPOSE OUR ARTISTS

units. “These are significant sales for titles with very low production costs,” says Terry Hardy, a SLAM partner.

Consumers who have shown interest in the sports category are buying more home video titles because of the DVD format. “Instead of buying five or six tapes each year, people are buying eight to 10 DVDs,” says Joel Satin, director of home video for World Wrestling Entertainment. “DVD is so hot and price-friendly.”

#### EXPANDING SELECTION

Retailers and major studios are responding to consumer interest in the category.

“This is a growing avenue, and we are getting deeper into it,” says Rick Timmermans, video buyer for the West Sacramento, Calif.-based Tower Records chain. “We have racks in some of our stores that are centered around accessory items that have Tony Hawk or some of the [other] extreme

(Continued on page 38)

# Immortal Finds New Life With Indie Distributor RED

**RED GAINS IMMORTALITY:** In an arrangement that may increasingly point to the way of the future, Immortal Records has nailed down a long-term exclusive North American deal with RED Distribution.

Immortal—the label that spawned hard rock heroes **Korn** and **Incubus**—most recently was handled by Virgin Records, whose product is distributed by EMI Music Distribution.

The label's exit from Virgin late last year in some ways was a case of history repeating itself, according to **Happy Walters**, who heads the Los Angeles-based firm.

When Immortal signed its deal with Virgin in 1999 (*Billboard*, Sept. 4, 1999), **Ken Berry**, **Ray Cooper** and **Ashley Newton** were

the key executives at the latter label. All those players have since left the company. A similar situation occurred while Immortal was with Epic Records; there, president **Richard Griffiths** was jettisoned after Walters renewed his distribution agreement.

Walters says of his departure from Virgin after three years, "Because of all the changes in regimes, it was kind of crazy."

However, Immortal's move to the indie side wasn't merely predicated by changes at the majors.

"The music business has changed a lot in the last three years," Walters says, perhaps understating the case. "There are more opportunities for an independent label right now than there have ever been."

He continues, "Selling 100,000, 200,000 units doesn't make a lot of [economic] sense when a major's doing their thing. I see a lot of opportunities for those kinds of bands and for our signings."

RED president **Ken Antonelli**

sees similar possibilities for his distribution company.

"We always want to be involved with people we feel are on the cutting edge," Antonelli says. "Certainly, Immortal falls into that category. It's a phenomenal company. It covers a lot of different types of music. It's a natural for RED."

Both Antonelli and Walters note that in a major-label universe where the quickly attained hit is

started and having a real artist-development sense."

Walters says Immortal has the opportunity to get the best of both possible worlds: If an act really takes off at RED, it can then be upstreamed to Sony Music Distribution.

Immortal's first release under the new arrangement will probably be an EP from **Velvet Revolver**, the newly formed group that includes **Scott Weiland** of **Stone Temple Pilots**; former **Guns N' Roses** members **Slash**, **Duff McKagan** and **Matt Sorum**; and **Dave Kushner** of **Suicidal Tendencies**. According to Walters, it will be a one-off deal, since the group is also pursuing talks with major labels.

Immortal's current roster also includes the hard rock bands **No One** and **Switched**; Walters is scouting other prospective signees. **Korn** and **Incubus** remain Immortal/Epic acts, while **30 Seconds to Mars** may remain at Virgin. The label will probably release a soundtrack for the film "Blood Money" featuring **Busta Rhymes** and **Xzibit** by the end of the year.

**IN GEAR:** San Francisco-based punk label Gearhead Records has signed an exclusive distribution deal with Koch Entertainment Distribution in Port Washington, N.Y.

Gearhead, founded in 2000 as an offshoot of the car culture/rock magazine Gearhead, was the first label to issue the music of Swedish garage-rock band **the Hives** in the U.S. Its roster includes **the Riverboat Gamblers**, **the New Bomb Turks**, **the Demons** and **the Hellacopters**. Big Daddy previously distributed Gearhead.

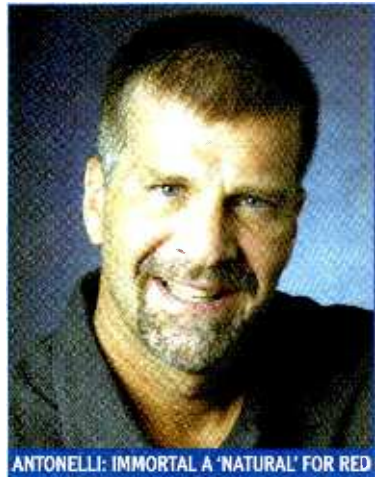
**FOR THE RECORD:** Campus Circle Newspaper is the publication involved in the promotion of Amoeba Music's "Home Grown" program and concerts. The name was misstated in our July 12 column.

The  
**Indies**  
By Chris Morris  
cmorris@billboard.com



the most desirable hit, independent distribution affords labels the opportunity to develop an act over a longer period of time.

Antonelli says, "The real issue at the end of the day is, How do you get a record started, get all the attention you need? That's what we offer... We're making a difference in terms of getting artists



ANTONELLI: IMMORTAL A 'NATURAL' FOR RED

## DVDs Go To The Extreme

Continued from page 37

sports guys on them. We have shelves on the side of the racks where we feature DVDs."

Even studios are entering the fray. Warner Strategic Marketing's Rhino Home Video division launched the Rhino Transport label in May

to give more attention to action sports. Warner Home Video also releases NFL, NBA and NHL-oriented titles.

Rhino Transport's first release is "Flipped Out" (Aug. 12), a freestyle motocross movie featuring athletes **Carey Hart**, **Mike Metzger** and **Caleb Wyatt**. The film also includes music by **Tantric**, **Audiovent** and **Earshot**.

"This is a business that runs in parallel to the music business," says **John Beug**, senior VP of film/video production and marketing for Warner Strategic Marketing. "If you

look at action sports titles, they are videogame- and music-driven. This gives us an opportunity to also expose our [music] artists."

Beug also says that young filmmakers who used to explore innovative techniques through music videos are increasingly attracted to creating sports titles.

While WHV's releases are more professional sports-oriented, it is exploring new ways to present its titles on DVD. The July 22 release of "NFL Fantasy Preview 2003—The DVD," for example, includes (Continued on page 43

## AOL Music: Total Monthly Streams

Top Audio			Top Video		
1. RUBEN STUDDARD	Flying Without Wings J RECORDS	886,276	1. CHRISTINA AGUILERA FEAT. LIL KIM	Can't Hold Us Down RCA	1,444,285
2. HILARY DUFF*	So Yesterday HOLLYWOOD	759,944	2. EVANESCENCE*	Going Under WIND-UP	1,244,277
3. CLAY AIKEN	This Is The Night RCA	753,133	3. MYA	My Love Is Like ... Wo INTERSCOPE	640,758
4. ASHANTI**	I Found Love DEF JAM	674,294	4. 50 CENT	21 Questions SHADY/AFTERMATH/INTERSCOPE	477,730
5. MARY J. BLIGE*	Love @ 1st Sight GEFEN/INTERSCOPE	654,129	5. SEAN PAUL	Like Glue VP/ATLANTIC	442,911
6. ASHANTI*	Rock Wit U DEF JAM	604,516	6. KELLY CLARKSON	Miss Independent RCA	430,681
7. CLAY AIKEN	Bridge Over Troubled Water WB	399,616	7. ASHANTI**	Rock Wit U DEF JAM	411,286
8. LUTHER VANDROSS FEAT. BUSTA RHYMES*	Lovely Day J RECORDS	381,736	8. LISA MARIE PRESLEY	Lights Out*** CAPITOL	379,567
9. BEYONCÉ FEAT. JAY-Z	Crazy in Love COLUMBIA	356,598	9. PINK	Feel Good Time COLUMBIA	262,733
10. KENNY G*	Everlasting ARISTA	224,406	10. ERIC CLAPTON	Layla (Live) WB	229,867

\* First Listen/First View † Artist of the Month \*\* Breaker Artist \*\*\* Sessions@AOL  
Source: AOL Music for June 2003

## Billboard Debuts New AOL Streams Chart

This issue, *Billboard* introduces a new feature that reflects a major form of online exposure for current music.

The AOL Music: Total Monthly Streams chart lists the top 10 audio and top 10 video titles streamed on AOL Music for the preceding four-week period.

Each entry includes the total number of streams requested for the month by AOL Music users, as reported to *Billboard* by AOL.

Additionally, the chart indicates which titles are featured in such AOL Music promotional programs as First Listen, First View, Artist of the Month, Breaker Artist and Ses-

sions@AOL.

AOL Music claims 16 million unique visitors per month. Inclusion in its promotional streaming programs—and similar programs run by other sites—has become an important option for labels wanting to expose new music.

This is the first time a monthly roll-up of AOL Music activity has been published. The chart will run every four weeks in the Retail section of *Billboard*.

Weekly AOL Music audio and video streaming lists are posted regularly on billboard.com and run every Monday in *Billboard* Bulletin.

## Sampling AMG

SonicGuide Is A New Service For Music Online

BY BRIAN GARRITY

NEW YORK—Alliance Entertainment's All Media Guide (AMG), a provider of entertainment database services, is launching an online music sampling service called SonicGuide.

As part of the announcement, AMG says Trans World Entertainment will use SonicGuide with its Web sites, including fye.com.

"At Trans World, we are committed to providing our customers with the best tools for discovering music," says **Fred Fox**, Trans World executive VP of merchandising and marketing. "AMG's

SonicGuide provides us with feature-rich tools to build that experience."

AMG has entered into licensing agreements with each of the five major labels that allow AMG to feature music samples and cover art in the service.

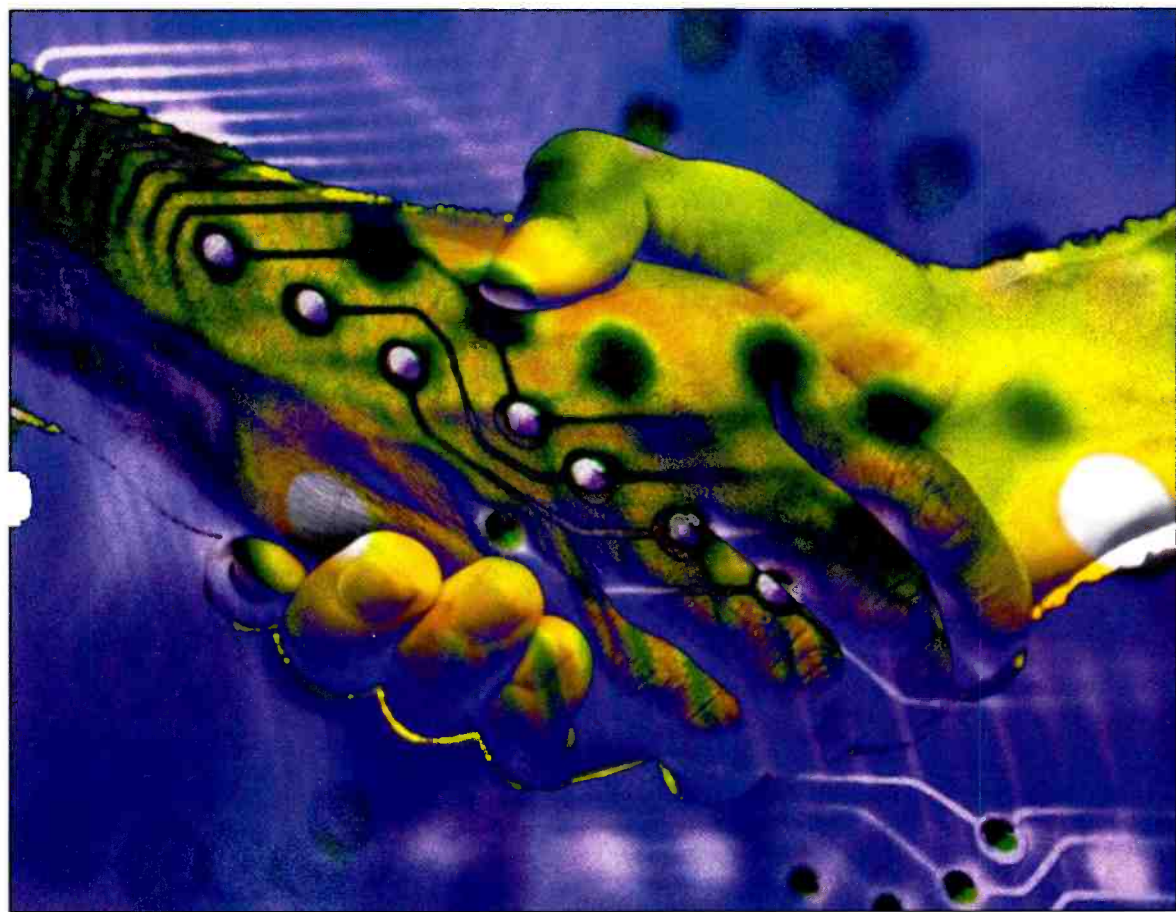
SonicGuide will be integrated into AMG's music database, All Music Guide.

The service is compatible with both Microsoft's Windows Media Audio and Real Networks' Real Audio formats.

SonicGuide is a rival to Muze's streaming sample service, MuzeTunes.

# Digital Music

A BILLBOARD SPECIAL REPORT



## Web Watershed

*Execs: Online Music Ready For Mainstream Acceptance*

BY BRIAN GARRITY

NEW YORK—What a difference a year makes to the maturation of the digital music market.

In the past 12 months, the major labels have opened the content floodgates, authorizing hundreds of thousands of tracks for Internet distribution; Apple Computer has sold more than 6 million downloads through its iTunes Music Store since its debut in April; and since launching in February, AOL claims that more than 75,000 subscribers are paying \$10 per month to access on-demand music through MusicNet.

This growth spurt for sales of music in digital form comes at the end of five years of plodding development, frustration and false starts.

Online music executives hope that recent developments signal that the digital distribution concept finally is poised for mainstream acceptance.

"We think we are at the tipping point," says Richard Wolpert, chief strategist at Real Networks. "We can

see a path to this all making sense as an offering for consumers and as a business for us and the labels."

That Apple and AOL, two of the biggest names in Internet and technology, have generated a total of \$4 million in revenue may not seem like much in the context of the \$32 billion global music business.

But it shows clearly, for the first time, that consumers will pay for digital music.

That will be the topic du jour among attendees July 28-29 at the Jupiter Plug.IN Conference in New York.

The challenge now facing Internet and music executives is how to take the digital music business to the mainstream market.

"The focus will be on crossing over from the enthusiast to the general public," listen.com CEO Sean Ryan says.

Much of the talk at the ninth annual Plug.IN confab will likely center on feeding demand for online music among PC users, who account for 98% of the U.S. computer market. In contrast, the iTunes Music Store works

only on Apple computers, which account for 2% of the U.S. market.

A host of leading media and technology brands bet that well-marketed pay-per-download offerings are the way to go.

Apple is developing a Windows version of its iTunes service. Amazon.com, AOL, MTV/VH1, Yahoo and MusicMatch are in various stages of exploring download services of their own.

"There's no question: The race is on," says Peter Csathy, president/COO of San Diego-based MusicMatch, about the scramble to develop download services.

But the future of subscription-based services remains to be seen.

Companies specializing in subscriptions are now consolidating because of slow growth and rethinking their strategies on à la carte singles.

Sony Music Entertainment and Universal Music Group recently agreed to sell their subscription service, Pressplay, to Roxio, a maker of CD-burning software that owns

*(Continued on page 40)*

## Plug.IN Has Perfect Timing

BY CRAIG ROSEN

The ninth annual Jupiter Plug.IN Conference & Expo couldn't come at a more appropriate time.

The music industry is still glowing from the recent launch of Apple's iTunes Music Store and is bracing for Roxio's unveiling of the Pressplay music service under the Napster name, as well as the likely entry of Web giants Microsoft, Yahoo, amazon.com and AOL into the full-service, pay-per-download arena.

Those ventures will likely be among the key topics of discussion at this year's confab, set for July 28-29 at the Crowne Plaza Times Square in New York. Keynoters are Chris Gorog, president/CEO of Roxio; Peter Lowe,

director of marketing for applications and services for Apple Computer; and

Larry Kenswil, president of Universal Music Group's eLabs.

"The timing is impeccable, with all the things going on with Apple, the RIAA [Recording Industry Assn. of America] and college campuses," says Stewart Quealy, director of Jupiter Events. "It's a great platform for discussion, and I couldn't think of a better time for it than right now."

In its eight years, Plug.IN's growth and growing pains have mirrored those of the online music industry. After a modest start in a basement at Cooper Union in Manhattan, the conference grew in subsequent years but suffered from the shakeout when the dotcom bubble burst in 2000. Now Plug.IN, like the digital music business it focuses on, is poised to rebound.

Aside from its timeliness, Plug.IN also will benefit from affiliations that its parent Jupiter Research and Events gained during the past year, following its acquisition by the INT Media Group.

INT, which changed its name to Jupitermedia Corp. following the August 2002 acquisition, includes the internet.com and earthweb.com networks of more than 150 Web sites and 200 e-mail newsletters. Collectively, those generate more than 225 million

page views monthly.

Quealy is confident that such exposure will help Plug.IN reach a broader audience. "It's not just *Billboard* and their readers and Jupitermedia and our contacts," he says. "It's the people who read our newsletters. There will be a lot of young people interested in the conference."

While verbal sparring between labels and digital music companies marked past conferences, this year's meet will likely have a more cooperative spirit. The two sides have realized they must work together to thrive.

In his keynote speech July 28, "Making Tracks in the Digital World," Gorog will examine the factors helping to boost the business of legal online music services. Those include legal efforts to

**Jupiter Plug.IN**  
CONFERENCE & EXPO • 2003

shut down unauthorized music-download sites and the willingness of major la-

els to license portions of their catalogs to subscription services for downloading and CD burning.

Also on that day, Plug.IN will offer "The Outlook for Online Music" from Jupiter Research senior analyst Lee Black. Among the thought-provoking panels set for that date are "Saving the Music Industry: Getting the Channels in Line," "Creating Digital Music Commerce," "New Music Marketplaces" and "Digital Rights: Market Inhibitor or Commerce Enabler?"

Among the panels scheduled for the second day of the conference is "The Billboard Roundtable: A View From the Top," hosted by the Billboard Information Group, the event's media sponsor. BIG executive editor Ken Schlager, who will moderate the panel, says, "There are important new initiatives throughout the digital music space. This year's Plug.IN program reflects that recharged atmosphere."

Other July 29 highlights include the keynote addresses from Lowe and Kenswil and a discussion of online music in Europe led by Jupiter Research analyst Mark Mulligan. Panel discussions that day will focus on music marketing online and digital programming.

## Watershed

Continued from page 39

the Napster brand name.

Meanwhile, Real Networks has entered a deal to acquire listen.com, operator of the Rhapsody subscription service. As part of that move, Real discontinued its distribution of MusicNet—a joint venture with Warner Music Group, BMG Entertainment and EMI Recorded Music—in favor of Rhapsody.

At the same time, ventures like MusicNet on AOL, Pressplay and listen.com's Rhapsody are exploring the possibility of expanding their businesses to also sell downloads à la carte without a monthly subscription, sources say.

In such a scenario, consumers would have to download the subscription service's software, but they could purchase tracks without an upfront fee.

That's not to say the subscription model is dead. It will likely co-exist with à la carte services.

"It's not an either/or proposition," MusicNet CEO Alan McGlade says. "It's a false debate."

Subscription advocates maintain that any competitive digital music scenario will ultimately offer a mix of radio programming, subscription content and à la carte downloads.

Subscription businesses are responding to the rise of such services as iTunes by tweaking the price of CD burning in their monthly access packages and stressing the cost-effectiveness of their offer.

Listen.com lowered the price it charges for burnable tracks through Rhapsody, whose subscribers pay 79 cents per track when burning songs to a CD. Previously, CD burns cost 99 cents. Rhapsody offers unlimited access to on-demand streaming music for \$9.95 per month.

Listen.com executives describe the pricing strategy as an advantage of subscription services over à la carte for high-volume music consumers.

The company reports that Rhapsody users are consuming 250 to 300 unique songs per month through on-demand streaming, in addition to burning select tracks.

For such users, subscription advocates say, the Rhapsody model is much more compelling, because buying a large number of tracks online via an à la carte service is cost-prohibitive.

Pay-per-download services typically charge 99 cents per track. Subscription services, by contrast, can charge a lower price for CD burns because their revenue streams are diversified.

Some maintain, then, that the debate is not between the pay-per-track services and subscription business models. Rather, it is between services

that sell digital music in the context of broader programming and those that sell it in a narrow browsing context.

The likes of AOL and MusicMatch offer so-called "contextualized commerce," using programming like radio and CD premieres to gain subscribers.

AOL Music VP/GM Evan Harrison says MusicNet signs up most new customers in connection with its First Listen CD debut programming.

The company plans to use similar strategies in driving pay-per-download sales.

*'This is the year to connect the dots with sales.'*

—EVAN HARRISON, AOL MUSIC

"This is the year to connect the dots with sales," he says.

Meanwhile, those already in the à la carte download business on the PC side—Liquid Audio and Ecast—want to capitalize on the attention surrounding iTunes to spur greater support from record-company and retail partners for their services. The Web sites of retailers that sell downloads do not promote and market that service as strongly as iTunes has. But replicating an iTunes-style

experience in the PC market will be challenging, both in developing products and gaining label support, according to industry sources.

Apple, which specializes in proprietary products and services for its own operating system (OS), must now develop software for use with a foreign OS. And competing companies must match Apple's design and ease-of-use innovations.

Recording companies also have to become comfortable with an iTunes-for-Windows concept.

Some major-label executives, for example, say that iTunes is not secure enough for PC distribution.

Some executives want to see greater control over how many times a copy can be made or synched to another computer before making iTunes available for Windows.

Despite these concerns, digital music companies will likely launch new offerings before Christmas—and that will require big marketing budgets to reach a broad audience.

"Going mass-market means a huge marketing, advertising and promotion initiative so the business goes from something in the background to something that's front and center," MusicNet's McGlade says.

Apple already has launched a high-profile ad campaign to promote iTunes. Others are expected to follow. Roxio, for one, says it plans

to spend a significant amount on marketing to roll out the new Pressplay-powered Napster. And Real Networks will likely increase marketing for Rhapsody.

Label executives and operators of other digital music services are hoping that such marketing evangelism and sales success will create a halo effect for the legal digital-music market as a whole.

But operators of digital services point out that for mass-market acceptance, greater artist support is needed as well.

The amount of music available for digital downloads from the majors has doubled in the past year. But some of the most popular artists still resist requests to sell individual tracks from their albums online, either as à la carte downloads or on-demand streams.

Top artists and their representatives express concern about the creative and financial implications of shifting to a singles-based economic model. In response, some acts require their music be sold exclusively in an album bundle.

Fred Goldring, a leading industry attorney whose firm represents clients including Will Smith and Alanis Morissette, says the concern of musicians makes sense: "The fear among artists is that the work of art they put together, the album, will become a thing of the past."



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Source: comScore Media Metrix, June, 03 combined AOL Music network sites

# Music Network Execs May Buy Fire-Sale Stores

Although Music Network filed for Chapter 11 protection July 21, the chain is expected to be liquidated during the next three months. Already, the remaining stores have launched "going out of business" sales. Music Network has 36 stores, down from the 125 units it had at its peak in August 2001, when it had acquired 64 Warehouse stores for \$25 million.

Currently, the company owes its bank, Wells Fargo, about \$13 million; the majors about \$23 million; other product suppliers about \$5 million; and Cerberus Partners, Warehouse's former owner, about \$3 million from the Warehouse store acquisition.

Music Network has \$12 million in inventory, according to **Michael Parkerson**, CEO of the Norcross, Ga.-based chain, which means that the liquidation is basically for the benefit of the bank, which is a secured lender.

While all 36 stores are holding clearance sales, some of the outlets might be saved. Parkerson confirms that he is interested in three or four of the outlets, while sources say that head of retail operations **Marc Appelbaum** is interested in six to 10 stores in the Washington, D.C., area. (Appelbaum did not return a call for com-

ment.) **Michael Goldwasser**, the other principal in the chain along with Parkerson, also might be interested in trying to buy a couple of outlets, Parkerson reports.

"The offer to buy the stores has to be at least as good as the liquidation value," Parkerson explains.

To ensure that the liquidation

## Retail Track™

By Ed Christman  
echristman@billboard.com



come into the stores and help ensure a more successful liquidation. From the product suppliers' point of view, the 546-G would allow them to reduce the money due them, because the trade would probably be something like \$2 of returned product for \$1 of credit.

Music Network got into trouble after buying the Warehouse stores. That acquisition was funded by debt. After the acquisition was completed, the music industry went into a tailspin.

Between the debt and the fall-off in sales, Music Network missed making payments to product suppliers in May 2002. The majors agreed to try and save the company, but it

did not work.

**STARTING OVER:** The Musicland Group is on the verge of getting a new revolving credit facility, according to **Marc Leder**, managing director of Sun Capital Partners, which acquired the chain in June from Best Buy.

According to Leder, Congress Financial and Fleet Retail Finance

will provide a \$200 million facility, which will be fully underwritten by the two banks. That means that the loan would be fully funded and does not have to be parceled out to other



LEDER: NEGOTIATING CLOSURES

lenders. The deal is not yet signed, but it is expected to close in August. Sources say that the loan will be secured by Musicland inventory.

The loan would replace the \$75 million credit facility provided by Abelco Finance, which apparently is being used as a "bridge" revolver, if you will, until the new loan deal is signed. The Abelco revolver was arranged when Sun Capital acquired Musicland. As part of that deal, Abel-

co's parent, Cerberus Partners, acquired a 10% equity stake in Musicland, supposedly ponying up \$1 million for its piece of the pie.

Cerberus, of course, is the former owner of Warehouse Entertainment. Its equity was wiped out when that chain filed for bankruptcy protection earlier this year.

When the deal closes, the \$200 million facility is seen as enough credit to get Musicland through the holiday selling season. After that, Musicland will begin closing stores.

According to Leder, the leases expire for 125 Musicland outlets early next year. In addition, Sun Capital and Musicland have budgeted \$25 million to negotiate the closure of an additional 175 stores. The money allotted for the closures is "spot-on" the amount that the landlords will get if there was a Chapter 11 filing, he says.

However, if some of the landlords won't allow Musicland to buy its way out of its leases, Leder says there is no danger of a Chapter 11 filing at Musicland. Instead, those stores would "blast the loudest heavy metal music and hire employees with purple hair," Leder says. "The [mall] landlords will beg us to close the stores." Sounds like a plan to me.

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## Waiting Game

Continued from page 37

tracking the identity of the file sharer much more difficult.

Much of the attention is being paid to Earthstation 5—a Palestine-based file-swapping service that promises users anonymity.

Another likely haven for refugees from Grokster and Morpheus is Freenet. The free, open-source P2P system was developed expressly for the purpose of eluding observation.

Although Freenet was designed to aid political dissidents in oppressive regimes, it provides the perfect environment for the anonymous exchange of music, movies or software.

Freenet sends search requests and files through such a circuitous route that it is impossible for any observer—even the engineers who built it—to know who is doing what. What's more, there is no way to pull the plug on the technology.

"They could put a gun to my head, and I still wouldn't be able to shut down Freenet," Freenet co-founder Ian Clarke says.

Such already popular file-sharing services as Kazaa and Morpheus are also working on upgrades that make

the networks more reliable and less vulnerable to prying eyes.

These technical enhancements include proxy software that makes it virtually impossible to identify a downloader's Internet protocol address (and therefore his name and location) and improved search functions that weed out fake or potentially damaging files.

### PICKING A TARGET

Given the continued uncertainty surrounding efforts to stop software distributors and individual consumers, ISPs may become increasingly attractive targets for the recording industry, sources say.

Fueled by its success in the Verizon case, the RIAA has stepped up pressure on all ISPs—especially those run by universities—to participate in policing and punishing file sharers.

"The ISPs and universities are becoming a primary target in the RIAA's war against file sharing," says Fred Von Lohmann, senior staff attorney with the Electronic Frontier Foundation. "To what extent they will fight back is an interesting question."

This question is not so easily answered.

Several universities have recently taken action against students who were caught sharing files. But representatives of these universities are often unwilling to attribute their actions to pressure from the RIAA.

"Everybody keeps thinking we

did something for intellectual property, but we didn't," says Bob Kalal, director of IT policy at Ohio State University.

The school assisted police in obtaining warrants against four students who operated file-sharing networks. Although the students have not yet been charged, their computers were seized.

Kalal claims that the Ohio State students were targeted for appropriating undue amounts of bandwidth, rather than for violating copyright.

"Do I have a problem with students doing things that are illegal? Yes," says Karyn Williams, network services manager at California Institute of the Arts. "But I'm not the Internet police. It's not my responsibility."

Sources say there is clearly a connection between the Verizon case and the sudden jump in university policing and punishment of students who file share.

If the pending court decisions support the RIAA's cause, the organization may succeed in making file sharing a far more difficult and risky undertaking than it is today.

Yet the existence of such anonymous services as Freenet and the enduring enthusiasm of music fans probably mean that file sharing will never entirely disappear.

"File sharing, in one form or another, will always be with us," Graves says.



# Billboard TOP KID VIDEO™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
		Sales data compiled by Nielsen VideoScan		
		NUMBER 1 5 Weeks At Number 1		
1	1	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	2003	24.98
2	2	<b>AIR BUD SPIKES BACK</b> BUENA VISTA HOME ENTERTAINMENT	2003	19.98
3	3	<b>ATLANTIS: MILO'S RETURN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	2003	19.98
4	4	<b>CITY OF LOST TOYS</b> PARAMOUNT HOME ENTERTAINMENT 875413	2003	12.98
5	6	<b>CARE BEARS TO THE RESCUE</b> UNITED AMERICAN VIDEO 01496	2003	9.98
6	5	<b>BLUE'S CLUES - SHAPES AND COLORS!</b> PARAMOUNT HOME ENTERTAINMENT 875413	2003	9.98
7	9	<b>SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	2003	14.98
8	7	<b>ROLIE POLIE OLLIE: THE BABY BOT CHASE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	2003	19.98
9	8	<b>ELMO'S WORLD: THE GREAT OUTDOOS</b> SONY PIONEER/SONY MUSIC ENTERTAINMENT 55329	2003	9.98
10	18	<b>SPONGEBOB SQUAREPANTS: BIKINI BOTTOM BASH</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.98
11	14	<b>BEYONCÉ'S HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799</b>	2000	14.98
12	13	<b>SPONGEBOB SQUAREPANTS: SEA STORIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.98
13	16	<b>BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003	14.98
14	15	<b>SPRING FOR STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOX VIDEO 2007030	2003	12.98
15	10	<b>POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A STORM</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28906	2003	14.98
16	12	<b>MEET STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOX VIDEO 2006934	2003	12.98
17	17	<b>THE WIGGLES: WIGGLES BAY</b> HIT ENTERTAINMENT 2562	2003	14.98
18	11	<b>CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.98
19	19	<b>BLUE'S CLUES: ABC'S AND 123'S</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.98
20	20	<b>SPONGEBOB SQUAREPANTS: THE SPONGE WHO COULD FLY</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	2003	12.98
21	20	<b>DORA'S BACKPACK ADVENTURE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.98
22	24	<b>DORA THE EXPLORER: WISH ON A STAR</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.98
23	23	<b>THE WIGGLES: MAGICAL ADVENTURE</b> HIT ENTERTAINMENT 2519	2003	14.98
24	24	<b>BABY EINSTEIN: BABY BACH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 000531	2002	14.98
25	25	<b>SCOOBY DOO'S GREATEST MYSTERIES</b> CARTOON NETWORK VIDEO/WARNER HOME VIDEO H3867	1999	14.98

# Billboard RECREATIONAL SPORTS DVD™

THIS WEEK	LAST WEEK	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan	
		NUMBER 1 1 Week At Number 1	
1		<b>2002-2003 NBA CHAMPIONS SAN ANTONIO SPURS</b> WARNER HOME VIDEO 27960	24.98
2	1	<b>WWE: FROM THE VAULT - SHAWN MICHAELS</b> SONY MUSIC ENTERTAINMENT 58280	24.98
3	2	<b>WWE: WRESTLEMANIA XIX (2003)</b> SONY MUSIC ENTERTAINMENT 59384	24.98
4	3	<b>2003 STANLEY CUP CHAMPIONS</b> WARNER HOME VIDEO 37962	24.98
5	4	<b>CKY 4</b> VENTURA DISTRIBUTION 14197	19.98
6	5	<b>WWE: BACKLASH 2003</b> SONY MUSIC ENTERTAINMENT 59386	19.98
7	6	<b>WWE: REY MYSTERIO</b> SONY MUSIC ENTERTAINMENT 58254	19.98
8	7	<b>STREETBALL: THE AN01 MIX TAPE TOUR</b> VENTURA DISTRIBUTION 11467	24.98
9	8	<b>MISCHIEF 3000 - EPISODE II</b> VENTURA DISTRIBUTION 01307	19.98
10	9	<b>AN01 MIXTAPE VOLUME 5</b> VENTURA DISTRIBUTION 34125	19.98
11	10	<b>MAYHEM STREET TRUCKS</b> VENTURA DISTRIBUTION 95301	19.98
12	11	<b>MISCHIEF: DESTROY</b> VAS 95307	19.98
13	13	<b>FIGHTING MAD</b> VENTURA DISTRIBUTION 92107	19.98
14	14	<b>360 TIME LAPSE</b> REDLINE ENTERTAINMENT 78049	14.98
15	14	<b>KING OF THE CAGE - 4 EVENT SET</b> BRENTWOOD HOME VIDEO 44597	9.98
16	10	<b>ENTERTAINER'S BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON</b> VENTURA DISTRIBUTION 11416	19.98
17	12	<b>MICHAEL JORDAN TO THE MAX</b> FOX VIDEO 01286	19.98
18	13	<b>AN01 MIXTAPE TOUR 2002</b> VENTURA DISTRIBUTION 12507	14.98
19	16	<b>ON THE SCENE 2: FULLY LOADED</b> REDLINE ENTERTAINMENT 78052	14.98
20	19	<b>WWE: DIVAS-DESERT HEAT</b> SONY MUSIC ENTERTAINMENT 58256	19.98

# Billboard HEALTH & FITNESS™

THIS WEEK	LAST WEEK	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan	
		NUMBER 1 10 Weeks At Number 1	
1	1	<b>PILATES FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 10948	9.98
2	2	<b>THE METHOD PILATES: TARGET SPECIFICS</b> CURRENT WELLNESS 840	12.98
3	3	<b>CRUNCH: PICK YOUR SPOT PILATES</b> ANCHOR BAY ENTERTAINMENT 12273	9.98
4	4	<b>METHOD: ALL IN ONE</b> CURRENT WELLNESS 906	12.98
5	5	<b>LESLIE SANSONE: SUPER FAT BURNING</b> GOODTIMES HOME VIDEO 330210	9.98
6	6	<b>LESLIE SANSONE: HIGH CALORIE BURN</b> GOODTIMES HOME VIDEO 330210	9.98
7	7	<b>PILATES: BEGINNING MAT WORKOUT</b> GAIAM VIDEO 1231	14.98
8	8	<b>LESLIE SANSONE: WALK THE WALK</b> GOODTIMES HOME VIDEO 1790	24.98
9	10	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b> ARTISAN HOME ENTERTAINMENT 10152	14.98
10	11	<b>TARGET TONING WORKOUT: ABS OF STEEL</b> WARNER HOME VIDEO 51368	9.98
11	8	<b>LESLIE SANSONE: GET UP &amp; GET STARTED</b> GOODTIMES HOME VIDEO 330210	9.98
12	12	<b>FIRM PARTS: SCULPTED BUNS, HIPS &amp; THIGHS</b> GOODTIMES HOME VIDEO 20156	9.98
13	13	<b>BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS</b> VENTURA DISTRIBUTION 2001	12.98
14	14	<b>PILATES YOGA TWO-PACK</b> ARTISAN HOME ENTERTAINMENT 61294	19.98
15	15	<b>DARRIN'S DANCE GROOVES</b> VENTURA DISTRIBUTION 10499	14.98
16	17	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> ANCHOR BAY ENTERTAINMENT 10813	14.98
17	16	<b>THE METHOD PILATES: PRECISION TONING</b> CURRENT WELLNESS 572	12.98
18	18	<b>FIRM: BODY SCULPTING SYSTEM</b> GOODTIMES HOME VIDEO 2210	9.98
19	19	<b>LESLIE SANSONE: WALK THE WALK-FIRM WALK</b> GOODTIMES HOME VIDEO 1791	9.98
20	20	<b>CRUNCH: FAT BURNING YOGA</b> ANCHOR BAY ENTERTAINMENT 11947	9.98

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs; 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

# Home Video

## DVDs Go To The Extreme

Continued from page 38

a searchable catalog of the top 100 players and exclusive insight from NFL analysts. There are 14 million Fantasy fans, according to WHV.

### MARKETING CONCERNS

Marketing to the extreme sports fan is a sensitive area. While companies want to expand the category, extreme sports fans tend to be independent-minded.

"Being too popular or too mainstream doesn't work with this consumer," says Jennifer Schaidler, GM of Redline Entertainment. Redline, whose upcoming releases include "Tony Hawk Giant Skate Park Tour Season 3" (August) and skateboarder Mike V's greatest hits, is a wholly owned subsidiary of Best Buy and is distributed by Ventura Distribution. Ventura also distributes VAS and SLAM titles.

When crafting the marketing campaign for the DVD release of "Keep Your Eyes Open" (Aug. 19), Artisan Home Entertainment had to be "anti-mainstream," says the company's senior VP of marketing, Hosea Belcher. The film, directed by Tamra Davis ("Billy Madison," "Half Baked"), showcases daring stunts from a wealth of extreme sports athletes—Eric Koston, Marc Frank Montoya, Matt Hoffman, Travis Patrana—who also discuss what it takes to be a star in their fields.

The campaign has been mainly backed with a grassroots approach. The film will also be screened Aug. 2 at select AMC theaters. Winners of an online sweepstakes (keepyoureyesopen.com) will receive a surfing trip to New Zealand or a heli-ski trip to British Columbia.

Opportunities to do a film like "Keep Your Eyes Open" were not available until about 10 years ago, says snowboarder Tina Basich, who participated in the project.

"To the mainstream [market], it seems like it happened all at once. But I've seen it gradually happen," she says. "I remember when the X Games came around and the sponsors at our contests started being corporate. It was an odd thing, because we were used to being the rebel, misfit athletes."

Each of these sports are now in virtually every kid's bedroom, Davis says. "Most kids today are interested in at least one of these sports," she says. "There is a power to DVDs. When you're at home on the weekend with your friends, you have something you can watch over and over."

# Billboard TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
		Sales data compiled by Nielsen SoundScan		
		NUMBER 1 8 Weeks At Number 1		
1	1	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC VIDEO 970198	Led Zeppelin	29.98 DVD
2	NEW	<b>MAYBE MEMORIES</b> REPRISÉ MUSIC VIDEO/WARNER REPRISÉ VIDEO 048503	The Used	19.98 CD/DVD
3	NEW	<b>HOLE IN THE WORLD</b> ERC/33RD STREET 70011	Eagles	7.98 DVD
4	2	<b>THE NEW BREED</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108	50 Cent	19.98 CD/DVD
5	NEW	<b>VISIONS OF THE BEAST</b> SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55751	Iron Maiden	17.98/19.98
6	NEW	<b>ALISON KRAUSS AND UNION STATION - LIVE</b> ROUNDER 10515	Alison Krauss + Union Station	24.98 DVD
7	4	<b>GREATEST HITS</b> EMIL LATIN VIDEO 90398	Selena	21.98 CD/DVD
8	3	<b>DESTINY'S CHILD - WORLD TOUR</b> SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54246	Destiny's Child	14.98 DVD
9	6	<b>CRAZY IN LOVE</b> SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79948	Beyoncé Featuring Jay-Z	7.98 DVD
10	NEW	<b>NOT FALLING</b> SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 57589	Mudvayne	9.98 DVD
11	10	<b>HELL FREEZES OVER</b> ▲ <sup>10</sup> GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.98/24.98
12	9	<b>LIVE IN NEW ORLEANS</b> ▲ <sup>2</sup> BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.98 DVD
13	8	<b>QUEEN: LIVE AT WEMBLEY '86</b> HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400	Queen	19.98/19.98
14	5	<b>LOW</b> ROSWELL/RCA/BMG VIDEO 53912	Foo Fighters	7.98 DVD
15	12	<b>EVERYONE'S A STAR</b> RAZOR & TIE/BMG VIDEO 89065	Kidz Bop Kids	12.98/16.98
16	11	<b>THE BEATLES ANTHOLOGY</b> ▲ <sup>13</sup> CAPITOL VIDEO 90190	The Beatles	149.98/69.98
17	15	<b>MTV UNPLUGGED V2.0</b> ▲ VAGRANT 378	Dashboard Confessional	18.98 CD/DVD
18	13	<b>JOSH GROBAN IN CONCERT</b> ▲ <sup>14</sup> REPRISÉ MUSIC VIDEO/WARNER MUSIC VIDEO 48413	Josh Groban	27.98 CD/DVD
19	14	<b>WHEN THE LIGHTS GO DOWN</b> WARNER MUSIC VIDEO 38578	Faith Hill	16.98 DVD
20	16	<b>THE WALL-LIVE IN BERLIN</b> ▲ USA HOME ENTERTAINMENT 0826493	Roger Waters	9.98/13.98
21	17	<b>I'M GLAD/ALL I HAVE</b> EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 79927	Jennifer Lopez	7.98 DVD
22	18	<b>LET'S GET LOUD</b> ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.98/19.98
23	7	<b>LIVE AT CAPITOL MILLING</b> SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55810	The Ataris	9.98 DVD
24	20	<b>TRILOGY</b> EAGLE VISION 30036	The Cure	24.98 DVD
25	21	<b>LOVERS LIVE</b> ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
26	24	<b>DRIVE-THRU RECORDS</b> DRIVE-THRU VIDEO 60080	Various Artists	16.98 DVD
27	25	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ <sup>6</sup> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Stevie Nicks	14.98/19.98
28	19	<b>SHOW</b> UNIVERSAL SOUTH/UNIVERSAL MUSIC & VIDEO DIST. 000097	Allison Moorer	18.98 CD/DVD
29	26	<b>HEART: ALIVE IN SEATTLE</b> IMAGE ENTERTAINMENT 9559	Heart	19.98/24.98
30	23	<b>AN EVENING WITH THE DIXIE CHICKS</b> ▲ <sup>2</sup> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55227	Dixie Chicks	14.98/19.98
31	22	<b>GREATEST HITS</b> OLI VIDEO/NAVARRÉ VIDEO DISTRIBUTION 514	Bjork	16.98 DVD
32	31	<b>HISTORY ON FILM: VOLUME II</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.98/19.98
33	27	<b>MADE YOU LOOK: GOD'S SON LIVE</b> ILL WILL/COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55436	Nas	14.98 DVD
34	34	<b>EVIL OR DIVINE</b> EAGLE VISION 30035	Dio	19.98 DVD
35	29	<b>SECRET WORLD LIVE</b> GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 483694	Peter Gabriel	24.98/19.98
36	30	<b>FOR THE LAST TIME: LIVE FROM THE ASTRODOME</b> ● <sup>14</sup> NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17081	George Strait	19.98 DVD
37	33	<b>LIVE AT FOLSOM FIELD, BOULDER, COLORADO</b> ▲ RCA VIDEO PROD. INC./BMG VIDEO 55942	Dave Matthews Band	19.98/24.98
38	28	<b>THE DANCE</b> ▲ REPRISÉ MUSIC VIDEO/WARNER MUSIC VIDEO 38486	Fleetwood Mac	19.98/24.98
39	NEW	<b>7 WORD</b> VIDEO 86265	Point Of Grace	9.98 DVD
40	39	<b>LA HISTORIA</b> EMIL LATIN VIDEO 80819	Intocable	14.98 CD/DVD

▲ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ○ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

AUGUST 2  
2003

# Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b>	1 Week At Number 1		
1	NEW	<b>PHONE BOOTH</b> 20TH CENTURY FOX 08408	Collin Farrell Kiefer Sutherland	R	27.98
2	NEW	<b>BASIC</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travolta Samuel L. Jackson	R	27.98
3	1	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R	29.98
4	2	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36814	Kate Hudson Matthew McConaughey	PG-13	29.98
5	3	<b>HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 36864	Kate Hudson Matthew McConaughey	PG-13	29.98
6	9	<b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90626	Luke Wilson Will Ferrell	NR	26.98
7	6	<b>JUST MARRIED</b> FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	27.98
8	10	<b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90625	Luke Wilson Will Ferrell	NR	26.98
9	8	<b>TEARS OF THE SUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R	27.98
10	14	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
11	15	<b>T2 (TERMINATOR 2) THE EXTREME DVD EDITION</b> ARTISAN HOME ENTERTAINMENT 14038	Arnold Schwarzenegger Linda Hamilton	R	29.98
12	4	<b>KANGAROO JACK (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24542	Jerry O'Connell Christopher Walken	PG	27.98
13	7	<b>KANGAROO JACK (WIDESCREEN)</b> WARNER HOME VIDEO 24541	Jerry O'Connell Christopher Walken	PG	27.98
14	11	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22741	Animated	G	29.98
15	12	<b>DIE ANOTHER DAY (WIDESCREEN)</b> MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13	29.98
16	19	<b>THE TERMINATOR</b> MGM HOME ENTERTAINMENT 1001182	Arnold Schwarzenegger Linda Hamilton	R	26.98
17	18	<b>THE RECRUIT</b> BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13	29.98
18	29	<b>BAD BOYS (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10712	Will Smith Martin Lawrence	R	19.98
19	20	<b>DIE ANOTHER DAY (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 1004785	Pierce Brosnan Halle Berry	PG-13	29.98
20	13	<b>DARK BLUE</b> MGM HOME ENTERTAINMENT 04603	Kurt Russell	R	26.98
21	NEW	<b>PRINCESS BRIDE</b> MGM HOME ENTERTAINMENT 02362	Cary Elwes Robin Wright	PG	19.98
22	17	<b>THERE'S SOMETHING ABOUT MARY (WIDESCREEN)</b> 20TH CENTURY FOX 06305	Ben Stiller Cameron Diaz	R	26.98
23	23	<b>HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN)</b> WARNER HOME VIDEO 23992	Daniel Radcliffe Emma Watson	PG	29.98
24	35	<b>THE WEDDING PLANNER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 9157	Jennifer Lopez Matthew McConaughey	PG-13	24.98
25	16	<b>PUNCH-DRUNK LOVE (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01333	Adam Sandler Emily Watson	R	28.98
26	39	<b>FAMILY GUY VOLUME ONE</b> FOXVIDEO 2006951	Animated	NR	49.98
27	RE-ENTRY	<b>THE SOUND OF MUSIC</b> FOXVIDEO 2004509	Julie Andrews Christopher Plummer	G	19.98
28	24	<b>COWBOY BEEBOP: THE MOVIE</b> PIONEER ENTERTAINMENT 09055	Animated	R	26.98
29	25	<b>DELIVER US FROM EVA (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22453	LL Cool J Gabrielle Union	R	26.98
30	21	<b>REAL CANCUN</b> WARNER HOME VIDEO 06521	Not Listed	R	26.98
31	26	<b>DELIVER US FROM EVA (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23363	LL Cool J Gabrielle Union	R	26.98
32	RE-ENTRY	<b>THE BOONDOCK SAINTS</b> FOXVIDEO 2007807	Willem DaFoe	R	14.98
33	27	<b>ANIMATRIX (WIDESCREEN)</b> WARNER HOME VIDEO 37316	Animated	NR	24.98
34	NEW	<b>BOURNE IDENTITY/SPY GAME</b> UNIVERSAL STUDIOS HOME VIDEO 23556	Matt Damon	R	24.98
35	NEW	<b>8 MILE/EMPIRE</b> UNIVERSAL STUDIOS HOME VIDEO 23832	Eminem	R	24.98
36	22	<b>THE HOURS (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 56704	Nicole Kidman Meryl Streep	PG-13	29.98
37	32	<b>HARRY POTTER AND THE CHAMBER OF SECRETS (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.98
38	36	<b>THE MATRIX</b> WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
39	NEW	<b>TOMMY BOY</b> PARAMOUNT HOME ENTERTAINMENT 31314	Chris Farley David Spade	PG-13	19.98
40	RE-ENTRY	<b>THE ARISTOCATS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 19536	Animated	G	29.98

AUGUST 2  
2003

# Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b>	2 Weeks At Number 1			
1	1	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36863	Kate Hudson Matthew McConaughey	2003	PG-13	19.98
2	2	<b>KANGAROO JACK</b> WARNER HOME VIDEO 23992	Jerry O'Connell Christopher Walken	2003	PG	22.98
3	4	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
4	3	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 26183	Leonardo DiCaprio Daniel Day-Lewis	1840	R	24.98
5	5	<b>AIR BUD SPIES BACK</b> BUENA VISTA HOME ENTERTAINMENT 29858	Katija Pevec Jake D. Smith	2003	G	19.98
6	7	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23991	Daniel Radcliffe Emma Watson	2002	PG	24.98
7	6	<b>INCREDIBLE HULK</b> BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
8	8	<b>TREASURE PLANET</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.98
9	9	<b>ATLANTIS: MILO'S RETURN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.98
10	10	<b>CITY OF LOST TOYS</b> PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
11	18	<b>CARE BEARS TO THE RESCUE</b> UNITED AMERICAN VIDEO	Animated	2003	G	9.98
12	15	<b>BLUE'S CLUES - SHAPES AND COLORS!</b> PARAMOUNT HOME ENTERTAINMENT 875473	Animated	2003	NR	9.98
13	16	<b>SPY KIDS 2: THE ISLAND OF LOST DREAMS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.98
14	NEW	<b>NOW AND THEN</b> NEW LINE HOME ENTERTAINMENT/TURNER HOME ENTERTAINMENT 04386	Christina Ricci Demi Moore	1995	PG-13	9.98
15	14	<b>LILLO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.98
16	11	<b>ABOUT SCHMIDT</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	2002	R	22.98
17	12	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.98
18	NEW	<b>TEENAGE MUTANT NINJA TURTLES - THE MOVIE</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 41213	Judith Hoag Elias Koteas	1989	PG	14.98
19	20	<b>PILATES FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.98
20	23	<b>THE METHOD PILATES: TARGET SPECIFICS</b> CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
21	13	<b>TWO WEEKS NOTICE</b> WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.98
22	RE-ENTRY	<b>SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scobby-Doo	2003	NR	14.98
23	19	<b>HARRY POTTER AND THE SORCERER'S STONE</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.98
24	24	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.98
25	22	<b>THE WILD THORNBERRYS MOVIE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

AUGUST 2  
2003

# Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW	<b>PHONE BOOTH</b> 20TH CENTURY FOX	Collin Farrell Kiefer Sutherland	R
2	1	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT	Kate Hudson Matthew McConaughey	PG-13
3	NEW	<b>BASIC</b> COLUMBIA TRISTAR HOME ENTERTAINMENT	John Travolta Samuel L. Jackson	R
4	2	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT	Leonardo DiCaprio Daniel Day-Lewis	R
5	3	<b>JUST MARRIED</b> FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13
6	4	<b>OLD SCHOOL</b> DREAMWORKS HOME ENTERTAINMENT 90626	Luke Wilson Will Ferrell	R
7	5	<b>TEARS OF THE SUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R
8	6	<b>KANGAROO JACK</b> WARNER HOME VIDEO	Jerry O'Connell Christopher Walken	PG
9	7	<b>DARK BLUE</b> MGM HOME ENTERTAINMENT	Kurt Russell	R
10	8	<b>THE RECRUIT</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13

AUGUST 2  
2003

# Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b>	2 Weeks At Number 1	
1	1	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT	Kate Hudson Matthew McConaughey	PG-13
2	NEW	<b>PHONE BOOTH</b> 20TH CENTURY FOX	Collin Farrell Kiefer Sutherland	R
3	NEW	<b>BASIC</b> COLUMBIA TRISTAR HOME ENTERTAINMENT	John Travolta Samuel L. Jackson	R
4	2	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT	Leonardo DiCaprio Daniel Day-Lewis	R
5	3	<b>JUST MARRIED</b> FOXVIDEO	Ashton Kutcher Brittany Murphy	PG-13
6	4	<b>KANGAROO JACK</b> WARNER HOME VIDEO 23992	Jerry O'Connell Christopher Walken	PG
7	5	<b>TEARS OF THE SUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT	Bruce Willis Monica Bellucci	R
8	7	<b>OLD SCHOOL</b> DREAMWORKS HOME ENTERTAINMENT	Luke Wilson Will Ferrell	R
9	6	<b>DARK BLUE</b> MGM HOME ENTERTAINMENT 04603	Kurt Russell	R
10	RE-ENTRY	<b>NATIONAL SECURITY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608820	Martin Lawrence Steve Zahn	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

## Record Plant Changes In Face Of Harsh Music Biz

In a music industry beset by declining sales, the severe pressure under which commercial recording studios have been operating has prompted major changes at **Rick Stevens'** legendary Record Plant in Hollywood.

Stevens, the owner of the five-room facility, has returned to Los Angeles, after a few years in Florida, to resume day-to-day management of the facility.

In addition, recording industry veteran **Bill Dooley**, who most recently served as technical director at the Village in West Los Angeles, has been named GM/director of recording.

Founded in 1968 in New York by **Chris Stone** and the late **Gary Kellgren**, Record Plant rapidly expanded to facilities in Los Angeles and Sausalito, Calif.

For decades, Record Plant has been widely considered the modern recording studio archetype. It emphasized a luxurious environment and five-star client services, catering to every desire of elite artists, producers and engineers. And it maintained a cutting-edge equipment arsenal.

It's one of a small handful of studios that can boast of such clients as **Jimi Hendrix**, **John Lennon**, **Bob Dylan** and **Michael Jackson**. Yet it is faced with the same challenges as any other high-end facility.

"This business, as I've seen it for the last 30 years, is one that has been constantly evolving," Dooley says.

"There wasn't any time where there were doors closing where there weren't other doors opening. We are looking to them with great interest, hoping we can keep the place going in the same manner that has been established by Rick over the last 14 years," he adds.

Since the music industry downturn, now in its third year, the "recording studio as five-star hotel" model seems increasingly obsolete, given the diminishing pool of artists—and recording budgets.

By adapting to a new environment characterized by smaller budgets and the digital audio workstation (DAW)

as the primary recording tool, Stevens thinks that such high-end facilities as Record Plant can survive and thrive while continuing to offer the level of service to which its clients are accustomed.

"Clearly, with the changes and challenges going on not just in the recording studio marketplace but the music market, I felt that I needed to take a long look at our business and find out what it was we could do to be more successful in the environment," Stevens says.

"I know that in adversity there's opportunity—if one is willing to find a plan and execute it. So I decided to come back and take over the reins of the Record Plant.

"In addition to that, the conclusion I came to about the marketplace was that it's becoming very much a Pro Tools-centric world, and rather than fighting the reality of Pro Tools, I wanted to retool the studio, to make it the most digital audio workstation-centric world that I could possibly make it," he adds.

Record Plant's four large-format Solid State Logic consoles will remain, Stevens says.

"We believe our role combines the SSL with the most ergonomically viable Pro Tools interface possible. So among other things, part of what we're doing is to create—and we're still evolving the exact formula—some sort of custom interfaces," he says.

"We're at the beginning of a process of taking our own ideas to our clients and asking them about modifications or additional features which will provide them with the ergonomic working environment they want.

"The idea is not that it's Pro Tools vs. SSL or Neve or any other console, it's basically to combine the functionality of the existing consoles with the best of what Pro Tools and other DAWs have to offer," he adds.

Plans also call for upgrading the facility's internal networks, a modernization that will improve transmission of audio to the outside world and client comforts within.

"Within the next 45 days, the

entire Record Plant will be a Wi-Fi [wireless fidelity] hot spot where any client can basically grab his laptop and go to one of our relaxing areas and pick up e-mail, or browse the Web or do the other things he may need to do," he says.

A third area of adaptation is a move to attract work unrelated to the album projects that Record Plant has long catered to.

Stevens points to a recent session for a McDonald's commercial as an example of the diverse range of audio services Record Plant can provide, a stance many high-end commercial facilities have adopted in recent years.

"At different points we were very active in international [clientele]," Stevens recalls. "We're going back to international, we're going back after commercials and we're going back to a world we were very active in at one time, the film soundtrack world."

One aspect of the commercial recording industry that sparks controversy is the sensitive issue of rates.

One commercial studio equipped with the tools that most top professionals demand represents an investment that can easily reach seven figures.

Multiply that by three, four or

even more, and it's easy to see how challenging survival can become in a prolonged music industry downturn.

Lease payments on a large-format console alone are substantial, yet the console presents just one, albeit considerable, aspect of a traditional professional recording environment.

On this issue, Stevens chooses words carefully. "Let's face it," he

and drill them for the lowest rate.

"At the end of the day, we need each other, and I appeal to the record company presidents and heads of A&R to work with us and be supportive of us in that time. The market will turn, and the relationships and trust that have been built up over a long period of time between the record labels and the major studios is to remain intact. It's the thread of continuity for the future," he says.

Given that, Record Plant, like many—though not all—of its competitors, exhibits flexibility with regard to rates, based on length of time booked.

As in other fields, the importance of forging mutually beneficial alliances during periods of scarcity is not lost on businesses with high overhead, such as a commercial recording facility.

"Record Plant has always had to get a top-end rate in order to provide the additional services we provide," Stevens says. "But having said that, we have some terrific clients who we're willing to work with, if they're willing to make longer-term commitments to us."

A facility that has endured for 35 years is no stranger to change: Prevaling recording technology of 1968 bears little resemblance to that of 2003, while today's record labels have undergone a similarly dramatic evolution. "This is simply a realization that the world is changing," Stevens adds, "and that we must change with it."

**Studio Monitor™**  
By Christopher Walsh  
cwalsh@billboard.com



**Changing With the Times.** The new management team at Record Plant includes, from left, Danielle Cole, booking manager; Rick Stevens, chairman/CEO; and Bill Dooley, GM/director of recording.

AUGUST 2 2003 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (JULY 26, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison, B. Knowles (Columbia)	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison, B. Knowles (Columbia)	MY FRDNT PORCH LOOKING IN Lonestar/ D. Huff (BNA)	SEVEN NATION ARMY The White Stripes/ J. White (Third Man/V2)	HEADSTRONG Trapt/ GGGarth, Trapt (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	SONY HIT FACTORY (New York) Jim Caruana, Pat Thrall	SONY HIT FACTORY (New York) Jim Caruana, Pat Thrall	EMERALD (Nashville, TN) Jeff Balding	TOERAG (London) Liam Watson	WAREHOUSE (Vancouver, British Columbia) Dean Maher
CONSOLE(S)/ DAW(S)	Neve 88 R, SSL 9000 J	Neve 88 R, SSL 9000 J	SSL 9000 J	Calrec M Series	Neve (Air)
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Studer A 80	Sony 3348, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	BASF 900	Quantegy 467 Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	EMERALD (Nashville, TN) Jeff Balding	TOERAG (London) Liam Watson	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 9000 K	SSL 9000 K	SSL 9000 J	Calrec M Series	SSL G Series
RECORDER(S)	Studer A827	Studer A827	Pro Tools	Studer A 80	Sony 3348, Studer A827
MIX DOWN MEDIUM	EMTEK 900	EMTEK 900	Pro Tools	BASF 900	EMTEK SM 900, Quantegy 467
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	THE MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	TRANSFORMATION (London) Noel Summerville	STERLING SOUND (New York) Ted Jensen
CD/CASSETTE MANUFACTURER	SONY	SONY	BMG	BMG	WEA

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## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** Jay Samit is named senior VP of strategy for Sony Music Entertainment in New York and Los Angeles. He was president of digital distribution and development for EMI Recorded Music.



SAMIT

of sales and retail marketing; and **Jaron Cupak**, previously national advertising marketing coordinator, to Northeast regional marketing manager. They are based in New York.

**DISTRIBUTION:** Gillian Kellie is named CFO of WEA in New York. She was VP of finance and special projects for Warner Music Group.

The Handleman Co. names **Todd Pretty**, previously a marketing student, merchandise allocator; **Kristen Smith**, previously a management student, college recruitment coordinator; **Brian Gabriel**, previously a management student, supply chain analyst; **Jiehan Dabish**, previously a merchandise management student, Albany district manager; **Shannon Atelski**, previously a marketing student, advertising coordinator; **Leaza Cohen**, previously a management and marketing student, business analyst; and **Stephanie Kelly**, previously an organizational studies student, logistics coordinator. They are based in Troy, Mich.



KELLIE

The Handleman Co. also names **Kevin Garvey** assistant manager of distribution in Indianapolis. He was a marketing and management student.

**HOME VIDEO:** Tony Vandeverdonk is named director of home video sales for FUNimation Productions in Fort Worth, Texas. He was senior national sales manager for Pioneer Entertainment USA.



KWAK

**Karen Kwak** is promoted to senior VP of A&R operations and administration for Arista Records in New York. She was VP of A&R

administration.

**Dave Yeskel** is named senior VP of sales for V2 Records in New York. He was VP of sales for J Records.



YESKEL

**Adrian Moreira** is promoted to VP of adult formats for RCA Music Group in New York. He was senior director of adult formats.



MOREIRA

**Chuck Ansel** is promoted to VP of operations/finance for BMG Production Music in

Los Angeles. He was director of operations.

Elektra Records promotes **Jay Perloff**, previously VP of sales, to head of sales; **Tony Martinez**, previously national marketing manager, to senior national director



## Yo, How You Feelin', Baghdad?

Atlantic hip-hop act **Nappy Roots**, above, completed a brief tour of the Persian Gulf, performing USO shows for thousands of U.S. soldiers in Iraq, Kuwait and Qatar. The Louisville, Ky., natives were part of a group of entertainers (including **Kid Rock**) and athletes that made the trip, which was part of Project Salute 2003, the first large-scale entertainment tour to hit the region since Operation Iraqi Freedom. In addition to concerts at Kuwait's Camp Doha and Qatar's Camp As Sayliyah, the act visited Baghdad. What was originally planned as an opportunity for troops to meet and get autographs from the Roots turned into an impromptu show in a packed hangar at Baghdad International Airport. Nappy's **Skinny Deville** says, "To be freestylin' in Baghdad in 130-degree weather was something that we will never forget, and the vibe and the energy of the whole trip was just amazing. It felt like a pilgrimage, which really tested our faith in what we believe in." At left, group member **Big V** signs autographs. (Photos: Mike Caren)



## Capturing Bonnaroo

Photographer **Danny Clinch**, far left, shot a documentary DVD at the second annual Bonnaroo festival in Manchester, Tenn. Clinch—seen here snapping shots of **James Brown**, pictured with members of his entourage behind the festival's main stage just before showtime—also took portraits of the many acts that played the three-day festival. His documentary, to be issued Oct. 7, will be preceded by Sanctuary Records' Aug. 19 release of a two-disc live set from the event, which also included performances by the **Allman Brothers Band**, **Widespread Panic**, **Neil Young** and **the Flaming Lips**. The DVD will be Clinch's second, after the **Ben Harper** documentary "Pleasure and Pain." At right is Brown's wife and backup singer, **Toni Rae Brown**. (Photo: Wes Orshoski)



## Pitching In

The **Blind Boys of Alabama** donated \$5,000 to the American Diabetes Assn. at the ADA's national convention in New Orleans. Representing the group was founder **Clarence Fountain**, right, and drummer **Ricky McKinnie**. The gospel act is also donating a portion of its forthcoming Christmas disc, "Go Tell It on the Mountain" (out Sept. 17 on Real World), to the ADA. The disc features guest turns by **Tom Waits**, **Michael Franti**, **Solomon Burke**, **Aaron Neville** and others.



## Coney Island Rawk!

The Village Voice held its third Siren Music Festival in mid-July at Coney Island, N.Y. The annual indie rock bonanza featured sets by Sweden's **Sahara Hotnights**, above, **Modest Mouse**, **Idlewild**, **Hot Hot Heat**, **the Datsuns** and others. (Photo: Theo Wargo/WireImage.com)

**RIM SHOTS** by Mark Parisi

THE LATEST MUSIC FASHIONS

RUBEN STUDDARD SHIRT	NELLY FACE BAND-AID
50 CENT KEVLAR VEST	CHRISTINA AGUILERA ACTIVEWEAR

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## Men On Film

The original lineup of **Duran Duran** played its first U.S. show in 18 years July 15 at the Roxy in Hollywood. Starting with "Friends of Mine," vocalist **Simon LeBon**, left, and company performed a 14-song set that included such hits as "Hungry Like the Wolf," "Wild Boys" and "Notorious." Above, posing for cameras prior to the show, from left, are **Roger Taylor**, **Nick Rhodes**, **LeBon**, **John Taylor** and **Andy Taylor**. (Group photo: Galella/WireImage.com; Live photo: Steve Granitz/WireImage.com)

## Saying Goodbye

Thousands of fans of late salsa great **Celia Cruz** recently paid their final respects to the Cuban singer July 19 at Miami's Freedom Tower. Fans started lining up to get a peek at Cruz's casket the night before. By the 10 a.m. viewing, the line to get into Freedom Tower extended several blocks to nearby Interstate 395. Above Cruz's casket was a statue of **La Virgen de la Caridad**, the patron saint of Cuba. Cruz was dressed in a tall blonde wig and a white silk gown; a white rosary was placed in her hands. Her casket, which was flanked by the Cuban and American flags, was draped in the Cuban standard. (Photo: Gary I. Rothstein/WireImage.com)



## One For Rosetta

**Joan Osborne** teamed with the **Holmes Brothers** on a cover of the traditional "Nobody's Fault but Mine" for the forthcoming **Sister Rosetta Tharpe** tribute album. The song was cut at Tiki Studios in Glen Cove, N.Y. Pictured at the studio, from left, are **Mark Carpentieri**, producer/president of M.C. Records; bassist/vocalist **Sherman Holmes**; Osborne; guitarist/vocalist **Wendell Holmes**; engineer **Fred Guarino**; and drummer/vocalist **Popsy Dixon** (Dixon is behind Guarino). Set for release Aug. 12 on M.C. Records, "Shout, Sister, Shout" also features **Maria Muldaur**, **Michelle Shocked**, **Victoria Williams** and others.



## Addicted To Music Therapy

**J**ane's Addiction drummer **Stephen Perkins** chuckles while recalling his original plan for the shaker he invented, the Go-Jo Bag.

"My drum tech, **Joey**, and I were like, 'We're gonna sell them to Guitar Center,' la dee-da," he says, laughing. "But we found a whole new home [for them]."

Perkins laughs because the percussion instrument—essentially a mesh bag of marbles with a velcro strap around it—has taken an entirely different path than the one he originally envisioned.

Quite simply, making the shaker has changed his life and led to events that have had a deeply meaningful impact on him in a way that merely selling the product at a musical-instrument chain could never have had.

Shortly after Perkins created it five or six years ago, the Go-Jo Bag's retail destiny was interrupted one day when the drummer was hanging out with friend and neighbor **Scott Weinberg** at home in Tarzana, Calif.

Perkins had befriended Weinberg, who has muscular dystrophy, shortly after moving to Tarzana. Weinberg, who must use a wheelchair for mobility, would often play bongos or other percussion instruments with Perkins at his home.

One day, when Weinberg's strength was beginning to weaken and he could no longer hold a maraca, Perkins suggested that he try his new creation, as the velcro strap would ease the problem Weinberg had with clenching something in his hand.

Weinberg loved it and suggested that Perkins join him at Camp Joan Meir, a gathering place for disabled people of all ages, where he was sure the shaker would be a big hit as a form of musical therapy.

Not only was it a hit—especially with the children at the Malibu,

Calif.-based summer camp—but it has led to Perkins organizing and leading drum circles there for several years now.

Word of the joys of the Go-Jo Bag spread, and it has since been sold as a music therapy device to hospitals throughout the country.

Through the years, Perkins, sitting at a four-piece drum set, has led people in drum circles at the camp. Before Jane's Addiction reunited, he even brought three-fourths of his former band, **Porno for Pyros**, up to the camp for an acoustic performance.

He has been particularly charmed by the children who join in.

"Some of these kids have incredible energy," he says, noting



Perkins' Invention

that they suffer from various disabilities. "They just have a chance to go wild and focus in on something. I have a little microphone, and I tell everybody, 'Just free yourself.

And if you don't think the rhythm is shaking with somebody else's rhythm, that's OK. You've got your own rhythm. It's not going to be perfect.'"

During one particularly moving session a few years back, Perkins noticed that a young girl was reacting to the sound of his crash cymbal, so he started hitting the crash, hoping to illicit more of a response from her.

"She kind of got up and went nuts for a while; she really freed herself. It was unbelievable to see that I was connecting with this girl, who I never talked to—she knows nothing of Jane's Addiction.

"I realized that I opened up a door for somebody. At the end of the drum circle, her parents came up to me and said that they had never seen her laugh and dance—ever. All the time I spent practicing chops and rudiments doesn't mean anything—this is really when it counts."

WES ORSHOSKI

## Tannen CD Spotlights Bluegrass, Country

BY JIM BESSMAN

Tannen Music marks its 60th anniversary next year, but the Stamford, Conn.-based boutique music publisher is already celebrating with "Bluegrass & Country Classics," its first promo compilation.

As the title indicates, the 28-song CD features such catalog classics as "Mountain Dew," the moonshine saga written by Bascomb L. Lundsford and Scott Wiseman and made most famous by Grandpa Jones but recorded by scores of others.

But as company president Paul Tannen notes, Tannen Music boasts a "diversified" repertoire beyond its bluegrass and country core, including rock, jazz and even comedy.

Indeed, the roots of the firm lie in Irving Berlin Music, where Tannen's father and Tannen Music founder Nat Tannen started out as an office boy and sold sheet music. When fellow Berlin employee Sol Bourne left to launch Bourne Music, he took with him Tannen, who then toured the U.S. promoting Bourne catalog to big bands.

On one trip to Texas, Tannen met Western swing king Bob Wills and picked up a pair of Wills standards, "San Antonio Rose" and "Steel Guitar Rag."

"Bourne almost threw Pop out of the office with 'that a-ha crap,'" Tannen recalls, citing Bourne's denunciation of Wills' Texas Playboys band's vocal trademark. "Bourne wouldn't sell [the Wills

songs] when Pop decided to start Tannen Music, but it showed that his country music instincts were good."

After Tannen Music incorporated in 1944 and affiliated with BMI, most of its early catalog was country—"which was pretty unusual back then if you weren't living in Nashville or Oklahoma or the South," Tannen says.

The company's midtown Manhattan location was also the home of Tannen's Hillbilly Music Center—the first and only hillbilly country record store in New York. After teaming with local country radio air personality and RCA recording artist Rosalie Allen, the store became Rosalie Allen's Hillbilly Music Center.

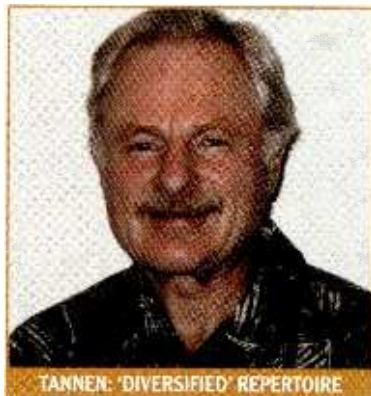
"In the back he had a sheet music-selling agency—Keys Music—and was the selling agent for Acuff-Rose," Tannen continues, noting its biggest sheet music hit, "Tennessee Waltz." "All this was on 54th Street: When country stars and music industry people like Chet Atkins came to town, it was always their first stop."

The elder Tannen, who died in 1962, headed Frank Loesser's Frank Music in the mid-'50s but continued to run his own company.

"I came on the scene in '60 and '61, after I graduated college and left the army," Paul Tannen says. "Pop couldn't afford to pay me, so I also did record promotion for Archie Bleyer's Cadence Records, promoting records for the likes of the Everly Brothers, Andy

Williams and the Chordettes—and a young kid they just signed named Johnny Tillotson. I held another job for a small European company, Palette Records, which had a pretty decent American hit, 'Manhattan Spiritual' by Reg Owen.

"Then Father picked up a song by Hal Greene and Dick Wolfe—'True Happiness'—that he wanted the



Chordettes to record, but they cut it with Johnny."

This sparked a relationship between Paul Tannen and Tillotson that resulted in their 1961 formation of Ridge Music Corp. to publish Tillotson's tunes, many co-written by the pair and produced by Tannen.

Tillotson's self-penned 1962 pop hit "It Keeps Right on A-Hurtin'" was the biggest song in the Ridge catalog, Tannen says. But it also included early

Chip Taylor compositions like "Then I'll Count Again" and "Worry," both of which were cut by Tillotson, and "If You Were Mine Mary," which Tannen brought to Eddy Arnold—having inherited a fondness for Nashville music from his father.

"Then he got an offer from April-Blackwood," Tannen recalls. "The biggest mistake I ever made was not getting a bank loan to pay him \$150 a week."

Tannen later bought out Tillotson and is now sole owner of Ridge's 479 songs. Other Ridge writer/artists include country notable Steve Young, jazz guitarist Mark Whitfield, the post-"Louie Louie" Kingsmen and comedian Pat Cooper.

Tannen's brother Michael, meanwhile, founded ASCAP affiliate DeShufflin in 1971 with Paul Simon. Now wholly owned by Tannen, DeShufflin has some 400 songs by such estimable singer/songwriters as the Roches, Loudon Wainwright III and Carly Simon; also included, through a co-venture with Bob James, are jazz titles from Richard Tee and Kirk Whalum.

Tannen cites another Tannen Music "offshoot" in his mid-'60s partnership with "Roses are Red" songwriter Paul Evans. Tannen's Natson Music catalog, which featured country hits clefled by Evans and Paul Parnes, was then acquired by DeShufflin in 1982.

Tannen Music, DeShufflin, Ridge and a fourth catalog, New Media Music,

have since merged under the Tannen Music banner, with a combined catalog of more than 1,800 titles ranging from mid-'40s country classics to contemporary jazz, folk, country and pop. Samples from 100 key songs are available on the tannenmusic.com Web site.

The "Bluegrass & Country Classics" CD sampler bears a photo of Nat Tannen sticking out of a denim pocket. Paul notes that the compilation came about because of increased awareness of bluegrass and classic country in the wake of "O Brother, Where Art Thou?"

"There's an incredible version of 'Mountain Dew' by the Stanley Brothers and 'Memories of Mother and Dad' by Ricky Skaggs and Tony Rice," Tannen says. The latter number is an Albert Price song previously recorded by Bill Monroe in 1953.

He also singles out "one of my favorite titles of all time": Martha Ellis' "I Ain't Broke but I'm Badly Bent," which is represented on the disc by Illrd Tyme Out's version.

"There are a lot of things nobody's heard of," Tannen adds, specifying "Who's Gonna Take the Garbage Out," a 1969 cut for Ernest Tubb and Loretta Lynn that was written by Tillotson, Lucille Cosenza and Teddy Wilburn.

Otherwise, Tannen Music is "still plugging away, trying to get synch licenses and working on a computer game involving one of the songs," Tannen says. "Things are constantly coming up."

## Irv Gotti, Famous Music Extend Publishing Deal

Famous Music has extended its worldwide publishing venture with Murder Inc. boss **Irv Gotti** and his DJ Irv Music, which has been doing business with Famous' BMI affiliate Ensign Music since early 2000.

The move follows a banner year for Gotti, who recently won the title of BMI pop songwriter of the year based on placing five titles on BMI's Most Performed List of 50: "Always on Time" (**Ja Rule** Featuring **Ashanti**), "Foolish" (Ashanti), "I'm Real" (**Jennifer Lopez** with Ja Rule), "Livin' It Up" (Ja Rule Featuring **Case**) and "What's Luv?" (**Fat Joe** Featuring Ashanti).

Additionally, Gotti tied for BMI's 2002 Urban Awards as songwriter of the year and was also honored with a top producer award.

He placed in the top five of Hot 100 Songwriters and Hot R&B/Hip-Hop Songwriters and Producers in the *Billboard* year-



Pictured at Murder Inc.'s headquarters in New York, from left, are Famous Music chairman/CEO Irwin Z. Robinson, Gotti, Famous Music senior creative director of urban Tanya Brown and Murder Inc. VP of A&R Chris Gotti.

end charts and was named overall songwriter, publisher and producer of the year in American

Songwriter Magazine's 2002 annual awards. Currently, Gotti's Murder Inc.

artist Ashanti tops the albums chart with her new sophomore album "Chapter II," fueled by its pop/R&B hit single "Rock Wit U (Awww Baby)."

His upcoming projects include an Ashanti concert DVD and

Christmas album; a Ja Rule EP, DVD and double-album; and albums from **Charli Baltimore**, **Cadillac Tah**, **Black Child** and numerous new artists.

"We've had an amazingly successful year with Irv, and I'm very excited about the coming year and all of its possibilities," says **Tanya Brown**, Famous Music's senior creative director of urban, who previously served with Gotti as A&R coordinator at Def Jam Records, distributor of Murder Inc.

Famous chairman/CEO **Irwin Z. Robinson** adds, "It's been great to work with Irv and his staff. They are truly pros and are very serious about producing hits."

**WINDSWEEP'S FISCHERSPOONER PACT:** Windswept Pacific has signed an exclusive worldwide publishing deal with **Fischerspooner**. The pact involves both the solo and collective music works of the New York-based music and multimedia duo

Words & Music  
By Jim Bessman  
jbessman@billboard.com



of **Warren Fischer** and **Casey Spooner**, whose recently released Capitol Records debut album "#1" includes a bonus DVD featuring their artwork, photography and videos.

"Their creativity extends into so many realms—music, film, art, dance—and we think we'll be able to expand the traditional relationship between publisher and artist," says **John Anderson**, Windswept's senior VP of film and TV licensing.



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Italian bassist Massimo Moriconi, one of many Italian artists performing at the 2003 Umbria Jazz Festival in Perugia.



## Italian Jazz Picks Up Labels Hope Interest Is Sparked Abroad

BY MARK WORDEN

MILAN—Italian labels are counting on a new level of popularity for local jazz artists here to spark international success for those acts.

The healthy state of the domestic jazz scene was reflected in record attendance at the Umbria Jazz Festival, the genre's premier live event in Italy.

From July 11-20, Perugia—a picturesque city north of Rome, with a population of 200,000—was invaded by 250,000 music fans. They came for the 30th edition of the festival and, thanks to the addition of new venues around the city, their numbers were up by 20% on the previous year.

The event attracted an array of international performers, including Keith Jarrett, Ornette Coleman and Herbie Hancock. But the presence of home-grown musicians was particularly notable.

"I've been accused in the past of not giving Italian artists enough space, but this was never intentional. It's just [that] there weren't many in the same league as the big names," says Carlo Pagnotta, artistic director of Umbria Jazz. *(Continued on page 52)*

## European Majors Catching Up Online

BY JULIANA KORANTENG

LONDON—As major record companies in the U.S. seek to sell an increasing amount of music online using the legal digital music services of AOL, Apple Computer, Pressplay and others, their sister labels in Europe are quickly catching up—and then some.

Europe is plagued by the same kind of illegal peer-to-peer (P2P) file-sharing services that have blighted the U.S. music business. But the majors here are as ardent as their U.S. counterparts in their drive to boost access to licensed repertoire for the still-developing digital music retail business.

"We're attempting to make our assets available to all [legal] digital retailers," says Jay Durgan, London-based senior VP of marketing for Warner Music International (WMI). "We want to support and collaborate with them any way we can." WMI and the other four majors offer their

music to a variety of retailers selling music to home computer users. Differences in culture, language, geography and copyright laws make the sale of music online in the European Union more complicated than it is in the U.S.

As a result, major and independent record companies work with more than 100 different online retailers across the Continent.

European consumers are also generally unable to download from U.S.-based services. Today's technology makes it possible for the retailer to know the source of the subscriber making the online purchase, and U.S. sites carry warnings informing subscribers that only orders from

U.S.-based addresses will be fulfilled. (Such disclaimers are necessary for tax purposes.)

The technical muscle for many online retail sites in Europe comes from OD2, the U.K.-based digital service co-founded by Peter Gabriel, which *(Continued on page 53)*



DURGAN: WANTS ASSETS MADE AVAILABLE

## Oz Labels, Cyber Firms Team For Download Plans

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The early success of Apple's iTunes Music Store service in the U.S. has sparked a shift in attitude toward downloads among Australian record companies and artists.

"Three years ago, when we launched mp3.com.au, record companies didn't want to know about us," recalls Dominic Carosa, managing director of Melbourne-based Internet company Destra. "We were the Antichrist. Now they see us as part of the future of their business."

Purchases on iTunes can only be made with a U.S. credit card. That means Australians cannot use the service.

But Jon Simon, Warner Music's VP of new music, Asia-Pacific, praises the Apple operation as "a business model which is simple, convenient, and takes into consideration the rights of the

artists and the rights of the consumers."

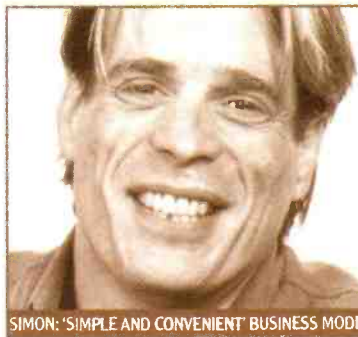
Insiders confirm that labels here have begun to aggressively negotiate download clauses with their domestic artists.

At the same time, Internet companies are jockeying for position in the developing Australian market for legal online music.

Apple Music Australia has been meeting with labels and copyright agencies in advance of the potential expansion of the iTunes Music Store Down Under.

Stuart Harris, Apple Australia software product manager, says, "We are certain that there is a strong, viable market for [the service] in Australia." He declines to comment on specific plans.

Label executives say Apple will introduce the iTunes Music Store in Australia for the PC format by year's end; at that time, Australian consumers using Apple computers will also be able to access *(Continued on page 53)*



SIMON: 'SIMPLE AND CONVENIENT' BUSINESS MODEL



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 07/23/03		(OFFICIAL UK CHARTS CO.) 07/21/03		(MEDIA CONTROL) 07/23/03		(SNEP/FOP/TITE-LIVE) 07/22/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	1	1	1
2	1	2	NEW	2	2	2	2
3	NEW	3	7	3	NEW	3	NEW
4	NEW	4	5	4	3	4	4
5	NEW	5	NEW	5	NEW	5	3
6	NEW	6	3	6	6	6	9
7	NEW	7	NEW	7	11	7	6
8	NEW	8	4	8	4	8	5
9	NEW	9	8	9	16	9	12
10	11	10	11	10	NEW	10	13
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	NEW	13	NEW	16	25	20	23
19	NEW	14	NEW	20	NEW	22	NEW
21	NEW	22	NEW	21	NEW	32	45
28	NEW	24	NEW	29	32	33	38
29	NEW	25	NEW	34		34	40
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	NEW	1	1
2	1	2	3	2	3	2	2
3	NEW	3	5	3	4	3	3
4	3	4	2	4	2	4	5
5	4	5	8	5	1	5	6
6	5	6	4	6	8	6	4
7	7	7	11	7	6	7	9
8	9	8	6	8	7	8	10
9	NEW	9	7	9	9	9	7
10	6	10	9	10	15	10	11

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 08/02/03		(APRYE) 07/23/03		(ARIA) 07/21/03		(FIMI) 07/21/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	1
2	2	2	NEW	2	2	2	2
3	3	3	3	3	3	3	3
4	NEW	4	5	4	4	4	4
5	NEW	5	4	5	5	5	5
6	4	6	7	6	6	6	9
7	5	7	6	7	NEW	7	6
8	NEW	8	8	8	7	8	7
9	10	9	19	9	10	9	8
10	7	10	9	10	13	10	10
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
22	25	20	NEW	11	NEW	13	23
27	RE			15	25	16	32
				16	NEW	17	22
				17	31	20	30
				18	NEW	23	29
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	1	1	1
2	1	2	5	2	2	2	2
3	2	3	2	3	5	3	4
4	3	4	3	4	4	4	5
5	6	5	6	5	6	5	3
6	10	6	8	6	8	6	6
7	4	7	12	7	15	7	12
8	5	8	4	8	9	8	10
9	8	9	7	9	10	9	8
10	9	10	11	10	7	10	9

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



## Music & Media

### EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 07/23/03
1	1	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
2	2	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
3	4	<b>GET BUSY</b> SEAN PAUL VP/ATLANTIC
4	5	<b>CHIHUAHUA</b> DJ BOBO HANSA/RCA/DJ BOBO/VOGUE
5	36	<b>SATISFACTION</b> BENNY BENASSI PRESENTS THE BIZ ULM
6	7	<b>AICHA</b> DUTLANDISH ARIOLA
7	19	<b>NO LETTING GO</b> WAYNE WONDER VP/ATLANTIC
8	6	<b>FEEL GOOD TIME</b> PINK FEATURING WILLIAM ORBIT COLUMBIA
9	10	<b>LIVE IS LIFE</b> HERMES HOUSE BAND & DJ OTZI ULM
10	9	<b>ICH KENNE NICHTS</b> RZA FEATURING XAVIER NAIDOO EDEL/VIRGIN
<b>HOT MOVER SINGLES</b>		
12	NEW	<b>JE VOULAIS TE DIRE QUE JE T'ATTENDS</b> JONATAN CERRADA RCA
13	NEW	<b>I DON'T THINK SO</b> GRACIA HANSA
17	NEW	<b>PASS IT ON</b> THE CORAL DELTASONIC
19	NEW	<b>SOMEDAY</b> NO ANGELS CHEYENNE
21	NEW	<b>INVISIBLE</b> D-SIDE WEA
<b>ALBUMS</b>		
1	4	<b>BEYONCÉ</b> DANGEROUSLY IN LOVE COLUMBIA
2	2	<b>EVANESCENCE</b> FALLEN WIND-UP/EPIC
3	3	<b>EROS RAMAZZOTTI</b> 9 ARIOLA
4	1	<b>METALLICA</b> ST. ANGER VERTIGO
5	5	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
6	6	<b>SEAN PAUL</b> DUTTY ROCK VP/ATLANTIC
7	14	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
8	9	<b>SHANIA TWAIN</b> UP! MERCURY
9	8	<b>SIMPLY RED</b> HOME SIMPLYRED.COM
10	10	<b>NENA</b> 20 JAHR—NENA FEAT. NENA WEA/WARNER STRATEGIC MARKETING

### THE NETHERLANDS

(MEGA CHARTS BV) 07/21/03

THIS WEEK	LAST WEEK
1	1
2	2
3	5
4	4
5	3

**SINGLES**

- 1 **SUMMER JAM 2003**  
UNDERDOOG PROJECT VS. SUNCLUB DIGIDANCE
- 2 **CRAZY IN LOVE**  
BEYONCÉ FEATURING JAY-Z COLUMBIA
- 3 **NO LETTING GO**  
WAYNE WONDER VP/ATLANTIC
- 4 **IK WOU DAT IK JOU WAS**  
VELDHUIS & KEMPER CAPITOL
- 5 **BEFORE YOU LET ME GO**  
KANE & ILSE DE LANGE BMG

**ALBUMS**

- 1 **ROBBIE WILLIAMS**  
ESCAPOLOGY CHRYSALIS
- 2 **KANE**  
WHAT IF RCA
- 3 **ANDRE HAZES**  
25 JAAR—HET ALLERBESTE VAN EMI
- 4 **BEYONCÉ**  
DANGEROUSLY IN LOVE COLUMBIA
- 5 **BLOF**  
OMARM CAPITOL

### SWEDEN

(GLF) 07/18/03

THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	21
5	4

**SINGLES**

- 1 **HAR KOMMER ALLA KANSLORNA**  
PER GESSLE CAPITOL
- 2 **EVERYWAY THAT I CAN**  
SERTAB ERENER COLUMBIA
- 3 **BRING ME TO LIFE**  
EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
- 4 **CRAZY IN LOVE**  
BEYONCÉ FEATURING JAY-Z COLUMBIA
- 5 **GET BUSY**  
SEAN PAUL VP/ATLANTIC

**ALBUMS**

- 1 **PER GESSLE**  
MAZARIN CAPITOL
- 2 **CAROLA**  
GULD PLATINA & PASSION—DET BASTA SONET
- 3 **VARIOUS ARTISTS**  
ORIENTAL SUMMER HITS WARNER BROS.
- 4 **EVANESCENCE**  
FALLEN WIND-UP/EPIC
- 5 **METALLICA**  
ST. ANGER VERTIGO

### DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 07/22/03

THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	10
5	4

**SINGLES**

- 1 **HVER DAG**  
UFO YEPHA PLAYGROUND
- 2 **BRING ME TO LIFE**  
EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
- 3 **IF YOU'RE NOT THE ONE**  
DANIEL BEDINGFIELD POLYDOR
- 4 **GET BUSY**  
SEAN PAUL VP/ATLANTIC
- 5 **WHIKETYWHACK (I AIN'T COMING)**  
CHRISTINE MILTON BMG

**ALBUMS**

- 1 **EVANESCENCE**  
FALLEN WIND-UP/EPIC
- 2 **PA SLAGET 12**  
LET'S DANCE 3 RECARTE
- 3 **JULIE**  
HOME CAPITOL
- 4 **DANIEL BEDINGFIELD**  
GOTTA GET THRU THIS POLYDOR
- 5 **MEAT LOAF**  
I COULDN'T HAVE SAID IT BETTER (MYSELF) UNIVERSAL

### NORWAY

(VERDENS GANG NORWAY) 07/21/03

THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	4
5	5

**SINGLES**

- 1 **SHE'S SO HIGH**  
KURT NILSEN BMG
- 2 **GET BUSY**  
SEAN PAUL ATLANTIC
- 3 **BRING ME TO LIFE**  
EVANESCENCE FEATURING PAUL McCOY WIND-UP
- 4 **BLI HOS MEG**  
DINA UNIVERSAL
- 5 **CRAZY IN LOVE**  
BEYONCÉ FEATURING JAY-Z COLUMBIA

**ALBUMS**

- 1 **POSTGIROBYGGET**  
BEST AV ALT NORWAVE
- 2 **SAYBIA**  
THE SECOND YOU SLEEP EMI
- 3 **LIZA NILSSON**  
SAMLADE SANGER 1992-2003 DIESEL
- 4 **SEAN PAUL**  
DUTTY ROCK ATLANTIC
- 5 **EVANESCENCE**  
FALLEN WIND-UP

### NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 07/21/03

THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	6
5	5

**SINGLES**

- 1 **IGNITION**  
R KELLY ZOMBA
- 2 **CRAZY IN LOVE**  
BEYONCÉ FEATURING JAY-Z COLUMBIA
- 3 **ANGEL**  
AMANDA PEREZ VIRGIN
- 4 **PHLEX**  
BLINDSPOTT CAPITOL
- 5 **ROCK YOUR BODY**  
JUSTIN TIMBERLAKE JIVE

**ALBUMS**

- 1 **ELEMENO P**  
LOVE AND DISRESPECT UNIVERSAL
- 2 **BIC RUNGA**  
BEAUTIFUL COLLISION COLUMBIA
- 3 **EVANESCENCE**  
FALLEN WIND-UP/EPIC
- 4 **MICHELLE BRANCH**  
HOTEL PAPER MAVERICK/WARNER BROS.
- 5 **COLDPLAY**  
A RUSH OF BLOOD TO THE HEAD PARLOPHONE

### PORTUGAL

(PDRUGAL/APF) 07/22/03

THIS WEEK	LAST WEEK
1	1
2	NEW
3	10
4	2
5	5

**SINGLES**

- 1 **SING FOR THE MOMENT**  
EMINEM INTERSCOPE
- 2 **HOLLYWOOD**  
MADONNA MAVERICK/WARNER BROS.
- 3 **JALEO**  
RICKY MARTIN COLUMBIA
- 4 **LOSE YOURSELF**  
EMINEM INTERSCOPE
- 5 **BEM LONGE, NUM SONHO MEU**  
ANJOS VIDISCO

**ALBUMS**

- 1 **TRIBALISTAS**  
TRIBALISTAS VIRGIN
- 2 **EVANESCENCE**  
FALLEN WIND-UP
- 3 **CABECAS NO AR**  
CABECAS NO AR CAPITOL
- 4 **SANTOS & PECADORES**  
OS PRIMEIROS 30 ANOS RCA
- 5 **METALLICA**  
ST. ANGER VERTIGO

### ARGENTINA

(CAPIFI) 07/22/03

THIS WEEK	LAST WEEK
1	1
2	2
3	NEW
4	5
5	10
6	NEW
7	NEW
8	14
9	6
10	NEW

**ALBUMS**

- 1 **BANDANA**  
VIVIR INTENTANDO BMG
- 2 **ALEX UBAGO**  
QUE PIDES TU? WARNER BROS.
- 3 **PINON FIJO**  
LOS CHICOS TAMBIEN CENTRALIZA/BMG
- 4 **MANÁ**  
REVOLUCION DE AMOR WEA LATINA
- 5 **RICARDO ARJONA**  
SANTO PECADO COLUMBIA
- 6 **NORAH JONES**  
COME AWAY WITH ME BLUE NOTE
- 7 **MADONNA**  
AMERICAN LIFE MAVERICK/WARNER BROS.
- 8 **ERREWAY**  
TIEMPO SONY
- 9 **PINON FIJO**  
POR LOS CHICOS... VIVO CENTRALIZA/BMG
- 10 **VARIOUS ARTISTS**  
ESCALERA A LA FAMA BMG/EMI/SONY MUSIC

# Swept Away By Gilmore's 'Avalanche'

Thea Gilmore confesses to a love affair with words, and the prolific singer/songwriter provides the evidence of that on her new album, "Avalanche." The 23-year-old's fifth release is an astonishingly literate collection of songs that marks another career leap. Reviews for the album—which will be issued Aug. 11 on independent label Hungry Dog Records in the U.K.—are already describing her as the best new British female singer/songwriter since Beth Orton. Switching between acoustic folk and

crowned with a dose of pure pop in a similar vein to Madonna's "Music" album. "We were somewhat taken

## Global Pulse™

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GILMORE

amped-up rock, she says, "I like to play with genres. I don't believe in classification. I don't want anyone to expect me to follow some formula."

STEVE ADAMS

**TOMORROW PEOPLE:** According to his label boss, Stefano Senardi of indie NuN Entertainment, Mauro Pagani is "a legend in Italian music." Pagani was violinist with '70s rock group PFM and went on to become a producer, arranger and film composer. His standing in the industry is evident from the guest list for his new album, "Domani," which features rocker Luciano Ligabue and former Bluvertigo leader Morgan. Released on NuN at the end of June, the songs cover assorted genres and subjects and include an Allen Ginsberg poem set to music and an indictment of Italian prime minister Silvio Berlusconi. "Domani" is only Pagani's third solo album in 25 years, and he admits this could have something to do with perfectionism: "I've worked on other albums but thrown [them] away when I realized how awful they were."

MARK WORDEN

**RURAL RHYTHMS:** "Brand New Harvest" (Mercury), the debut album from French duo Datafolk, is a heady blend of folk guitars and house beats,

aback when we heard her album, as we'd already written a few of our tunes," says Jean-Yves Le Porcher, one-half of Datafolk alongside Fred Bargain. "But although the basic ingredients of our music may have much in common with the approach of her producer Mirwais, our sound is a lot warmer. It's more Chicago house than '80s cold wave." "Brand New Harvest" consists of nine summery pop songs and four punchy instrumentals, marked by a distinctly rural spin—represented by their scarecrow mascot—that sets them apart from the crowd. A new single follows in September.

JAMES MARTIN

**DOUBLE LOSS:** South Africa's music community recently lost two of its stalwarts. One of the country's greatest jazz musicians, Allen Kwela, died of asthma June 30 at age 64. Durban-born Kwela made his first guitar from a gallon tin and cable wire and helped to develop kwela music in the 1950s, together with the late Spokes Mashiane. During his career, he also taught guitar in Canada. His death was followed two days later July 2 by that of Bertha Egnos Godfrey, producer and creator of globally renowned musical "Ipi Tombi." Godfrey was 90.

DIANE COETZER

**SMOKIN' SMOLIK:** Top Polish producer/multi-instrumentalist Andrzej Smolik has released his second solo album, "Smolik," on BMG's Sissy Records. The album features seven guest vocalists, singing mostly in English. In the '90s, Smolik played with numerous Polish acts, including Wilki, Hey, Myslovitz and Robert Gawlinski. He has since become the most sought-after producer of the new millennium. His 2001 debut solo album, also titled "Smolik," was a successful attempt to move into electronics. "I try to blend electronic sounds with my own beats," the 33-year-old says. The first single is "Who Told You." Pawel Jozwicki of Sissy Records says, "It's great to work with an artist who knows how to express himself in a truly European way and can compete with the big-time guys, like Zero 7."

ROMEK ROGOWIECKI

## 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
<b>BEYONCÉ</b> Dangerously in Love (S)	3		1	1		3		5		4
<b>EVANESCENCE</b> Fallen (S)	6	8	9	8	2	5		8	3	
<b>NORAH JONES</b> Come Away With Me (E)	9				1	7		3		9
<b>METALLICA</b> St. Anger (W/S/U)				5		4		10	9	10
<b>EROS RAMAZZOTTI</b> 9 (B)				4					1	7

# Germany's Popkomm Confirms Move

## Industry Reaction Is Mixed About The Music Trade Fair's Relocation To Berlin

This story was prepared by Olaf Furniss in Berlin and Wolfgang Spahr in Hamburg, Germany.

German-based European music trade fair Popkomm is to decamp from Cologne to Berlin in 2004.

The move follows the takeover of Popkomm's parent organization MusikKomm earlier this year by Cologne-based Viva Media. Viva and exhibition organizer Berlin Messe issued a joint

statement confirming that effective July 15, they had entered a strategic partnership that will include the organization of Popkomm.

Viva Media CEO Dieter Gorny says the partnership will also cover the "joint execution, and television exploitation, of youth-oriented events." Viva Media's interests include German music TV channels Viva and Viva Plus and affiliated channels in Switzerland, Hungary, Poland and the Netherlands.

Popkomm's shift to the country's capital comes as the German industry faces steeply declining sales. It follows widespread calls from executives in recent months for an overhaul of the annual show.

"Popkomm had to reinvent itself, and even in Cologne it would have had to change," EMI Germany president Udo Lange says. He adds, "Although the news is not tragic, it is sad for Cologne."

Universal Germany chairman/CEO Tim Renner says he regards the switch as an opportunity to reposition Popkomm. Renner adds that the move could also help attract registrations

from Eastern European states, particularly those due to join the European Union in 2004.

He also suggests—as do other industry insiders—that in recent years, the trade fair had become an excuse for the music industry to celebrate itself rather than the music it sells. Renner cites the annual Frankfurt Book Fair as a model for the event to follow, saying that "it provides a platform for new books, not the publishers."

His view is echoed by BMG Germany/Switzerland/Austria president Thomas Stein. "Popkomm cannot afford to be defined as a self-centered show for music companies," he says.

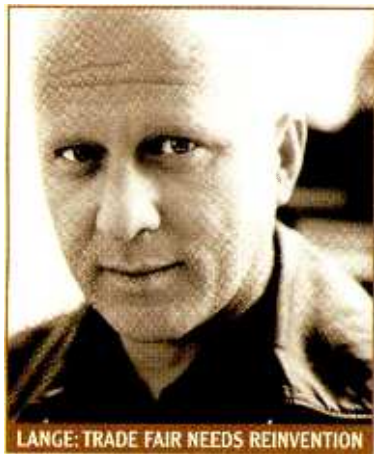
Since its launch in 1990, Popkomm has been hosted in Cologne. Many record company executives still regard the show as Europe's leading event for showcasing international talent and cutting-edge labels.

Gorny co-founded Popkomm before leaving to launch Viva in 1993. Earlier this year, he successfully steered the sale of his 51% stake in MusikKomm to Viva Media. Sources saw this as Gorny divesting himself of a potential liability, as Popkomm's fortunes declined. In 2002, Popkomm saw a 14%

drop in registrations to 14,000, and sources have predicted a substantial decline when the event takes place for the final time in Cologne (Aug. 14-16).

Lange, who divides his working time between the EMI/Capitol Germany division's Cologne base and Virgin Germany's Munich home, says the timing of the news could further dent attendance at this year's show.

Taking an ambivalent view of the prospective move, Lange points out that Cologne is in Germany's most densely populated state, Nordrhein-Westphalia. "Berlin is a good place to be for the purposes of lobbying government, but if it is youth culture you are targeting, then Popkomm does not have to be in the capital."



LANGE: TRADE FAIR NEEDS REINVENTION



RENNER: MOVE MAY ATTRACT REGISTRATIONS

## Italian Jazz

Continued from page 19

and I think Italy now has the best jazz musicians in Europe."

Industry observers point to the increased attendance—and the March opening in Milan of Europe's first Blue Note Jazz Club—as indicators of the health of Italian jazz.

"Italian jazz has really blossomed of late," says Stefano Senardi, head of Milan-based indie label NuN Entertainment. He cites trumpeters Enrico Rava, 64, and Paolo Fresu, 42, who have been building followings in France for their live work and recordings on various labels.

"This has had a [domino] effect in Italy," he says, "although the French tend to be more attentive to musical culture [than other European countries]."

The NuN jazz-related roster includes veteran Italian crooner Nicola Arigliano, 79. NuN has released two live albums by the vocalist: "Go Man!" (2001) and "My Name is Pasquale" (2002). They were followed by a double-package version that was sold at newsstands across Italy earlier this year. Senardi says the albums have produced "combined [shipments] of 100,000" in Italy.

Arigliano performed at Umbria this year, as did Rava and such younger musicians as pianists Stefano Bollani, 31, and Antonio Faraò, 38, and sax player Stefano Di Battista, 34.

Faraò is signed to the Rome-based Cam Jazz label, which, like NuN, opened for business in 2000. Cam president Francesca Campi says, "The music industry may be in a crisis, but jazz is really holding up. Our albums are selling throughout Europe, but also in Japan and in less obvious markets, like South Korea and Israel."

Nick the Nightfly, Scottish-born presenter for AC network Radio Montecarlo, suggests that Japan—which has four Blue Note clubs—should start receiving more visits from Italian artists now that the Blue Note club has opened in Milan's Via Borsieri district, as should the original New York venue.

The radio presenter—born Malcolm Charlton—doubles as the club's artistic director, and he broadcasts a weekly live show from the club. He transferred the show to Perugia during the Umbria Festival. Charlton says, "This is a great period not only for Italian jazz but for quality music in general. I think it's more mass-appeal music, like pop, that's in trouble."

### MATURING AUDIENCE

That view is shared by Claudio Ferrante, managing director of Milan indie Carosello. Ferrante says: "People are more mature and more sophisticated, and they're tired of mass-produced music; they're looking for alternatives."

The alternatives proliferating in Italy, however, are not confined to the indie sector. EMI Italy is still enjoying the success of 42-year-old jazz pianist Sergio Cammariere. The artist came

in third at this year's Sanremo Festival with the song "Tutto Quello che un Uomo," before topping the album charts with his debut album, "Dalla Pace del Mare Lontano," which has shipped more than 150,000 units in Italy, according to the label.

Cammariere has been cited as a successor to Warner Music Italy artist Paolo Conte, Italy's most successful jazz-oriented act in recent years. EMI Italy VP of A&R Fabrizio Giannini says that "even though [Cammariere] has played in jazz clubs for the last 20 years, his album is a mixture of jazz and pop. When you get the right mix of genres, you can produce great results."

EMI Italy also has high hopes for Amalia Gré, whom Giannini describes as "somewhere between [veteran Italian vocalist] Mina and Norah Jones." The artist, whose debut album is due in the fall, has already showcased in France.

CGD East West Italy GM Luciano Linzi reports that Conte's compilation album, "Reveries," has shipped 300,000 units worldwide since its May release on Nonesuch. That result, combined with the 70,000 units shipped in Italy of "Tonite! Renzo Swing!"—the 2002 release by another CGD act, Renzo Arbore & His Swing Maniacs—would seem to offer proof that Italian jazz is commercially viable.

Linzi sees another trend: "Italian singer/songwriters are increasingly incorporating jazz elements. In our case, there's Vinicio Capossela and [pop-rock artist] Irene Grandi.

"The growing jazz influence," Linzi concludes, "isn't just a passing phase."

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# Asia Pacific

A BILLBOARD SPECIAL REPORT



CHEUNG: SUBJECT OF VIDEO CONFERENCE DURING SARS OUTBREAK

## Sponsors Help Ease Cost Of Promotion

BY STEVE McCLURE

TOKYO—As declining sales cause promotional budgets to tighten, record companies in Asia are increasingly turning to sponsorship deals to help market their artists.

"We're constantly on the lookout for sponsors to finance trips by artists or for product endorsement," Sony Music Asia president Richard Denekamp says. "All of our companies are active in that field."

Norman Cheng, chairman/CEO of EMI Recorded Music Southeast Asia, says his company is careful about which partners it signs sponsorship deals with, first studying how music fits into their marketing programs.

"We have had many potential business partners coming to us for music, but, frankly, it was very apparent to our marketing teams that these were people that did not know how the recording industry worked and somehow felt they could take ownership of many acts for almost free," Cheng says. "EMI in Asia would not wish to even enter into a short-term relationship with these types of business partners."

However, Cheng adds that EMI has devel-

oped strong relationships with such regional business partners as Chivas, Martell and Levi's, as well as many local brands.

BMG Asia Pacific COO Swee Wong says, "Corporate sponsorship, for us, is largely

restricted to domestic acts, as there is more flexibility. Bakery Music, our boutique label in Thailand, is at the forefront of this kind of activity, with [the costs of] live concerts and campus/pub tours being covered by corporate sponsors."



DENEKAMP: SEEKS SPONSORS

Among the most popular corporate partners for the music industry in

Asia are mobile-phone companies, whose hardware can deliver music straight to fans.

For example, Sony Korea's recent collaboration with local mobile-phone company SK (Continued on page AP-2)

## SARS Adds To Woes

Outbreak Causes More Problems For Asian Music

BY STEVE McCLURE

TOKYO—In challenging times, observers in Asia often note that the Chinese word for "crisis" combines the symbols for "danger" and "opportunity." That comes to mind again when looking at the impact of the recent SARS outbreak on the Asian music industry.

The consensus among regional label executives is that SARS simply added one more layer of problems to an industry still reeling from the 1997 economic crisis and the region's ongoing piracy problem.

International Federation of the Phonographic Industry data obtained by *Billboard* shows that in the three major markets of Hong Kong, Taiwan and South Korea, first-quarter sales were down 2%, 11% and 28%, respectively, compared with the first three months of 2002.

Yet the SARS crisis did not start until April. And it had both negative and positive effects on the region's music business—

especially in the first phase of the crisis. When fear of infection kept people away from such public places as CD stores, music sales undoubtedly suffered.

But as time went on, it became increasingly common for one member of the household to go out and buy several CDs and DVDs to keep everyone entertained until the outbreak had run its course.

"More leisure time has been spent indoors, which has meant greater time spent on computers and the Internet," says Norman Cheng, chairman/CEO of EMI Recorded Music Southeast Asia. "Therefore, new media in all its many forms and formats was being used more than ever."

As such major territories as Hong Kong and Taiwan imposed quarantines for visitors from other SARS-affected areas, labels drastically cut back promo tours within the region by local artists.

Faced with that situation, Universal Music Southeast Asia held a region-wide video-

(Continued on page AP-4)

## High-Speed Internet Has Advantages For Korea

BY MARK RUSSELL

SEOUL, South Korea—How will the music industry and artists benefit from the future growth of high-speed Internet connections? Korea offers an answer right now.

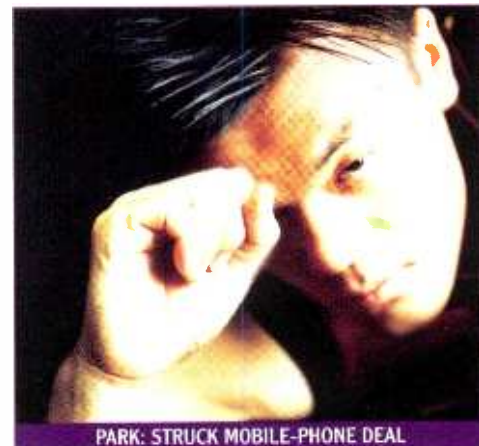
More than 70% of Internet users in Korea already have broadband access, according to the Ministry of Information and Communication. That is twice the broadband penetration rate of the U.S., where 35.9% of Web surfers have high-speed access, according to the June Bandwidth Report.

The Internet hit Korea like a hurricane, becoming a major economic and cultural force in only a couple of years. Today, millions of young people while away hours in PC rooms, playing the hottest game of the moment, and online shoppers rang up 1.7 trillion won (\$1.5 billion) in goods during first-quarter 2003 alone.

Broadband, however, has had ambivalent effects on the music industry. Koreans took to online file sharing as if it were part of their 3,000-year history, with 8 million people in

this nation of 48 million signing up for the Soribada file-sharing program.

Hundreds of alternative file-sharing sites



PARK: STRUCK MOBILE-PHONE DEAL

also exist. Korean music execs, like their counterparts elsewhere, lament that file sharing is a leading cause of plummeting (Continued on page AP-4)

# Fighting Fire With Fire

## China's Labels Cut Cost Of CDs To Battle Piracy

BY STEVEN SCHWANKERT

BEIJING—In a country where music piracy runs rampant, legitimate record companies have begun to fight the pirates on their own terms: with cut-rate CD prices.

Warner Music China has taken more than two-thirds off the customary retail price of Linkin Park's new album, "Metemora." The goal is to lure fans from low-price counterfeit discs to the authentic product.

Unit sales of cassettes outnumber unit sales of CDs in China three-to-one, according to figures from the International Federation of the Phonographic Industry. But with the rise of CD players in computers, CD-ready DVD players and record-able CDs, the format is increasingly popular among young people in this country's cities—and it is increasingly easy for pirates to copy product. The IFPI estimates that pirated material accounts for well more than half of the country's music sales.

For the Chinese music fan, pirated discs have two advantages, in addition to a typically lower price. They appear in China nearer to the

original release date than officially approved copies, because of the time it takes for official reviews of CD releases. And pirated CDs often contain tracks censored by Chinese cultural authorities and deleted from

"entry-level" price, says Huang Feng, international marketing manager for Warner Music China.

Most legitimate CDs from international artists are sold at retail for 60 to 80 Chinese yuan (\$7.25-\$9.65),



LINKIN PARK: THE PRICE OF ITS 'METEORA' WAS SLASHED IN CHINA

official Chinese versions.

Warner Music China received permission from Warner Bros. in the U.S., Linkin Park's home label, and from the band's management, to offer "Metemora" at what it calls an

based on a wholesale cost of 16 to 20 yuan (\$1.90-\$2.40). In contrast, pirated discs are sold for as little as 8 yuan (95 cents) but usually for 10 to 15 yuan (\$1.30-\$1.90).

(Continued on page AP-4)

# Sponsors

Continued from page AP-1

Telecom featured Ricky Martin's Spanish-language single "Jaleo" in a campaign to promote its mobile-based video download service.

Denekamp says that SK Telecom spent the equivalent of \$250,000 on the campaign and that given the state of the Asian music business these days, labels generally can't afford that kind of promotional budget.

"The effect of the campaign was that Ricky Martin re-established himself as an artist in Korea," Denekamp says. "It showed us that mobile-phone technology is a great vehicle for us to get attention for an artist."

Denekamp says Sony Korea shipped 20,000 copies of Martin's new Spanish-language album, "Almas del Silencio"—an impressive amount for a country not known as a major Latin market.

Universal Music Southeast Asia president Harry Hui is similarly enthusiastic about using mobile phones to promote music, citing Universal's recent agreement with Hong Kong telecom provider Orange Telecom to promote Jacky Cheung's album "Where Is He?"

The campaign included short-messaging system missives to introduce and promote the album and

location-based promotion in which users' phones beeped when they were near a shop where the album was on sale.

"We had five to six times the anticipated results" in terms of user response, Hui says. "We'll do more and more of this type of campaign."

Like many people in the Asian music industry, Wong is excited about the potential of mobile phones as a promotional medium.

"On new media, we will focus primarily on the mobile platform, particularly in Korea and Taiwan, which are more advanced than the rest at this moment," Wong says. "We are in the process of establishing cross-promotional opportunities with interested parties."

Warner Music Asia president Lachie Rutherford says that while such new media as mobile phones present valuable promotional opportunities for record labels, "you still have to have hit records—the basic success factors don't change."

Foremost among those factors, Rutherford says, is timing. "It's terribly important," he notes. "Kids these days want it with a sizzle."

Rutherford cites Warner Taiwan's recent success in breaking local rap group Machi as an example of the ongoing importance of A&R savvy that anticipates and creates musical trends.

"You have to try and find ways to stay in touch with the consumer," he says.

Although executives in the region—like their counterparts in the rest of the world—are excited about the prospect of the Internet and mobile phones as ways of promoting and eventually distributing music, they certainly haven't forgotten about traditional brick-and-mortar retail outlets.

Cheng says, "At retail, because of the competitiveness for space, we have made a very concerted effort to upgrade our point-of-sale material. That has meant an upgrading of our overall creative product and strategic thinking and marketing."

Wong adds: "There is enormous pressure on pricing and consignment, and we work closely with retail partners to maintain the right balance."

Hui says that the second half of 2003 will see a "flood" of promotional activities by the region's labels once the SARS threat has receded.

But, he adds, "there's no clear road map—there is no 'silver bullet' solution for all the challenges the industry faces right now."

Hui says the Asian music industry faces three primary challenges: "We have to reconnect with audiences, we have to evolve and change how we deliver the music and we have to find good, compelling music."

Cheng says, "There was a time when things looked extremely bleak. However, I believe that we have turned the corner."

# Jacintha Finds An Audiophile Niche

BY PHILIP CHEAH

SINGAPORE—Singapore jazz diva Jacintha has made an impact on the audiophile market worldwide, thanks to targeted marketing by her label here, Groove Note Records.

When Groove Note first opened for business in 1998 with Jacintha's debut album, "Here's to Ben," Sony invited the company to participate in its pilot program in Asia for the audiophile Super Audio CD (SACD) format.

Since then, Groove Note has sold its SACD discs in the U.S., Japan and Korea and has also marketed 180-gram audiophile vinyl pressings for markets in the U.S., Japan and Germany.

"We always work hard to promote

word-of-mouth. Tan says.

"These shows are also good venues to meet audiophile software retailers and importers from all over the world," he notes. "The Consumer Electronics Show in Vegas every January is also another useful event."

"As I said, these are not huge markets. But in this bear market, the audiophile niche is still holding very steady, and our strength in this market will help us weather the slowdown in the music business."

Amid the overall slowdown in music sales, SARS further affected the market in Asia, Tan says. "The SARS situation seems to have put a dent in the local market [in Singapore], as well as Malaysia, Hong Kong and Taiwan."



JACINTHA: AUDIOPHILES INVIGORATE SALES OF HER 'LUSH LIFE.'

our titles in the audiophile market, a niche market whose overall size may be too limited to interest the major labels," label founder Ying Tan says. "But for a small outfit like us, it can be very rewarding."

In markets outside the U.S., Groove Note largely depends on its distributors for marketing and promotion. "In the U.S., I handle a lot of this myself, especially in the audiophile market," Tan says. "I have the contacts and experience."

Groove Note arranged to play Jacintha's 2002 album "Lush Life" at audiophile trade shows and exhibits in the U.S., Germany and the U.K. This boosted Jacintha's sales via

"These are all usually strong markets for new Jacintha titles, but orders have been slow coming in. However, the big orders from Japan and Korea have more than made up for this."

Jacintha's new album, "Jacintha Is Her Name (Dedicated to Julie London)," arrived from Groove Note last month.

"Jacintha's popularity went in tandem with the trend for jazz divas, such as Diana Krall or Cassandra Wilson," Singapore radio DJ Chris Ho says. "But she was really in that style long before, and to her credit, she has led the wave of new Singapore jazz divas."



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From Indonesia comes Penghargaan, and from the Philippines there's Pilipinas - award shows honoring the best in the nation.

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# Media Partners Boost Taiwan's Acts

BY TIM CULPAN

TAIPEI, Taiwan—Promoting a new album amid declining music sales is a challenge for any record company in this market. For independent record companies, negotiating promotions with media partners is one important strategy.

"Cost control is the basic approach we have to take," says Ason Chen, president of Rock Records, Taiwan's leading independent music company.

One economically savvy move was Rock's recently announced sales and distribution deal with Universal Music Southeast Asia (*Billboard*, July 26). But Rock also makes smart use of media deals.

"Co-operation with the media will be the key point; we can do a lot of joint promotion. The more

joint promotions you have, the more resources you have to [sell] the album."

For Rock Records, a pioneer within the Asian music industry, joint promotions with media companies are crucial to competing with the deeper pockets of multinational music companies.



Rock's latest album from female soloist Leong Jing-ru, "A Beautiful Life," arrived early this year. The company chose a marketing theme, then worked with media partners to drive it home.

"We did everything to try and

managers to issue CDs at a similar price point for 20 titles from international acts, including Missy Elliott and Staind.

Other strategies to lure music buyers to legitimate product include limited-edition CDs, which contain video CDs or DVDs, or additional tracks not available on the North American release, which is the version most likely to reach the streets of China in pirated form.

China's independent record companies pioneered the price-reduction strategy. Modern Sky Records in Beijing in 1999 first cut the price of almost all of its titles, predominately releases by alternative rock acts performing in Mandarin, from 80 yuan to 38 yuan (\$4.35). Modern Sky president Shen Lihui notably even cut the price on releases from his own band, Sober, signed to his own label, to 30 yuan (\$3.60) to beat the pirates at their own game.

the SARS outbreak was when Sarah Brightman braved the crisis to make a special promotional visit to Taiwan," Cheng says.

"During the three to four days she was there, Brightman met with media around the region and made several TV appearances. This was rewarded when her new album, 'Harem,' topped the charts in Taiwan."

Post-SARS, the regional music industry will turn its attention to the long-term challenges of declining markets and piracy.

"Obviously, the big thing now is to get back on track," says Richard Denekamp, president of Sony Music Asia. He expects the SARS crisis to have run its course by the beginning of this month.

make her the only choice for Valentine's Day," Chen says.

Among the events to promote "A Beautiful Life" was an outdoor concert promoted jointly with radio station Hit FM, which raised awareness of the album with pre-concert announcements.

An innovative prerelease deal with video rental chain Blockbuster also had an impact. Rock distributed a small number of album-preview video CDs (a format unique to Asia) to each Blockbuster store that customers could borrow for free. Chen says those few thousand discs were constantly out of stock.

Hooking up with MTV Taiwan was another important part of the process. Leong was the station's artist of the month for February and was also a guest VJ.

Getting that kind of promotion is not always easy, because Rock does not spend much on advertising with media partners.

"It's difficult, because we don't have as much money to invest per album [as the majors], but we have many releases yearly," he says.

Rock's release volume—it expects to release 30 albums this year from 24 artists—gives it some negotiating clout with media companies, as does the top names on its roster.



Among the top artists sought by the media and signed to Rock are Richie Ren, a popular male vocalist from China, and May Day, an act returning to the scene this summer after a two-year break. (Taiwan's compulsory military service requirements frequently suspend the careers of young artists.)

"Every time we try to sign up an artist [for key promotions], we think about which labels are friendly to us," says Oscar Lin, manager of programming and talent relations for MTV Taiwan.

Chen acknowledges that the promotional campaign for "A Beautiful Life" brought mixed results. Sales hit 80,000 units, shy of a goal of 100,000 units. But the problem, he says, was the musical direction of the album rather than a failure of media promotion.

"The songs were more mature than before, and we did not target teenagers like we did for the previous album," he says.

MTV Taiwan has helped Rock seek a slightly older audience for the singer, and this should boost sales of Leong's next album. Again, for Rock, a media partnership in the process is essential.

"Her songs are well-known, but her personality is not well understood," Lin says. In Taiwan, saccharine love songs are a pop staple, and artists rarely are portrayed with much personality. So Lin says that presenting Leong as a guest VJ, as a personality rather than a pop idol, was an important step.

## Korea

Continued from page AP-1

CD sales. From a high point of \$516 million in retail sales in 1996, music sales fell to only \$240 million in 2002, according to the Recording Industry Assn. of Korea.

But it is not all bad news. "The ailing part is the record business," says Michael Kim, CEO of local entertainment giant Plenus Entertainment. "People's love of music is as high as ever, but we don't know how to cash in yet."

Gradually, though, Korean music companies and artists are discovering ways to make the Internet work for them.

SM Entertainment, one of Korea's biggest music labels, packs its Web site (smtown.com) with an elaborate array of flashy, catchy information and sound files for its many popular artists.

SM also is using the Internet to help boost sales. For example, it often includes CD-plus code numbers with its CDs. The codes provide those who buy the music with access online to hidden tracks or extra information about the artist. Although U.S. labels also have used this strategy, broadband access encourages more fans in Korea to tap the bonus material online.

As a label whose artists enjoy substantial success outside its home market, SM also has used the Internet for regional promotion. It is gradually offering more Web site information in English, Japanese and Chinese.

SM superstar BoA, in particular, gets heavy online marketing. Following SM's licensing deal in Japan with Avex, her latest single, "Shine We Are," was her first to top the Oricon singles chart in early June. Her most recent album, "Listen to Your Heart," also went to No. 1 on the Oricon chart.

SM also maintains an online community that the label says currently has 3 million members, citing it as a strong marketing advantage. "We can contact our customers most directly by the Internet," says Han Se-min, manager of the business administration team at SM. Online, SM lets fans know about their stars' newest projects, hear new releases first and know about concerts and other appearances. "However, offline promotions are still the main part of our marketing," he adds.

Closely tied to the growth of Internet use is the growth of wireless access through mobile phones, especially as the latest 3G technology enables large amounts of data to travel quickly. The E-Biz-group estimates that revenue from mobile-phone commerce in Korea will zoom from \$980 million in 2001 to \$2.3 billion in 2003; the number of Koreans with wireless Internet subscriptions rose almost tenfold, from 2.6 million to 21.2 million, during that same period.

In a country where mobile phones are so common, JYP Entertainment, under its president Park Jin-young, jumped at the chance to link an artist to a mobile-phone service. Because one of JYP's largest shareholders is Daum Communications—an Internet portal and Korea's largest e-mail provider—the music company has long wanted to use the Internet to promote artists.

So when SK Telecom was ready to launch its mobile multimedia EV-DO service in June, it naturally turned to JYP Entertainment.

The result was a strategic partnership with JYP boy band Noel. JYP created music videos specifically for the mobile-phone service, as well as the usual plethora of ring tones and other services, available at the group's Web site, noel4u.com.

"We're young and most active in dealing with information," says Chung Wook, director of the digital contents team for JYP Entertainment. "We're fast in accepting new technology. Mobile phones are better than the Internet, which is not organized and full of illegal services," Chung says, "so with mobile services, both consumers and suppliers can be satisfied."

The Internet revolution began here as a decidedly non-corporate entity, a grassroots forum for people to put up home pages and exchange messages about any topic.

Byul is a local independent artist who stays true to that spirit, filling his home page with songs, remixes and musical doodles, while building a small but passionate following online. His experience suggests the potential of high-speed Internet for independent acts.

Since opening his site in November 2001, Byul has watched traffic grow to about 300 visitors a day, with about 2,500 downloads per month. His music—a mixture of sitars, ocarina, guitars, keyboards and midi sequencers—appeared in the soundtrack to the highly regarded film "Take Care of My Cat," and this summer he has performed in the Korea gallery at the Venice Biennale.

But to Byul, the digital connection to his fans is very democratic and easygoing. "We feel we're just hanging out with friends," Byul says of his online community.

Together with Heo Yu, Byul publishes an independent magazine called "Monthly Vampire," which comes with a CD of Byul's latest music. Despite the name, only two issues have been created so far, but Byul says that he hopes it will become a bona fide monthly at some point in the future.

But he has no plans of signing a contract with any record label. "We think that the pirate publishing style is more appropriate for us," he says, emphasizing his still-amateur status. "But still, a Web site is the best way for us to show exactly what we want to, without interruption, and we can get immediate feedback."

## China

Continued from page AP-2

Warner Music China lowered the retail price of "Metora" to 20 yuan by cutting its wholesale price to 4 yuan (45 cents).

While the company is cutting prices on "Metora," it is not cutting its marketing plans. It launched a campaign in China using the catch phrase: "Die Hard Fans: Help Linkin Park Stand Up." The company urged fans to send in a postcard or e-mail pledging they would purchase only the legitimate CD. Warner Music China received about 1,000 responses, Huang says.

The company has also linked the possibility of a Linkin Park tour of China to sales of legitimate CDs.

Huang says that Warner Music China is seeking authorization from its U.S. sister company and artist

## SARS

Continued from page AP-1

conference to announce its re-signing of top Asian star Jacky Cheung, instead of taking him on the road to such key markets as Taiwan.

The SARS epidemic affected international acts' visibility in the region as well.

"We canceled all promo trips by international artists in April and May," says Lachie Rutherford, president of Warner Music Asia.

But the SARS crisis did not faze British female vocalist Sarah Brightman.

"For us, one of the most moving moments during the very height of





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we have the region's most powerful roster,  
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SONY MUSIC. THE GREATEST REPERTOIRE IN GREATER CHINA.



# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**The European Union Council of Ministers** agreed on measures July 22 in Brussels to strengthen the powers of customs authorities across the EU to clamp down on counterfeit CDs, DVDs and videos crossing borders. The new measures, which take effect July 1, 2004, will streamline procedures and make it easier for companies to ask customs to seize and destroy counterfeit products without having to await the outcome of substantive legal proceedings that could take years. The law also grants customs officials the right to open investigations rather than having to wait for a formal complaint and to improve data sharing between industry and governments about the trade in fake products. EU internal market commissioner Frits Bolkestein, who originally proposed the reform only six months ago, says the speed with which the EU institutions have pushed it through indicates how seriously they take the scourge of piracy. **LEO CENDROWICZ**

**Parlophone stalemates Coldplay and Radiohead** emerged as joint favorites for the 2003 Panasonic Mercury Prize when the short-list for the annual U.K. and Irish album of the year award was announced July 22 in London. U.K. bookmaker William Hill has offered odds of 4-1 on Coldplay's "A Rush of Blood to the Head" and Radiohead's "Hail to the Thief" to win the award. The other 10 nominated albums are "So Much for the City" by Irish band the Thrills (Virgin Records), "Permission to Land" by the Darkness (Must Destroy Music/Atlantic Records), "Boy in Da Corner" by Dizzee Rascal (XL Recordings), "Vehicles and Animals" by Athlete (Parlophone), "Untitled" by Terri Walker (Def Soul Records), "Floetic" by Floetry (SKG Music), "Conversations With the Unseen" by Soweto Kinch, "Anglicana" by Eliza Carthy, "Quixotic" by Martina Topley-Bird (Independiente), and Lost Horizons by Lemon Jelly (XL Recordings). Ten judges, chaired by music academic Simon Frith, chose the nominees from more than 180 albums. **JULIANA KORANTENG**

**Italian concert promoters association Assomusica** has offered its services as a partner in organizing the country's troubled Sanremo Festival, following labels body FIMI's announcement that its members will not participate in the 2004 edition (*Billboard*, July 19) or in subsequent editions. Assomusica president Roberto Meglioli says the association could work with state-owned network RAI TV in running the event. Meglioli said in a statement, "Sanremo represents an extraordinary opportunity for the promotion of Italian music, although its formula needs to be reinvented." The future of the festival, the key annual music event in Italy since the early '50s, is in doubt, although Italy's independent labels body, AFI, has confirmed that its members will participate in 2004. **MARK WORDEN**

**Raids organized by labels body the British Phonographic Industry (BPI)** and the U.K. government's Department of Work and Pensions in the North of England have led to two arrests on music piracy charges. The arrests resulted from raids in the English towns of Huddersfield, Wigan and Blackpool, at which counterfeit CDs and manufacturing equipment were seized. The two suspects arrested had allegedly produced illegal recordings of the recent Glastonbury Festival, one of the U.K.'s leading annual live events. The raid was the first under an alliance between the BPI and the government body to investigate links between piracy and welfare fraud. **JULIANA KORANTENG**



YEATES

**The British music industry** has been celebrating the adoption of its amendments to the Communications Act (*Billboard*, July 12), after Parliament passed the bill into law July 17. Andrew Yeates, director general of the British Phonographic Industry, says all of the music industry's amendments were approved. These include assurances that new communications regulator Ofcom has the power to consider the impact on musical diversity of changes in radio-station ownership (*Billboard* Bulletin, July 2). "Our next challenge is to build a good working relationship with Ofcom," Yeates says. **GORDON MASSON**

**Scarborough, Ontario-based disc duplicator** Cinram International is to open its first DVD manufacturing operation in the U.K. The facility, located at Cinram's VHS duplication plant in Ipswich, Suffolk, should be fully operational by September, with a capacity of 43 million DVDs per year. Cinram previously supplied the U.K. DVD market from its plant in Normandy, France. On July 18, Cinram announced it was to acquire the global CD and DVD manufacturing and distribution businesses of AOL Time Warner for \$1.05 billion in cash (see story, page 5). **SAM ANDREWS**

## European Majors

Continued from page 49

has spurred the development of the digital music market in Europe.

OD2 first obtains rights throughout Europe to songs from labels. It then packages the content with its technology and supplies it to retail clients, which sell the music through their own branded Web sites.

OD2's clients include Microsoft's U.K. portal for MSN, Italian-based Pan-European Internet service provider Tiscali, U.K. telecommunications company BT and its Dotmusic on Demand service, German retail chain Karstadt, U.K. music retail chain HMV and MTV Networks Europe.

Through OD2's platform, EMI Recorded Music alone licensed more than 140,000 tracks to 20 music retail sites in six European markets in April. OD2 has also signed licensing deals with WMI, BMG Entertainment, Universal Music International and, more recently, Sony Music Entertainment.

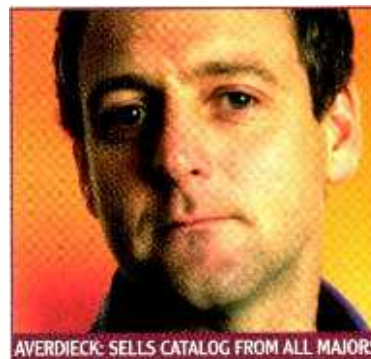
"Now we have repertoire from all five," OD2 marketing director Ed Averdieck says. "We'll be on an equal footing with the best services in the U.S."

OD2 is not alone in the digital download sector in Europe. Such independent retail players as Wippit in the U.K., which operates an authorized P2P file-sharing service, are also negotiating with the majors for high-profile repertoire.

Apple Europe's U.K.-based targeted communications manager, Alan Hely, says there are plans to bring the iTunes Music Store service to Europe; no launch dates have been confirmed.

If the U.S. is any indication, the Apple launch could attract considerable attention. Averdieck acknowledges the substantial marketing clout that Apple Computer has placed behind the service in the U.S.

Additionally, AOL Music launched its service in the U.K. in April, giving subscribers there localized editions of



AVERDIECK: SELLS CATALOG FROM ALL MAJORS

its First View, First Listen and Listening Parties offerings. Those programs provide access to exclusive videos and tracks before they hit the retail shelves.

The service will be rolled out elsewhere in Europe soon. But AOL's version of MusicNet still is not in Europe.

No decision has yet been made on the possible European introduction of Pressplay. According to U.S.-based digital music service provider Roxio (which owns Pressplay), it will first be merged with a new commercial version of Napster in the U.S.

OD2, however, has the advantage of its partnerships with such well-known

European retail brands as HMV, FNAC in France and World of Music in Germany.

"If you're going to achieve the same levels as Apple in the U.S., you need that [same level of] marketing investment," Averdieck says. "To get to the 1-million-downloads-per-week stage, you need access to repertoire, competitive pricing and working with partners that will shout about it."

OD2 client Tiscali is among the top e-tailers using its influence to encourage subscribers to reject illegal file sharing and instead pay for licensed songs.

"Europe still lags behind the U.S., but access to [commercial] digital music is accelerating at a faster rate here," says Richard Ayers, portal director at tiscali.co.uk. "The main problem isn't whether you get people to pay for subscription-based services or individual downloads. The problem is getting them to pay at all."

For now, at least, buying music online is more expensive for fans in Europe than it is for those in the U.S.

The average downloadable track in Europe costs the equivalent of \$1.50-\$2, compared with 99 cents per song for U.S. buyers through iTunes.

"The pricing in Europe needs to match [the lower] U.S. levels," Averdieck says. "Also, U.S. customers don't pay sales tax on online sales, which is compulsory in the European Union."

WMI's Durgan adds that "iTunes comes into the marketplace [with 99 cents per track]; then you see Rhapsody with 79 [cents per track]. That is competition. I think the market has to find its own rate, but I do have concern for what that means for local repertoire."

## Oz Labels

Continued from page 49

the service. But sources suggest that the complexities of renegotiating digital delivery deals could see that deadline stretch into mid-2004.

Destra is negotiating with labels to lower the price of a single-track download from \$4 Australian (\$2.72) to \$0.99 Australian (65 cents) by the end of the year. According to Carosa, mp3.com.au registers 150,000 downloads per month.

One of Destra's shareholders, music retail chain Sanity, has already said it will promote digital downloads through its 300 stores. Destra also plans to introduce prepaid digital download cards for use online, aimed at under-18 shoppers who do not have credit cards.

Another company eyeing legal downloads is Sydney-based Sharman Networks, whose Kazaa peer-to-peer technology has been a magnet for copyright infringement lawsuits by the global music and film industries. Sharman purchased Kazaa when it acquired certain assets of Netherlands-based Kazaa BV in January 2002 (*Bill-*

board Bulletin, Jan. 22, 2002).

A number of Australian record executives tell *Billboard* that they will not negotiate with Sharman. But the company says it aims to offer legally "swappable" downloads by the end of 2003.

There is another primary hurdle for the download services. Two authors'



COTTLE: DISPUTE BOUND FOR TRIBUNAL

bodies—the Australasian Performing Right Assn. (APRA) and the Australasian Mechanical Copyright Owners Society (AMCOS)—are locked in a dispute with labels body the Australian Record Industry Assn. (ARIA) regarding the royalty rate for online sales.

ARIA CEO Stephen Peach says an interim royalty arrangement is in place. "APRA and AMCOS are prepared to

grant the necessary licenses in return for an undertaking to keep account and eventually pay in accordance with the terms of the long-term arrangement once concluded," Peach explains.

AMCOS and APRA have proposed a combined performance and mechanical royalty rate for downloads of 12% of the gross subscriber/consumer payments. ARIA has not proposed a rate at this stage but wants the royalty to be based on the wholesale price of the downloads.

AMCOS/APRA also believe the royalty should be payable by e-tailers, while ARIA believes that suppliers should pay the royalty and then "bundle" the rights in their supply agreements with e-tailers.

APRA/AMCOS CEO Brett Cottle says there is "clearly a reasonable likelihood" that the dispute may have to be settled by the Australian Copyright Tribunal. Cottle also says the two sides have a different perspective on the nature of digital distribution.

"We see downloads as constituting a new market paradigm," he says, "rather than simply as an extension of the market for sales of physical product. Our impression is that the recording industry sees a download as just another CD sale."

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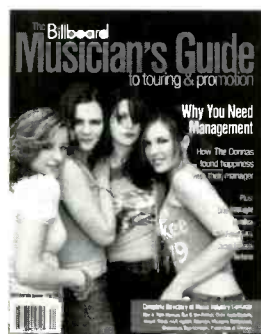
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## Some See Upside In 'Don't Call' List

With more than 20 million Americans having already signed up to avoid calls from telemarketers, radio researchers and consultants are split as to whether the success of the "Do Not Call" (DNC) registry will have positive results for radio. So says a recent story in *Billboard* sister publication *Airplay Monitor*.

Callout surveys are the backbone of station music research. While

research calls are exempt from the new rule, respondents are split as to whether consumers will make that distinction.

That such a list exists "really lets us know just how fed up consumers are

about telemarketing interruptions," Ed Shane of Shane Media says. "Somebody said in disdain that only a fifth of American households [were signed up], but I read that as a 20 share."

Many that Monitor talked to, including consultant **Alan Burns**, believe that "the registry will actually help radio research. As people get fewer annoying telemarketing calls, they may be more inclined to answer their telephones and less annoyed when a legitimate surveyor, as opposed to a salesperson, calls."

Edison Media Research VP **Rob Farman** says, "Once we get to 'Today we are conducting a survey about music and radio,' we have most people's attention, and many

agree to participate. If the only calls people received during dinner time were calls asking them to listen to music clusters and to rate personalities, our response rates would rise steadily."

Joint Communications head **John Parikh** worries that although people may now be more likely to answer the phone, "it might make things worse, because people will think they are immune from all calls, and they will get even more focused on calls that invade their home."

Pinnacle Media president/CEO **Bob Lawrence** expects the benefit to radio researchers to apply only "to a very small degree, since those who don't like answering the

phone dislike it for all purposes, including research."

Keymarket VP of programming **Frank Bell** adds, "My guess is most of these 'active avoiders' have been using their answering machines to screen calls for some time."

Shane says, "I predict an immediate backlash. The first calls from any researcher after the deadline will be met with wrath."

**Tuned In: Radio**  
By Marc Schiffman  
mschiffman@billboard.com



Saga executive VP **Steve Goldstein** says, "I am not sure people will understand the distinction."

One possible clue as to how potential research subjects will respond to a phone call in a hitpredictor.com online poll, 35% of respondents said they had joined the DNC registry. And those are people already participating in online music research. None of the many verbatims that went with the responses suggested that respondents specifically viewed music research separately.

Another possible radio upside of the DNC list: Kelly Music Research's **Tom Kelly** is one of several respondents who thought that telemarketing budgets

would be moved to other media—including, one hopes, radio.

**INFINITE CHANGES:** Infinity/New York senior VP/market manager **Scott Herman** is named senior VP of the Eastern region for Infinity. He replaces the exiting **Kenny O'Keefe**. His Western counterpart, **Clancy Woods**, also exits. Central senior VP **Brian Ongaro** adds Houston and San Francisco duties. And **Don Bouloukos** returns to Infinity as Philadelphia market manager.

**Bill Figenshu** joins Citadel as Western region president. He was senior VP at Infinity. Also at Citadel, **VP Bob Proffitt** and VP of product development **Scott Mahalick** exit.

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<b>NEW ONS</b> NELY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER B2K, WHAT A GIRL WANTS FABOLOUS, INTO YOU RUBEN STUDDARD, FLYING WITHOUT WINGS 50 CENT, P.I.M.P. YOUNG GUNZ, CAN'T STOP WON'T STOP MARQUES HOUSTON, CLUBBIN JAVIER, CRAZY	<b>NEW ONS</b> ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK	<b>NEW ONS</b> 50 CENT, P.I.M.P. BRAND NEW, THE QUIET THINGS THAT NO ONE MARY J. BLIGE, LOVE AT 1ST SIGHT JUNIOR SENIOR, MOVE YOUR FEET FOUNTAINS OF WAYNE, STACY'S MOM FABOLOUS, INTO YOU LIL JON & THE EAST SIDE BOYZ, GET LOW DREAM, CRAZY	<b>NEW ONS</b> LISA MARIE PRESLEY, SINKING IN MARIAH CAREY, BRINGIN' ON THE HEARTBREAK

fuse	G-A-C GREAT AMERICAN COUNTRY	M 2	MUSIC TELEVISION CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 ATARIS, THE BOYS OF SUMMER 2 LINKIN PARK, FAINT 3 WHITE STRIPES, SEVEN NATION ARMY 4 KORN, DID MY TIME 5 BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS 6 DEFTONES, MINERVA 7 ALL-AMERICAN REJECTS, THE LAST SONG 8 STARTING LINE, THE BEST OF ME 9 THRICE, ALL THAT'S LEFT 10 QUEENS OF THE STONE A, GO WITH THE FLOW 11 GOOD CHARLOTTE, GIRLS & BOYS 12 COLD, STUPID GIRL 13 FOO FIGHTERS, TIMES LIKE THESE 14 ALKALINE TRIO, WE'VE HAD ENOUGH 15 CHEVELLE, SEND THE PAIN BELOW 16 TRAPT, HEADSTRONG 17 VENDETTA RED, SHATTERDAY 18 SIMPLE PLAN, ADDICTED 19 STAINED, SO FAR AWAY 20 AUDIO SLAVE, SHOW ME HOW TO LIVE 21 A.F.I., THE LEAVING SONG PT. II 22 HOT HOT HEAT, BANDAGES 23 RADIOHEAD, THERE THERE 24 EVANESCENCE, BRING ME TO LIFE 25 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 26 EVANESCENCE, GOING UNDER 27 NAPPY ROOTS, ROUN THE GLOBE 28 DIE TRYING, OXYGEN'S GONE 29 AUDIO SLAVE, LIKE A STONE 30 50 CENT, 21 QUESTIONS	1 JIMMY WAYNE, STAY GONE 2 MONTGOMERY GENTRY, SPEED 3 SHANIA TWAIN, FOREVER AND FOR ALWAYS 4 TOBY KEITH, BEER FOR MY HORSES 5 BROOKS & DUNN, RED DIRT ROAD 6 KENNY CHESNEY, NO SHOES, NO PROBLEMS 7 LONESTAR, MY FRONT PORCH LOOKING IN 8 BRAD PAISLEY, CELEBRITY 9 ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE 10 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 11 FAITH HILL, YOU'RE STILL HERE 12 BRIAN MCCOMAS, 99.9% SURE (LIVE NEVER BEEN HERE BEFORE) 13 BLAKE SHELTON, HEAVY LIFTIN' 14 TRACE ADKINS, THEN THEY DO 15 DIERKS BENTLEY, WHAT WAS I THINKIN' 16 DWIGHT YOAKAM, THE BACK OF YOUR HAND 17 JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS 18 PAT GREEN, WAVE ON WAVE 19 BILLY RAY Cyrus, SACK T TO MEMPHIS 20 PHIL VASSAR, ATHENS GREASE 21 TRACY BYRD, THE TRUTH ABOUT MEN 22 PATTY LOVELESS, LOVIN' ALL NIGHT 23 EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU) 24 RANDY TRAVIS, THREE WOODEN CROSSES 25 JESSICA ANDREWS, GOOD TIME 26 LEANN RIMES, WE CAN 27 JENNIFER HANSON, THIS FAR GONE 28 DOLLY PARTON, I'M GONE 29 DERIC RUTTAN, WHEN YOU COME AROUND	1 LINKIN PARK, FAINT 2 COLDPLAY, THE SCIENTIST 3 SEAN PAUL, LIKE GLUE 4 CHINGY, RIGHT THURR 5 GUSTER, AMSTERDAM 6 A.F.I., THE LEAVING SONG PT. II 7 BUBBA SPARXXX, DELIVERANCE 8 KENNA, FREETIME 9 50 CENT, P.I.M.P. 10 ROONEY, BLUE SIDE 11 PHARRELL, FRONTIN 12 JANE'S ADDICTION, JUST BECAUSE 13 FOUNTAINS OF WAYNE, STACY'S MOM 14 MARY J. BLIGE, LOVE AT 1ST SIGHT 15 NELY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 16 JUNIOR SENIOR, MOVE YOUR FEET 17 LIL JON & THE EAST SIDE BOYZ, GET LOW 18 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE 19 EVANESCENCE, GOING UNDER 20 INTERPOL, OBSTACLE 1 21 VENDETTA RED, SHATTERDAY 22 STAINED, SO FAR AWAY 23 LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) 24 DAVID BANNER, LIKE A PIMP 25 DIE TRYING, OXYGEN'S GONE 26 BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS 27 ATARIS, THE BOYS OF SUMMER 28 METALLICA, ST. ANGER 29 GINUWINE, IN THOSE JEANS	1 GOOD CHARLOTTE, GIRLS & BOYS 2 BEYONCE KNOWLES, CRAZY IN LOVE 3 IN ESSENCE, FRIEND OF MINE 4 LINKIN PARK, FAINT 5 SKYE SWEETNAM, BILLY S 6 MICHELLE BRANCH, ARE YOU HAPPY NOW 7 SEAN PAUL, LIKE GLUE 8 ASHANTI, ROCK WIT U 9 NELY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 10 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 11 GOB, GIVE UP THE BRIDGE 12 METALLICA, ST. ANGER 13 BLACK EYED PEAS, WHERE IS THE LOVE 14 SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE 15 M.Y.A., MY LOVE IS LIKE... WO 16 50 CENT, 21 QUESTIONS 17 SHAWN DESMAN, SPREAD MY WINGS 18 EVANESCENCE, GOING UNDER 19 FINGER ELEVEN, GOOD TIMES 20 ATARIS, THE BOYS OF SUMMER 21 AVRIL LAVIGNE, LOSING GRIP 22 AVRIL LAVIGNE, KNOCKIN' ON HEAVEN'S DOOR 23 CHINGY, RIGHT THURR 24 A.F.I., GIRLS 'N' NOT 'BRY 25 EVANESCENCE, BRING ME TO LIFE 26 STAINED, SO FAR AWAY 27 WHITE STRIPES, SEVEN NATION ARMY 28 NICK CANNON, FEELIN' FREAKY 29 KELLY CLARKSON, MISS INDEPENDENT 30 SNOOP DOGG, BEAUTIFUL
<b>NEW ONS</b> ATARIS, THE BOYS OF SUMMER KORN, DID MY TIME BRAND NEW, THE QUIET THINGS THAT NO ONE NAPPY ROOTS, ROUN THE GLOBE BOWLING FOR SOUP, PUNK ROCK 101 NELY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU JANE'S ADDICTION, JUST BECAUSE	<b>NEW ONS</b> ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK TIM MCGRAW, REAL GOOD MAN/THE RIDE RAY STEVENS, THANK YOU	<b>NEW ONS</b> GUSTER, AMSTERDAM 50 CENT, P.I.M.P. FOUNTAINS OF WAYNE, STACY'S MOM MARY J. BLIGE, LOVE AT 1ST SIGHT BRAND NEW, THE QUIET THINGS THAT NO ONE PANJABI MC, JOSHI JANE'S ADDICTION, JANE SAYS	<b>NEW ONS</b> EVANESCENCE, GOING UNDER ATARIS, THE BOYS OF SUMMER STAINED, SO FAR AWAY NICK CANNON, FEELIN' FREAKY FOUNTAINS OF WAYNE, STACY'S MOM LIVE ON EARTH, LEASE, LET'S GO NO BY CHOICE, STAND ALONE B2K, WHAT A GIRL WANTS

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 2, 2003

h	JBTv	MUSIC TELEVISION EUROPE	Down Music Video TELEVISION
404 Washington Ave., Miami Beach, FL 33139	Three hours weekly 216 W. Ohio, Chicago, IL 60610	Continuous programming Hawley Crescent, London NW18TT	5 hours weekly 223-225 Washington St., Newark, NJ 07102
1 JUANES & NELLY FURTADO, FOTOGRAFIA 2 RICKY MARTIN, TAL VEZ 3 ALEXANDRE PIERES, AMAME 4 DAVID BISBAL, LLORARE LAS PENAS 5 LA OREJA DE VAN GOGH, PUEDES CONTAR CONMIGO 6 EROS RAMAZZOTTI, EMOCION PARA SIEMPRE 7 MANA, MARIPOSA TRAJICIONERA 8 SIN BANDERA, SIRENA 9 SOBRYA, CASI 10 DAVID BISBAL, DIGALE 11 RICARDO MONTANER, QUE BANAS 12 JENNIFER LOPEZ, ALL I HAVE 13 LA 4, AMATE'E SALVATE 14 ANOZ DEPEDA, MIENTRAS MAS PASABA EL TIEMPO 15 VOZ VEIS, AUNQUE SEA POCO 16 NATALIA LAFOURCADE, EN EL 2000 17 THALIA, A QUIEN LE IMPORTA? 18 RICARDO ARJONA, GANE 19 ENRIQUE IGLESIAS, PARA QUE LA VIDA 20 BACILOES, CARALUNA 21 ALEX UBAGO, SIN MIEDO A NAOA	1 BLUR, OUT OF TIME 2 CLOSURE, LOOK OUT BELOW 3 JANE'S ADDICTION, JUST BECAUSE 4 MUGWINE, WORLD SO COLO 5 SUPERSUCKERS, ROCK-N-ROLL RECORDS 6 BOWLING FOR SOUP, PUNK ROCK 101 7 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 8 311, CREATURES (FOR A WHILE) 9 FOUNTAINS OF WAYNE, STACY'S MOM 10 THE DANDY WARHOLS, WE USED TO BE FRIENDS 11 ADEMA, UNSTABLE 12 TYPE O NEGATIVE, I DON'T WANNA BE ME 13 GUSTER, AMSTERDAM (GDNNA WRITE YOU A LETTER) 14 RIVER CITY REBELS, LIFE'S A DRAG 15 SILVERSTEIN, GIVING UP 16 THE ATARIS, THE BOYS OF SUMMER	1 BEYONCE, CRAZY IN LOVE 2 MADONNA, HOLLYWOOD 3 EVANESCENCE, BRING ME TO LIFE 4 JANE'S ADDICTION, JUST BECAUSE 5 CHRISTINA AGUILERA, FIGHTER 6 LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) 7 JUSTIN TIMBERLAKE, ROCK YOUR BODY 8 MARY J. BLIGE, LOVE AT 1ST SIGHT 9 SEAN PAUL, GET BUSY 10 METALLICA, ST. ANGER 11 RED HOT CHILLI PEPPERS, UNIVERSALLY SPEAKING 12 ROBBIE WILLIAMS, SOMETHING BEAUTIFUL 13 COLDPLAY, GO PUT A SMILE UPON YOUR FACE 14 LINKIN PARK, FAINT 15 RICKY MARTIN, JALEO 16 50 CENT, 21 QUESTIONS 17 PHARRELL, FRONTIN 18 SHAGGY, HEY SEXY LADY 19 AVRIL LAVIGNE, LOSING GRIP 20 BLUE MAN GROUP, THE CURRENT	1 CHRISTINA AGUILERA, CAN'T HOLD US DOWN 2 MATCHBOX TWENTY, UNWELL 3 METALLICA, ST. ANGER 4 BEYONCE, CRAZY IN LOVE 5 PANJABI MC, JOSHI 6 NELY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 7 ASHANTI, ROCK WIT U (LAWWWY BABY) 8 MADONNA, HOLLYWOOD 9 FAITH HILL, YOU'RE STILL HERE 10 PATTY LOVELESS, LOVIN' ALL NIGHT 11 LEANN RIMES, WE CAN 12 WYNNIE WONDRA, NO LETTING GO 13 SMASH MOUTH, YOU ARE MY NUMBER ONE 14 THE DONNAS, WHO INVITED YOU 15 RIVER CITY REBELS, LIFE'S A DRAG 16 MEMENTO, NOTHING SACRED 17 MICHELLE BRANCH, ARE YOU HAPPY NOW? 18 SWITCHFOOT, MEANT TO LIVE 19 BLUR, OUT OF TIME

## How Standardized Are Today's Stations?

Continued from page 6

of its flagship top 40s, WHYZ (Z100) New York, for the Airplay Monitor issue of June 27, then looked at the other 54 CC-owned mainstream top 40 reporters to Nielsen Broadcast Data Systems, to see how many of those records were among their 40 most-played songs.

At the same time, we asked a handful of radio writers and industry observers how much standardization they perceived as being out there when they talked about cookie-cutter radio.

We asked how many of the 40 most-played songs they would expect to be shared from one station to the next.

Of those who responded, most were expecting standardization of 90% or more.

"Out of 40, I'd say I'd expect 38. My perception is that it's very tight: very little local wiggle room," said one daily newspaper writer who covers radio.

Another veteran broadcast observer guessed 36. "The amount of localism on [our Clear Channel top 40] is practically nil. Therefore, my number would be 39," another writer said.

The lowest number guessed was 33 out of 40 (82.5%). One Boston resident guessed 35 out of 40 titles. He added, "What would I like to see? I think 25 to 28 would be fair."

Well, out of 40 songs on Z100, the

average shared by CC stations was 25, or 63%. The highest overlap was 31 songs, or 77% (ironically, on CC's other Z100, KKRZ Portland, Ore.); the lowest was 19, or 48%, on WKFS (Kiss-FM) Cincinnati.

In any scenario, the sharing was considerably less than public perception. Even some Monitor staffers had expected that number to be somewhere in the low 30s.

Between those extremes, there were a remarkable number of stations sharing about 25 songs with Z100. Some of them are stations that share the rhythmic lean and skew toward active records that Z100 helped champion four or five years ago, such as WKQI Detroit (which shared 25 titles), WIOQ Philadelphia (25) and WFLZ Tampa, Fla. (23).

But some of the CC top 40s that also came in around the 25-song benchmark were stations that are regarded in the industry as very different, including adult-leaning WAEB-FM Allentown, Pa. (25); adult top 40-flavored WDCG Raleigh, N.C. (25); and KBFM McAllen, Texas (24), which plays Latin crossover titles that show up on no other English-language top 40 reporter.

### CC OR NOT CC?

We also compared Z100 with the non-CC-owned stations in similar large-market situations with a similar active lean and access to research. Of those nine stations, the correlation with Z100 was also 63%, the same as the national average.

Again, a station's lean did not necessarily affect its overlap with Z100. The musically aggressive WBZZ Pittsburgh shared 22 titles, as did the much more conservative WNKS Charlotte, N.C. The highest overlap with Z100 was at KBKS Seattle and

## Are These Stations Homogenized?

Sharing of songs with Z100 New York (out of 40 songs) at Clear Channel mainstream top 40s

KKRZ Portland, Ore.	31
KKDM Des Moines, Iowa	29
WKCI New Haven, Conn.	28
KHIS Los Angeles	27
WXKS-FM Boston	26
WIOQ Philadelphia	25
WFLZ Tampa, Fla.	23
WIHT Washington, D.C.	23
WKFS Cincinnati	19

Sharing with Z100 by non-Clear Channel stations

WXPX Westchester, N.Y.	30
KBKS Seattle	29
WNOU Indianapolis	29
WPST Trenton, N.J.	29
KRBE Houston	27
WBLI Long Island, N.Y.	24
WDRQ Detroit	24
KRBV Dallas	23
WBZZ Pittsburgh	22
WSTR Atlanta	17

Sharing with WKFS Cincinnati by other "Kiss FMs" in the region

WDFK Dayton, Ohio	27
WAKS Cleveland	26
WAKZ Youngstown, Ohio	24
WKGS Rochester, N.Y.	23
WKSC Chicago	22
WKST Pittsburgh	22

nearby WPST Trenton, N.J., both of which shared 29 titles (72.5%).

As might be inferred from the WPST overlap, there was actually more correlation between Z100 and other top 40s in its region than the national CC number. When you average WPST; WBLI Long Island, N.Y.; and WXPX/ WSPK Westchester County, N.Y., their overlap is 28 titles. And even WXPX—a station known for finding its own hits—shared 30 of Z100's most-played titles.

### WHAT ABOUT THE KISS STATIONS?

Looking at every CC top 40 playlist for a given week, you come to realize certain things. One is that Z100 is more current-based than a lot of its sister stations. It wasn't uncommon to see Daniel Bedingfield's "Gotta Get Thru This" getting four spins per day on smaller-market CC stations. But not here. While that might not have made it the most typical CC station to use as a benchmark, its willingness to step out on both rhythm and pop titles does give it a greater chance of matching the rest of the panel.

But just to apply a second test here, we also looked at CC's WKFS (Kiss-FM) Cincinnati, a station that clearly inspired other CC-owned top 40s in the region, including WDKF Dayton, Ohio; WAKS Cleveland; WKST Pittsburgh; WKSC Chicago; WAKZ Youngstown, Ohio; and WKGS Rochester, N.Y. Those stations are all known for sharing a certain number of records that did not become major hits elsewhere, such as Blaque's "808" and TLC's "Girl Talk."

But the correlation between WKFS and those six stations was only slightly higher than the Z100 average: 65%. While all of those stations were fast on rhythm and slow on pop/rock, the greatest overlap was

between the two geographically closest stations, WKFS and WDKF, and that was only 27 songs.

### IT'S IN THE WAY THAT YOU USE IT

Seeing so many stations, including some that do not sound very much like Z100, around the 65% mark just goes to show that there are always going to be a certain number of songs that are national hits for a reason, and it is what PDs do with the remainder of their playlist that gives a station its flavor.

In fact, with top 40 considered to be in the doldrums, only 65% overlap might suggest that there are not enough true consensus hits at the moment.

Radio observers who worry that localism is dead would have drawn at least some encouragement from scrutinizing the week of playlists that we examined, where the hits at individual stations ranged from Course of Nature's "Caught in the Sun" (at KRUF Shreveport, La.) and Jack Johnson's "Flake" (at WAEV Savannah, Ga.) to "Hypnotize" by the Notorious B.I.G. and "Keep Ya Head Up" by 2Pac—both of which were being treated as currents by WKGS.

Does that make top 40 a format of wrongly maligned individually programmed stations, each perfectly tailored to their own markets? Not necessarily.

As one of our format observers pointed out, it is the imitating in other areas (recurrents, imaging elements, shared air talent) that also contributes to the format's perceived homogeneity. And knowing that playlists are a little less homogenous than the public perception may not make listeners any happier. But it does give radio advocates who believe their biggest problem is public relations a place to start.

## CanCon Review

Continued from page 6

Canadian Heritage.

Among the potentially contentious issues that sources expect to be covered by its review are modifying Canadian content (CanCon) quotas, format diversity in the marketplace, the tight concentration of ownership of Canadian radio licenses and the consequences of government-supported rights legislation on broadcasters.

Under the current CanCon grading system, a recording is considered Canadian if two of four criteria—music, artist, production and lyrics (MAPL)—are met. One point is awarded for each.

The CRTC last amended its radio regulations in 1998, when it boosted the CanCon quota for English-language stations. As a result, broadcasters had to ensure that 35% of all music

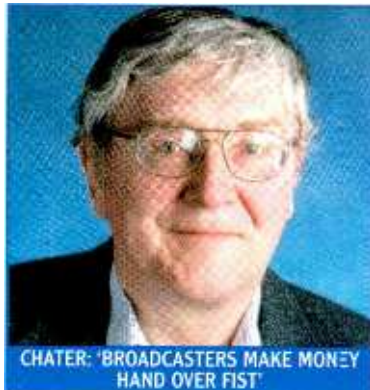
played each week was Canadian, effective Jan. 3, 1999. Previously, the figure had been 30%. The increase originated from the first comprehensive review of Canadian radio regulations since their introduction in 1971.

In 1998, the CRTC indicated it would return to the quota issue in a later review. The prospect of a further increase, probably taking the CanCon level to 40%, worries many Canadian broadcasters.

"Going to 40% would serve no purpose," says Gary Slaight, president of Toronto-based Standard Radio Inc. "If it is left at 35%, we will continue to work [with the music industry] as we have over the past five years."

However, Chater points out that "most of the new [Canadian] radio stations in the mainstream that have been licensed in the past five years have been licensed at 40%."

Brian Robertson, president of labels body the Canadian Recording Industry Assn., says that in 1998, "we didn't support 40%, but we didn't oppose 35%. We have a fairly wide membership base, which we now have to com-



CHATER: 'BROADCASTERS MAKE MONEY HAND OVER FIST'

municate with on this issue."

Canada's commercial broadcasters contend that they are already supportive enough of Canadian music. In addition to airplay, they contribute via their Radio Star Maker Fund—which supports marketing of Canadian recordings—and through paying two rights introduced through 1997 revisions to Canada's Copyright Act.

Those revisions introduced neighboring rights, under which performers and producers are entitled to royalty payments for use of their sound

recordings for broadcast, and an "ephemeral" right that addresses stations' practice of making temporary ("ephemeral") copies of programs or music onto a digital hard-drive storage system for easier access.

"It's all a cash grab from the music industry," one broadcaster complains. "Whether it's charging us for putting CDs into hard drives or adding the 5% to the 30%, it's showing its business troubles onto the one cash cow that's visible: radio. They can't chase offshore servers for Internet fees, but they can keep hammering radio for lost revenues."

Chater counters, "Broadcasters are making money hand over fist at the moment. But they aren't paying enough for music use on radio."

O'Farrell acknowledges that Canada's lucrative radio industry—with revenue exceeding \$1 billion Canadian (\$712 million) in 2000, according to government figures—is much healthier than it was five years ago. But, he cautions, "that doesn't mean it can sustain all threats or economic challenges. It's a medium that needs to continue to work

hard to maintain its market share."

Labels and broadcasters agree that the increased CanCon percentage alone led only to increased airplay for top Canadian artists and did little to stimulate the exposure of new Canadian acts for which it was intended. "Radio just played more Celine Dion," Chater says.

Under the coming review, observers predict broadcasters will lobby for revamping the four-point MAPL grading system in favor of an incentive-based version that could stimulate exposure of new Canadian-generated music on commercial radio.

"There's all kinds of ideas kicking around over MAPL reform," O'Farrell concedes. "We're looking at all of them. We want to make sure we promote the concept that is best to embrace the future. I cannot say which one that is yet, because we are not sure."

But any modification of MAPL content qualifications is likely to face stiff opposition, particularly from the independent sector. Chater says, "My view is, if it isn't broken, why fix it? There may be a better [grading system], but I haven't heard it."

Point of Grace wins Greatest Gainer honors on Christian Albums chart



In Singles Minded: Avril Lavigne rocks Hot Digital Tracks



SALES / AIRPLAY / TRENDS / ANALYSIS

## Diddy's 'Bad' Does Good

Last summer he bragged about inventing the remix. Now his new deal through the Universal label invents P. Diddy's biggest Nielsen SoundScan week since 1997.

With an all-star cast on his "Bad Boys II" soundtrack, the movie's big opening week and Diddy making wall-to-wall TV appearances, his latest production nets an opening week of 324,000 copies.



That's more than enough for his third No. 1 on The Billboard 200 and his fourth on Top R&B/Hip-Hop Albums. Hot rap rookie Chingy follows at No. 2 with first-week sales of 157,000 copies.

The "Bad Boys II" number not only beats last year's

255,500 start for "We Invented the Remix," the final Arista outing for Diddy's Bad Boy label, but also tops each of his albums since his first solo project, "No Way Out," made noise with an opener of 561,000 units. That was in 1997, when he still wanted us to call him Puff Daddy.

In 1999, "Forever" began with 205,000, while "The Saga Continues" did 186,000 when it hit stores in 2001.

"Bad Boys II" is only the fifth soundtrack to debut at No. 1

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



in the history of The Billboard 200 and the first since "8 Mile" arrived at the top last October. Like "8 Mile" and "Howard Stern's Private Parts," the "Bad Boys" sequel has the distinction of debuting at No. 1 on the box-office chart as its soundtrack does so on the albums chart.

The "Bad Boys II" set has the third-best opening sales week ever for a soundtrack, topped only by the aforementioned "8 Mile" (702,000 units) and the Snoop Dogg vehicle "Murder Was the Case," which opened at No. 1 with 329,000 units in 1994. The only other soundtracks to have debuted at No. 1 were "Private Parts" and "Gridlock'd."

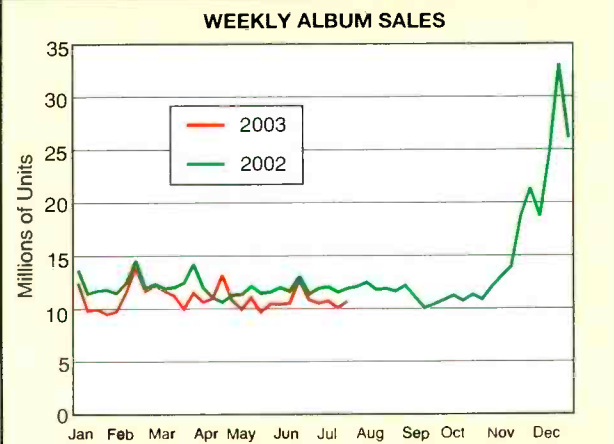
Diddy was frequently seen on TV as this soundtrack came to market, including "Entertainment Tonight," "Live With Regis and Kelly," "Access Hollywood," "Extra" and MTV's "Total Request Live," not to mention his ongoing "Making the Band 2." 50 Cent, Jay-Z, Mary J. Blige, Beyoncé, Nelly and Justin Timberlake are among the artists featured on the album.

**ONCOMING TRAFFIC:** The slim July 8 album slate looked like a quiet country road last issue, when it only placed two new entries in The Billboard 200's top 50. Next to that, the July 15 schedule seems like Broadway at rush hour, and the July 22 slate should give next issue's chart the appearance of a bustling freeway (see A Look Ahead, page 6).

(Continued on page 60)

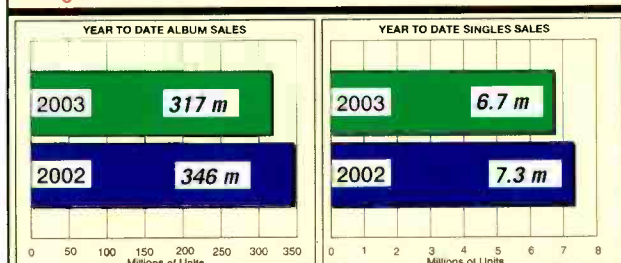
## Market Watch

A Weekly National Music Sales Report



ALBUM SALES			
This Week	10,666,000	This Week 2002	11,836,000
Last Week	10,020,000	Change	↘9.9%
Change	↗6.4%		

SINGLES SALES			
This Week	290,000	This Week 2002	217,000
Last Week	291,000	Change	↗33.6%
Change	↘0.3%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	353,611,000	323,968,000	↘8.4%
Albums	346,302,000	317,246,000	↘8.4%
Singles	7,309,000	6,722,000	↘8.0%

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	327,507,000	306,012,000	↘6.6%
Cassette	17,953,000	10,245,000	↘42.9%
Other	842,000	989,000	↗17.5%



YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2002	2003	Change
Current	212,207,000	199,332,000	↘6.1%
Catalog	134,095,000	117,315,000	↘12.5%
Deep Catalog	92,888,000	83,002,000	↘10.6%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 7/20/03. Compiled from a national sample of retail store and rack sales reports collected, compiled and provided by Nielsen SoundScan. Rounded figures.

## Eagles Spread Chart Span

After the Eagles stopped recording, there was a gap of more than 13 years between "Seven Bridges Road" reaching No. 21 on The Billboard Hot 100 in 1981 and "Get Over It" by the reunited Eagles peaking at No. 31 in 1994. "Get Over It" didn't exactly signal a new rush of Eagles chart entries, as another eight years have elapsed between appearances on the Hot 100. "Hole in the World," issued on the group's own ERC imprint, enters at No. 77 this issue.

That means the Eagles' span of chart hits has expanded to 31 years and two months, dating back to the debut of "Take It Easy" the week of June 3, 1972. Don Henley was 24 when that first Eagles' single entered the chart, and Glenn Frey was 23, so they have spent well over half their lives in the band.

**'SOMEWHERE' OUT THERE:** The members of the Eagles aren't the only '70s icons soaring on The Billboard Hot 100. Jimmy Buffett, who made his debut on this chart the week of May 18, 1974, with "Come Monday," collects the second-highest-ranking song of his career this issue. His duet with Alan Jackson, "It's Five O'Clock Somewhere" (Arista), takes a 10-point jump, 35-25. That makes "Somewhere" second only to Buffett's signature song, "Margaritaville," which peaked at No. 8 in 1977.

The only other Buffett song to reach the top 30 of the Hot 100 other than "Margaritaville" and "It's Five O'Clock Somewhere" is "Come Monday," which went to No. 30.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**STRING-ALONGS:** If you're a veteran country artist and you haven't released a new CD in 2003, maybe you should rethink your plans. It's been a great year for longtime artists. In the past few weeks, Charley Pride, Cristy Lane and Ray Price have all had new releases debut on Top Country Albums, and Willie Nelson has been enjoying a great chart year.

This issue, banjo vets Earl Scruggs and Doc Watson find themselves on the country album chart, teamed with mandolin player Ricky Skaggs on "The Three Pickers" (Rounder), new at No. 36. As one-half of bluegrass duo Flatt & Scruggs with Lester Flatt, Scruggs appeared on the second country albums chart ever published, the week of Jan. 25, 1964. That gives him a span of chart albums stretching 39 years, six months and one week.

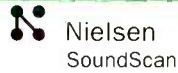
Scruggs last appeared on this chart with "Earl Scruggs and Friends," which peaked at No. 39 in March 2002. "The Three Pickers" is his highest-charting title since "The Earl Scruggs Revue, Volume II" found its way to No. 32 in 1976.

Watson has had four previous entries on Top Country Albums, starting with "Elementary Doctor Watson!" in 1972. None of the four made the top 40 portion of the chart, so "The Three Pickers" represents a new career high for Watson.

**TWENTY TO ONE:** "Unwell" by Matchbox Twenty leads the Adult Top 40 chart for the 14th week, making it the group's longest chart-topper. "Bent" and "If You're Gone" both had 13-week reigns.

# Billboard THE BILLBOARD 200

Sales data compiled by



THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan			Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	Sales data compiled by Nielsen SoundScan			Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST							IMPRINT & NUMBER/DISTRIBUTING LABEL				
				<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1													
1				<b>SOUNDTRACK</b> BAD BOY 000716/UMRG (11.98/18.98)			<b>Bad Boys II</b>	1	50	37	30	4	<b>LUMIDEE</b> UNIVERSAL 000681/UMRG (11.98 CD)		<b>Almost Famous</b>	22	
2				<b>CHINGY</b> DISTURBING THA PEACE 829767/CAPITOL (11.98/18.98)			<b>Jackpot</b>	2	51	47	44	35	<b>MATCHBOX TWENTY</b> ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)		<b>More Than You Think You Are</b>	6	
3	2	2	4	<b>BEYONCE</b> COLUMBIA 86396/SONY MUSIC (12.98 EQ/18.98)			<b>Dangerously In Love</b>	1	52	52	56	65	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67038/RLG (12.98/18.98)		<b>No Shoes, No Shirt, No Problems</b>	1	
4				<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 67070/RLG (12.98/18.98)			<b>Red Dirt Road</b>	4	53	50	37	15	<b>GINUWINE</b> ● EPIC 805607/SONY MUSIC (12.98 EQ/18.98)		<b>The Senior</b>	6	
5	1	1	3	<b>ASHANTI</b> MURDER INC./DEF JAM 0001437/IDJMG (12.98/18.98)			<b>Chapter II</b>	1	54	46	38	20	<b>LIL' KIM</b> ● QUEEN BEE/ATLANTIC 835727/AG (12.98/18.98)		<b>La Bella Mafia</b>	5	
6	3	7	20	<b>EVANESCENCE</b> ▲ <sup>2</sup> WIND-UP 130653/18.98 CD			<b>Fallen</b>	3	55	45	39	6	<b>JOE BUDDEN</b> DEF JAM 0005057/IDJMG (10.98/18.98)		<b>Joe Budden</b>	8	
7	5	5	24	<b>50 CENT</b> ▲ <sup>5</sup> SHADY/AFTERMATH 4935447/INTERSCOPE (12.98/18.98)			<b>Get Rich Or Die Tryin'</b>	1	56	32	13	3	<b>BUDDY JEWELL</b> COLUMBIA (NASHVIL) 90131/SONY MUSIC (12.98 EQ/18.98)		<b>Buddy Jewell</b>	13	
8	4	3	8	<b>LUTHER VANDROSS</b> ▲ J 51885/RMG (12.98/18.98)			<b>Dance With My Father</b>	1	57	43	75	27	<b>VARIOUS ARTISTS</b> ● EMI SPECIAL MARKET'S 83207/TIME LIFE (19.98 CD)		<b>Worship Together: I Could Sing Of Your Love Forever</b>	39	
9	8	9	7	<b>NORAH JONES</b> ▲ <sup>7</sup> BLUE NOTE 32088 (17.98 CD) [M]			<b>Come Away With Me</b>	1	58	53	49	9	<b>DAVID BANNER</b> SRC/UNIVERSAL 0003127/UMRG (12.98/18.98)		<b>Mississippi: The Album</b>	9	
10	NEW	1		<b>PAT GREEN</b> REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)			<b>Wave On Wave</b>	10	59	56	55	37	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>2</sup> JIVE 418237/ZOMBA (12.98/18.98)		<b>Justified</b>	2	
11	6	4	4	<b>MICHELLE BRANCH</b> MAVERICK 48426/WARNER BROS. (18.98 CD)			<b>Hotel Paper</b>	2	60	49	48	3	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)		<b>Totally Hip Hop</b>	48	
12	12	15	17	<b>LINKIN PARK</b> ▲ <sup>2</sup> WARNER BROS. 481867/18.98 CD			<b>Meteora</b>	1	61	11	—	2	<b>THALIA</b> EMI LATIN 81023/VIRGIN (18.98 CD)		<b>Thalia</b>	11	
13	7	6	7	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 828537/EEG (18.98 CD)			<b>St. Anger</b>	1	62	55	62	61	<b>EMINEM</b> ▲ <sup>8</sup> WEB/AFTERMATH 4932907/INTERSCOPE (12.98/19.98)		<b>The Eminem Show</b>	1	
14	10	18	16	<b>CHER</b> ▲ Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)			<b>The Very Best Of Cher</b>	4	63	61	60	26	<b>TRAPT</b> ● WARNER BROS. 48296 (18.98 CD) [M]		<b>Trapt</b>	42	
15	13	11	14	<b>KELLY CLARKSON</b> ▲ RCA 68159/RMG (18.98 CD)			<b>Thankful</b>	1	64	58	63	59	<b>AVRIL LAVIGNE</b> ▲ <sup>6</sup> ARISTA 14740 (17.98 CD)		<b>Let Go</b>	2	
16	16	17	36	<b>SEAN PAUL</b> ▲ VP/ATLANTIC 836207/AG (12.98/18.98)			<b>Dutty Rock</b>	9	65	79	102	20	<b>THE ATARIS</b> COLUMBIA 861847/SONY MUSIC (18.98 EQ CD)		<b>So Long, Astoria</b>	24	
17	NEW	1		<b>DA BRAT</b> SO SO DEF 51586/ARISTA (11.98/18.98)			<b>Limelite, Luv &amp; Niteclubz</b>	17	66	60	58	87	<b>KID ROCK</b> ▲ <sup>4</sup> LAVA 834827/AG (12.98/18.98)		<b>Cocky</b>	3	
18	14	8	5	<b>MONICA</b> ● J 200317/RMG (12.98/18.98)			<b>After The Storm</b>	1	67	57	51	8	<b>LED ZEPPELIN</b> ▲ ATLANTIC 83587/AG (27.98 CD)		<b>How The West Was Won</b>	1	
19	17	19	13	<b>SOUNDTRACK</b> ▲ WALT DISNEY 860080 (18.98 CD)			<b>The Lizzie McGuire Movie</b>	6	68	63	53	11	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> ● DREAMWORKS 450402/INTERSCOPE (12.98/18.98)		<b>Body Kiss</b>	1	
20	23	26	47	<b>COLDPLAY</b> ▲ <sup>2</sup> CAPITOL 405047 (12.98/18.98)			<b>A Rush Of Blood To The Head</b>	5	69	71	82	33	<b>SIMPLE PLAN</b> ● LAVA 83534/AG (7.98/12.98) [M]		<b>No Pads, No Helmets...Just Balls</b>	36	
21	24	25	9	<b>STAINED</b> ▲ FLIP/ELEKTRA 82882/EEG (18.98 CD)			<b>14 Shades Of Grey</b>	1	70	67	72	18	<b>JASON MRAZ</b> ELEKTRA 82829/EEG (12.98 CD) [M]		<b>Waiting For My Rocket To Come</b>	64	
22	22	22	52	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)			<b>Unleashed</b>	1	71	68	73	82	<b>JOHN MAYER</b> ▲ <sup>3</sup> AWARE/COLUMBIA 852937/SONY MUSIC (7.98 EQ/18.98) [M]		<b>Room For Squares</b>	8	
23	21	10	4	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 890307/SONY MUSIC (11.98 EQ/18.98)			<b>Da Unbreakables</b>	4	72	54	—	2	<b>THE PETER MALICK GROUP FEATURING NORAH JONES</b> KOCH 8678 (13.98 CD)		<b>New York City</b>	54	
24	20	20	7	<b>LONESTAR</b> BNA 67076/RLG (12.98/18.98)			<b>From There To Here: Greatest Hits</b>	7	73	73	77	27	<b>UNCLE KRACKER</b> LAVA 835427/AG (12.98/18.98)		<b>No Stranger To Shame</b>	43	
25	18	14	6	<b>ANNIE LENNOX</b> ● J 52350/RMG (18.98 CD)			<b>Bare</b>	4	74	64	61	5	<b>VARIOUS ARTISTS</b> VP/ATLANTIC 839547/AG (17.98 CD)		<b>Reggae Gold 2003</b>	43	
26	19	16	8	<b>SOUNDTRACK</b> DISTURBING THA PEACE/DEF JAM SOUTH 0004267/IDJMG (12.98/18.98)			<b>2 Fast 2 Furious</b>	5	75	78	83	36	<b>3 DOORS DOWN</b> ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)		<b>Away From The Sun</b>	8	
27	25	23	6	<b>THE BEACH BOYS</b> CAPITOL 82710 (18.98 CD)			<b>The Very Best Of The Beach Boys: Sounds Of Summer</b>	16	76	62	40	4	<b>GANG STARR</b> VIRGIN 802427 (12.98/18.98)		<b>The Ownerz</b>	18	
28	28	54	17	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 87185/SONY MUSIC (12.98 EQ/18.98)			<b>One Heart</b>	2	77	72	69	10	<b>COLD</b> FLIP/Geffen 000106/INTERSCOPE (18.98 CD)		<b>Year Of The Spider</b>	3	
29	35	34	42	<b>GOOD CHARLOTTE</b> ▲ <sup>2</sup> DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)			<b>The Young And The Hopeless</b>	7	78	70	76	15	<b>GODSMACK</b> ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)		<b>Faceless</b>	1	
30	27	35	14	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/MCA 067781/UMG (25.98 CD)			<b>Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection</b>	9	79	66	65	12	<b>BONE CRUSHER</b> BREAK EM OFF/SO SO DEF 509957/ARISTA (18.98 CD)		<b>AttenCHUN!</b>	11	
31	31	32	35	<b>AUDIOSLAVE</b> ▲ INTERSCOPE/EPIC 869687/SONY MUSIC (18.98 EQ CD)			<b>Audioslave</b>	7	80	85	84	34	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 18746 (12.98/18.98)		<b>Tim McGraw And The Dancehall Doctors</b>	2	
32	34	41	4	<b>BLACK EYED PEAS</b> A&M 000599/INTERSCOPE (18.98 CD)			<b>Elephunk</b>	32	81	84	106	69	<b>MERCYME</b> ▲ IND 86133/CURB (16.98 CD) [M]		<b>Almost There</b>	67	
33	26	21	6	<b>RADIOHEAD</b> ● CAPITOL 845437 (18.98 CD)			<b>Hail To The Thief</b>	3	82	83	97	19	<b>AFI</b> ● NITRO/DREAMWORKS 4503807/INTERSCOPE (9.98 CD)		<b>Sing The Sorrow</b>	5	
34	41	43	38	<b>GREATEST GAINER</b>						83	59	57	4	<b>LIZ PHAIR</b> CAPITOL 83928 (18.98 CD)		<b>Liz Phair</b>	27
35	9	—	2	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ● BME 23707/TVT (13.98/17.98)			<b>Kings Of Crunk</b>	15	84	NEW	1		<b>THE USED</b> REPRISE 48503/WARNER BROS. (19.98 CD/OVD)		<b>Maybe Memories</b>	84	
36	29	24	7	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 81512 (10.98/18.98)			<b>Greatest Hits Collection, Volume I</b>	9	85	92	100	38	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)		<b>Melt</b>	5	
37	15	12	4	<b>JEWEL</b> ● ATLANTIC 83638/AG (18.98 CD)			<b>0304</b>	2	86	87	88	7	<b>VARIOUS ARTISTS</b> SIDE ONE DUMMYS 71237 (18.98 CD)		<b>Vans Warped Tour 2003 Compilation</b>	21	
38	30	27	22	<b>SOUNDTRACK</b> COLUMBIA 90132/SONY MUSIC (18.98 EQ CD)			<b>Charlie's Angels: Full Throttle</b>	12	87	89	96	28	<b>DANIEL BEDINGFIELD</b> ISLAND 0651137/IDJMG (17.98 CD)		<b>Gotta Get Thru This</b>	41	
39	36	29	16	<b>R. KELLY</b> ▲ <sup>2</sup> JIVE 41812/ZOMBA (18.98 CD)			<b>Chocolate Factory</b>	1	88	75	78	14	<b>FLEETWOOD MAC</b> ● REPRISE 48394/WARNER BROS. (18.98 CD)		<b>Say You Will</b>	3	
40	NEW	1		<b>THE WHITE STRIPES</b> ● THIRD MAN 271487/72 (18.98 CD)			<b>Elephant</b>	6	89	80	68	4	<b>BLU CANTRELL</b> REDZONE 51132/ARISTA (18.98 CD)		<b>Bittersweet</b>	37	
41	39	42	38	<b>KEITH MURRAY</b> DEF JAM 0003167/IDJMG (11.98/18.98)			<b>He's Keith Murray</b>	40	90	74	74	9	<b>DEFTONES</b> ● MAVERICK 183507/WARNER BROS. (18.98 CD)		<b>Deftones</b>	2	
42	33	31	7	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 680377/RMG (12.98/18.98)			<b>Stripped</b>	2	91	76	64	5	<b>STEELY DAN</b> REPRISE 48435/WARNER BROS. (18.98 CD)		<b>Everything Must Go</b>	9	
43	48	47	20	<b>TRAIN</b> COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)			<b>My Private Nation</b>	6	92	69	59	—	<b>WILLIE NELSON &amp; FRIENDS</b> LOST HIGHWAY 000453/UMGN (18.98 CD)		<b>Live And Kickin'</b>	42	
44	NEW	1		<b>FABOLOUS</b> ● DESERT STORM/ELEKTRA 827917/EEG (12.98/18.98)			<b>Street Dreams</b>	3	93	77	71	—	<b>WEIRD AL YANKOVIC</b> WAY MOBY/VOLCANO 31284/ZOMBA (18.98 CD)		<b>Poodle Hat</b>	17	
45	38	36	11	<b>MACY GRAY</b> EPIC 86535/SONY MUSIC (18.98 EQ CD)			<b>The Trouble With Being Myself</b>	44	94	88	111	—	<b>KIDZ BOP KIDS</b> ● RAZOR & TIE 89060 (11.98/17.98)		<b>Kidz Bop 3</b>	17	
46	42	45	35	<b>JACK JOHNSON</b> ● JACK JOHNSON/UNIVERSAL 0750127/UMRG (18.98 CD)			<b>On And On</b>	3	95	65	33	—	<b>TRACY BYRD</b> RCA (NASHVILLE) 67073/RLG (11.98/18.98)		<b>The Truth About Men</b>	33	
47	40	28	6	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (19.98 CD)			<b>Up!</b>	1	96	86	86	—	<b>NELLY</b> ▲ <sup>6</sup> FO REEL/UNIVERSAL 0177477/UMRG (12.98/18.98)		<b>Nellyville</b>	1	
48	51	50	24	<b>GEORGE STRAIT</b> MCA NASHVILLE 000114/UMGN (12.98/18.98)			<b>Honkytonkville</b>	5	97	82	81	—	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 37180/ANGEL (18.98 CD)		<b>Harem</b>	29	
49	44	46	17	<b>THE ALL-AMERICAN REJECTS</b> ● DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]			<b>The All-American Rejects</b>	25	98	93	89	—	<b>CHEVELLE</b> ▲ EPIC 86157/SONY MUSIC (18.98 EQ CD)		<b>Wonder What's Next</b>	14	
				<b>VARIOUS ARTISTS</b> ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)			<b>Now 12</b>	3	99	94	67	—	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350877/UG (14.98 CD)		<b>Herencia Musical: 20 Corridos Inolvidables</b>	67	
									100	97	108	—	<b>SOUNDTRACK</b> ▲ EPIC 87018/SONY MUSIC (18.98 EQ CD)		<b>Chicago</b>	2	

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
101	81	70	12	<b>SOUNDTRACK</b> ●	American Idol Season 2: All-Time Classic American Love Songs	2	151	147	152	20	<b>THIRD DAY</b>	Offerings II: All I Have To Give	18
102	95	101	47	<b>DIXIE CHICKS</b> ▲ <sup>6</sup>	Home	1	152	140	137	14	<b>CRAIG MORGAN</b>	I Love It	124
103	98	99	15	<b>JAMES TAYLOR</b>	The Best Of James Taylor	11	153	137	121	21	<b>RANDY TRAVIS</b>	Rise And Shine	73
104	104	87	4	<b>GUSTER</b>	Keep It Together	35	154	170	186	5	<b>BRAND NEW</b>	Deja Entendu	63
105	106	109	96	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup>	Greatest Hits	5	155	RE-ENTRY	33	<b>ALISON KRAUSS + UNION STATION</b> ▲	Live	36	
106	108	92	37	<b>JAHEIM</b> ●	Still Ghetto	8	156	161	169	47	<b>QUEENS OF THE STONE AGE</b> ●	Songs For The Deaf	17
107	101	104	10	<b>MARILYN MANSON</b>	The Golden Age Of Grotesque	1	157	158	170	9	<b>LESS THAN JAKE</b>	Anthem	45
108	102	90	4	<b>THE MARS VOLTA</b>	De-Loused In The Comatorium	39	158	144	154	49	<b>SOUNDTRACK</b> ●	Lizzie McGuire	31
109	120	146	10	<b>MAROON 5</b>	Songs About Jane	109	159	NEW	1	<b>SHINEDOWN</b>	Leave A Whisper	159	
110	96	110	8	<b>FRANKIE J</b>	What's A Man To Do?	53	160	142	132	15	<b>LUCINDA WILLIAMS</b>	World Without Tears	18
111	90	80	11	<b>SOUNDTRACK</b> ●	The Matrix Reloaded: The Album	5	161	166	190	32	<b>B2K</b> ▲	Pandemonium!	10
112	100	117	41	<b>KEITH URBAN</b> ●	Golden Road	11	162	132	128	9	<b>LYNYRD SKYNYRD</b>	Vicious Cycle	30
113	91	66	3	<b>VARIOUS ARTISTS</b>	Totally R&B	66	163	NEW	1	<b>CELIA CRUZ</b>	Hits Mix	163	
114	103	95	6	<b>KENNY G</b>	Ultimate Kenny G	42	164	154	175	17	<b>SWITCHFOOT</b>	The Beautiful Letdown	85
				<b>PACESETTER</b> ●			165	150	160	23	<b>JOHN MAYER</b> ●	Any Given Thursday	17
115	149	168	4	<b>SMILE EMPTY SOUL</b>	Smile Empty Soul	115	166	173	199	30	<b>THE USED</b> ●	The Used	63
116	112	120	54	<b>RED HOT CHILI PEPPERS</b> ▲	By The Way	2	167	130	118	34	<b>SNOOP DOGG</b> ▲	Paid Tha Cost To Be Da Bo\$\$	12
117	118	94	18	<b>KEM</b>	Kemistry	94	168	148	155	40	<b>FLEETWOOD MAC</b> ▲	The Very Best Of Fleetwood Mac	12
118	107	105	39	<b>FOO FIGHTERS</b> ●	One By One	3	169	NEW	1	<b>PEARL JAM</b>	State College, Pennsylvania: May 3, 2003	169	
119	111	113	9	<b>JO DEE MESSINA</b>	Greatest Hits	14	170	169	172	34	<b>THE ROOTS</b> ●	Phrenology	28
120	99	148	10	<b>SOUNDTRACK</b>	How To Lose A Guy In 10 Days	96	171	156	162	15	<b>NEWSBOYS</b>	Adoration: The Worship Album	33
121	109	91	14	<b>DARRYL WORLEY</b> ●	Have You Forgotten?	4	172	187	193	34	<b>MUDVAYNE</b> ●	The End Of All Things To Come	17
122	116	124	39	<b>ROD STEWART</b> ▲	It Had To Be You ... The Great American Songbook	4	173	RE-ENTRY	20	<b>MICHAEL BUBLE</b>	Michael Buble	80	
123	126	167	15	<b>LISA MARIE PRESLEY</b> ●	To Whom It May Concern	5	174	RE-ENTRY	7	<b>POINT OF GRACE</b>	24	136	
124	121	119	14	<b>50 CENT</b>	The New Breed	2	175	NEW	1	<b>BERNIE WILLIAMS</b>	The Journey Within	175	
125	110	85	4	<b>JIMMY WAYNE</b>	Jimmy Wayne	64	176	192	—	2	<b>HOT HOT HEAT</b>	Make Up The Breakdown	176
126	119	127	18	<b>VARIOUS ARTISTS</b> ●	WOW Worship (Yellow)	44	177	155	145	13	<b>SOUNDTRACK</b>	Holes	80
127	114	115	31	<b>TYRESE</b> ●	I Wanna Go There	16	178	RE-ENTRY	9	<b>VICKIE WINANS</b>	Bringing It All Together	110	
128	136	147	17	<b>STACIE ORRICO</b>	Stacie Orrico	59	179	162	151	87	<b>PINK</b> ▲ <sup>4</sup>	M!ssundaztood	6
129	124	144	9	<b>LIVE</b>	Birds Of Pray	28	180	159	141	7	<b>SUGAR RAY</b>	In The Pursuit Of Leisure	29
130	127	130	37	<b>JOE NICHOLS</b> ●	Man With A Memory	72	181	163	143	9	<b>RICKY MARTIN</b> ▲ <sup>2</sup>	Almas Del Silencio	12
131	123	123	84	<b>JOSH GROBAN</b> ▲ <sup>3</sup>	Josh Groban	8	182	157	158	17	<b>CAM'RON PRESENTS THE DIPLOMATS</b> ●	Diplomatic Immunity	8
132	129	140	39	<b>SANTANA</b> ▲ <sup>2</sup>	Shaman	1	183	178	176	10	<b>ALKALINE TRIO</b>	Good Mourning	20
133	NEW	1	1	<b>WAR</b>	The Very Best Of War	133	184	172	173	9	<b>THE THORNS</b>	The Thorns	62
134	135	139	9	<b>ROONEY</b>	Rooney	133	185	176	142	9	<b>REVIS</b>	Places For Breathing	115
135	113	114	29	<b>T.A.T.U.</b> ●	200 KM/H In The Wrong Lane	13	186	184	180	24	<b>LED ZEPPELIN</b>	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
136	105	93	6	<b>PLAY</b>	Replay	67	187	165	159	19	<b>BEN HARPER</b>	Diamonds On The Inside	19
137	128	116	4	<b>MICHAEL MCDONALD</b>	Motown	78	188	167	164	5	<b>LOUIE DEVITO</b>	Louie DeVito's Dance Factory Level 2	132
138	122	133	6	<b>MEST</b>	Mest	64	189	177	178	6	<b>DROPKICK MURPHYS</b>	Blackout	83
139	151	166	1	<b>VENETTA RED</b>	Between The Never And The Now	101	190	185	174	12	<b>KELLY PRICE</b>	Priceless	10
140	131	129	1	<b>MONTGOMERY GENTRY</b> ●	My Town	26	191	191	177	91	<b>SYSTEM OF A DOWN</b> ▲ <sup>3</sup>	Toxicity	1
141	115	103	39	<b>HEATHER HEADLEY</b> ●	This Is Who I Am	38	192	RE-ENTRY	30	<b>COUNTING CROWS</b> ●	Hard Candy	5	
142	117	107	4	<b>DWIGHT YOAKAM</b>	Population: Me	75	193	194	—	47	<b>SOUNDTRACK</b> ●	A Walk To Remember	34
143	143	135	34	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup>	This Is Me...Then	2	194	NEW	1	<b>JOSH KELLEY</b>	For The Ride Home	194	
144	125	136	38	<b>SOUNDTRACK</b> ▲ <sup>4</sup>	8 Mile	1	195	168	163	9	<b>POWERMAN 5000</b>	Transform	27
145	133	122	1	<b>FLOETRY</b> ●	Floetic	19	196	160	153	34	<b>BUSTA RHYMES</b> ●	It Ain't Safe No More...	43
146	146	165	1	<b>DISTURBED</b> ▲	Believe	1	197	153	138	7	<b>JOHN MELLENCAMP</b>	Trouble No More	31
147	141	134	1	<b>ELTON JOHN</b> ▲ <sup>2</sup>	Greatest Hits 1970-2002	12	198	RE-ENTRY	4	<b>FOUNTAINS OF WAYNE</b>	Welcome Interstate Managers	150	
148	NEW	1	1	<b>RX BANDITS</b>	The Resignation	148	199	183	181	42	<b>THE ROLLING STONES</b> ▲ <sup>4</sup>	Forty Licks	2
149	134	98	3	<b>POISON THE WELL</b>	You Come Before You	98	200	152	150	24	<b>LIONEL RICHIE</b> ●	The Definitive Collection	19
150	139	125	13	<b>MADONNA</b> ▲	American Life	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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW	PAT GREEN	REPUBLIC 000562/UNIVERSAL SOUTH	Wave On Wave	10
2	1	NORAH JONES ▲ <sup>7</sup>	BLUE NOTE 32088 [M]	Come Away With Me	9
3	2	SENSES FAIL	DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-
4	7	DJ BEEJ	MDMA 4233	The Big Bang	-
5	3	ANNIE LENNOX ●	J 52350/RMG	Bare	25
6	NEW	PEARL JAM	EPIC 90258/SONY MUSIC	New York City, NY: July 8, 2003	-
7	NEW	PEARL JAM	EPIC 90255/SONY MUSIC	Philadelphia, PA: July 5, 2003	-
8	NEW	PEARL JAM	EPIC 90252/SONY MUSIC	Boston, MA: July 2, 2003	-
9	5	VARIOUS ARTISTS	WALT DISNEY 860787	Radio Disney Jams: Vol. 5	-
10	4	VARIOUS ARTISTS ●	EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	57
11	8	RADIOHEAD ●	CAPITOL 84543*	Hail To The Thief	33
12	NEW	MACY GRAY	EPIC 86535/SONY MUSIC	Trouble With Being Myself	44
13	9	EVANESCENCE ▲ <sup>2</sup>	WIND-UP 13063	Fallen	6
14	11	BEYONCE	COLUMBIA 86386/SONY MUSIC	Dangerously In Love	3
15	6	CHER ▲	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	14
16	15	COLDPLAY ▲ <sup>2</sup>	CAPITOL 40504*	A Rush Of Blood To The Head	20
17	14	THE EARLY NOVEMBER	DRIVE-THRU 060081/MCA	For All Of This (EP)	-
18	NEW	BROOKS & DUNN	ARISTA NASHVILLE 67070/RLG	Red Dirt Road	4
19	NEW	JIMMY BUFFETT ▲	MAILBOAT/MCA 067781/UME	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	30
20	NEW	PEARL JAM	EPIC 90249/SONY MUSIC	Washington, D.C.: July 1, 2003	-
21	13	LUTHER VANDROSS ▲	J 51885/RMG	Dance With My Father	8
22	NEW	GUSTER	PALM/REPRISE 48306/WARNER BROS.	Keep It Together	104
23	NEW	JACK JOHNSON ●	JACK JOHNSON/UNIVERSAL 075012*/UMRG	On And On	45
24	18	STEELY DAN	REPRISE 48435/WARNER BROS.	Everything Must Go	91
25	20	THE WHITE STRIPES ●	THIRD MAN 27148*/V2	Elephant	39

# Billboard TOP SOUNDTRACKS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW	BAD BOYS II	BAD BOY 000716/UMRG
2	2	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
3	3	2 FAST 2 FURIOUS	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
4	1	CHARLIE'S ANGELS: FULL THROTTLE	COLUMBIA 90132/SONY MUSIC
5	6	CHICAGO ▲	EPIC 87018/SONY MUSIC
6	4	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●	RCA 51169/RMG
7	5	THE MATRIX RELOADED: THE ALBUM ●	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
8	7	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
9	8	8 MILE ▲ <sup>4</sup>	SHADY 493508*/INTERSCOPE
10	9	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
11	10	HOLES	WALT DISNEY 860092
12	11	O BROTHER, WHERE ART THOU? ▲ <sup>7</sup>	LDST HIGHWAY/MERCURY 170069/IDJMG
13	12	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
14	13	DISNEY'S LILO & STITCH ▲	WALT DISNEY 860734
15	14	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
16	16	MOULIN ROUGE ▲ <sup>2</sup>	INTERSCOPE 493035
17	NEW	HOW TO DEAL	CAPITOL 83672
18	15	LEGALLY BLONDE 2: RED, WHITE & BLONDE	CURB 78822
19	19	FRIDA	DG 474150/UNIVERSAL CLASSICS GROUP
20	18	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
21	20	FINDING NEMO	WALT DISNEY 860078
22	23	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
23	22	SWEET HOME ALABAMA	HOLLYWOOD 162364
24	17	CRADLE 2 THE GRAVE ●	BLOODLINE/DEF JAM 063615*/IDJMG
25	24	COYOTE UGLY ▲ <sup>3</sup>	CURB 78703

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △<sup>2</sup> Certification for 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 75	Tracy Byrd 95	Foo Fighters 118	R. Kelly 38	Martina McBride 105	Lisa Marie Presley 123	Chicago 100	Shania Twain 46
50 Cent 7, 124	Carron Presents The Diplomats 182	Fountains Of Wayne 198	Kem 117	Michael McDonald 137	Kelly Price 190	Holes 177	Tyrese 127
Trace Adkins 35	Blu Cantrell 89	Frankie J 110	Kid Rock 66	Tim McGraw 80	Queens Of The Stone Age 156	How To Lose A Guy In 10 Days 120	Uncle Kracker 73
AFI 82	Cher 14	Kenny G 114	Kidz Bop Kids 94	John Mellencamp 197	Radiohead 33	Lizzie McGuire 158	Keith Urban 112
Christina Aguilera 41	Kenny Chesney 52	Gang Starr 76	Alison Krauss + Union Station 155	MercyMe 81	Rascal Flatts 85	The Lizzie McGuire Movie 19	The Used 84, 166
Alkaline Trio 183	Chevelle 98	Januine 53	Avril Lavigne 64	Jo Dee Messina 119	Red Hot Chili Peppers 116	The Matrix Reloaded: The Album 111	Luther Vandross 8
The All-American Rejects 48	Chingy 2	Godsmack 78	Led Zeppelin 67, 186	Mest 138	Revis 185	A Walk To Remember 193	VARIOUS ARTISTS
Ashanti 5	Chingy 2	Good Charlotte 29	Annie Lennox 25	Monica 18	Lionel Richie 200	Staind 21	Now 12 49
The Ataris 65	Kelly Clarkson 15	Macy Gray 44	Less Than Jake 157	Montgomery Gentry 140	The Rolling Stones 199	Steady Dan 91	Reggae Gold 2003 74
Audioslave 31	Cold 77	Pat Green 10	Lil Jon & The East Side Boyz 34	Craig Morgan 152	Rooney 134	Rod Stewart 122	Totally Hip Hop 60
B2K 161	Coldplay 20	Josh Groban 131	Lil' Kim 54	Jason Mraz 70	The Roots 170	George Strait 47	Totally R&B 113
David Banner 58	Counting Crows 192	Guster 104	Linkin Park 12	Mudvayne 172	RX Bandits 148	Sugar Ray 180	Vans Warped Tour 2003
The Beach Boys 27	Celia Cruz 163	Ben Harper 187	Live 129	Keith Murray 40	Santana 132	Switchfoot 164	Worship Together: I Could Sing Of Your Love Forever 57
Daniel Bedingfield 87	Da Brat 17	Heather Headley 141	Lonestar 24	Nelly 96	Sean Paul 16	System Of A Down 191	WOW Worship (Yellow) 126
Bernie Williams 175	Deftones 90	Hot Hot Heat 176	Jennifer Lopez 143	Willie Nelson & Friends 92	Shinedown 159	t.A.T.U. 135	Vendetta Red 139
Beyonce 3	Louie DeVito 188	The Isley Brothers Featuring Ronald Isley 68	Lumidee 50	Newsboys 171	Simple Plan 69	James Taylor 103	War 133
Black Eyed Peas 32	Celine Dion 28	Jaheim 106	Lynyrd Skynyrd 162	Joe Nichols 130	Smile Empty Soul 115	Thalia 61	Jimmy Wayne 125
Bone Crusher 79	Disturbed 146	Buddy Jewell 56	Madonna 150	Stacie Orrico 128	Snoop Dogg 167	Third Day 151	The White Stripes 39
Michelle Branch 11	Dixie Chicks 102	Jewel 36	The Peter Malick Group Featuring Norah Jones 72	Pearl Jam 169	2 Fast 2 Furious 26	The Thorns 184	The White Stripes 39
Brand New 154	Dropkick Murphys 189	Elton John 147	Marilyn Manson 107	Liz Phair 83	8 Mile 144	Three 6 Mafia 23	Lucinda Williams 160
Sarah Brightman 97	Eminem 62	Jack Johnson 45	Maroon 5 109	Pink 179	American Idol Season 2: All-Time Classic American Love Songs 101	Los Tigres Del Norte 99	Vickie Winans 178
Brooks & Dunn 4	Evanesence 6	Norah Jones 9	The Mars Volta 108	Play 136	Bad Boy II 1	Train 42	Darryl Worley 121
Michael Buble 173	Fabulous 43	Toby Keith 22	Ricky Martin 181	Point Of Grace 174	Charlie's Angels: Full Throttle 37	Trap 63	Weird Al Yankovic 93
Joe Budden 55	Fleetwood Mac 88, 168	Josh Kelley 194	matchbox twenty 51	Poison The Well 149		Randy Travis 153	Dwight Yoakam 142
Jimmy Buffett 30	Floetry 145		John Mayer 71, 165	Powerman 5000 195			
Busta Rhymes 196							

## Diddy's 'Bad' Does Good

Continued from page 57

Including "Bad Boys II" and Chingy's debut album in the top two spots, the July 15 batch brings seven bows to the top 50, including four in the top 10.

Seasoned country duo Brooks & Dunn ride in at No. 4 on 114,000 copies, the largest opening sum by any of the act's 10 career albums and its largest sales week since "The Greatest Hits Collection." That 1997 collection moved 103,000 in its first stanza but sold 119,500 in its second, then had even larger totals the week before Christmas and during the holiday

week (138,000 and 147,000, respectively).

B&D's lead track "Red Dirt Road," which rides to No. 1 on Top Country Singles & Tracks, paved the way for this quick start.

The next two chart bows show acts going in opposite directions, as Pat Green enters at No. 10 (52,500 copies), while Da Brat returns at No. 17 (39,500).

This issue marks career-high standings for Green on Top Country Albums, where he enters at No. 2, and on the big chart, as well as his biggest SoundScan week. His previous peaks: No. 7 on the country list, No. 86 on The Billboard 200 and 14,500 copies.

At least 61% of Green's opening total comes from his native Texas, with almost half of the 32,500 that he sold in that state coming from the Dallas/Fort Worth market.

Meanwhile, rapper Da Brat has

the smallest SoundScan opener of her career. Her last album for Columbia began at No. 5 on The Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums in 2000, selling 143,500 that week.

We also have a New York Yankee on our charts, as centerfielder Bernie Williams turns out to be a tasteful guitarist. He's No. 175 on the big chart, No. 8 on Heatseekers and, at billboard.com, No. 3 on Top Contemporary Jazz.

**LONG LIVE SALSA'S QUEEN:** It is hardly an exaggeration to suggest that Celia Cruz was as much an ambassador for Latin music as Louis Armstrong was for jazz in his lifetime. The sales reaction to her death surely underlines the stature of her career.

Four of her albums make waves on Top Latin Albums, including "Hits Mix," her latest Sony Discos

release and the chart's Greatest Gainer (39-2). "Siempre Celia Cruz Boleros Eternos," a compilation issued in June by EMI Latin, is the Hot Shot Debut (No. 21).



Cruz albums also lock up six out of 20 slots, including the top three, on Tropical/Salsa Albums and seven of 15 rungs on our in-house Tropical Salsa Catalog list.

The burst for remix album "Hits Mix," which sells more than five times its prior-week sum, also places that title at No. 163 on The Billboard 200 (6,500 copies). Incredibly, this marks Cruz's first appearance on the big chart.

The past few weeks have been tough for mature music lovers, with the deaths of jazz greats Herbie Mann and Benny Carter, Cuban luminary Compay Segundo, and R&B's velvet Barry White preceding that of Cruz. As diverse as their styles were from one another, they shared a common denominator: music that mattered.

Shuffle CDs by each of them in your player and you will hear a significant collage of 20th century music. Think I'll do that next time our family rolls out the barbecue.

Additional reporting by Todd Martens in Los Angeles.





# AUGUST 2 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	JOHN MELLENCAMP	COLUMBIA 90133/SONY MUSIC	Trouble No More
2	3	VARIOUS ARTISTS	NARM 5009	Get The Blues Vol. 2
3	6	JOHNNIE TAYLOR	MALACO 7915	There's No Good In Goodbye
4	4	THE ROBERT CRAY BAND	SANCTUARY 84813	Time Will Tell
5	5	B.B. KING	MCA 000577	Reflections
6	8	TAJ MAHAL & HULA BLUES BAND	CDL 51173	Hanapepe Dream
7	7	BUDDY GUY	SILVERTONE 41843/ZOMBA [M]	Blues Singer
8	11	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
9	9	SUSAN TEDESCHI	CDL 751146/ARTEMIS [M]	Wait For Me
10	10	ETTA JAMES	PRIVATE MUSIC 11646/AAL	Let's Roll
11	12	JIM BELUSHI, DAN AYKROYD	HAVE LOVE 80200 [M]	Have Love Will Travel
12	13	MARCIA BALL	ALLIGATOR 4891 [M]	So Many Rivers
13	15	DELBERT MCCLINTON	NEW WEST 8042	Room To Breathe
14		TAB BENOIT	TELARC BLUES 83573/TELARC	The Sea Saint Sessions
15		SONNY LANDRETH	SUGAR HILL 3964	The Road We're On

# AUGUST 2 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SEAN PAUL	VP/ATLANTIC 83620/AG	Dutty Rock
2	2	VARIOUS ARTISTS	VP/ATLANTIC 83654/AG	Reggae Gold 2003
3	4	WAYNE WONDER	VP/ATLANTIC 83628/AG	No Holding Back
4	3	VARIOUS ARTISTS	RAZOR & TIE 59062	Rasta Jamz
5	5	ZIGGY MARLEY	PRIVATE MUSIC/CA VICTOR 11636/AAL	Dragonfly
6	6	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 000516/DJMG	Bob Marley & The Wailer Live At The Roxy
7	8	SHAGGY	BIG YARD 113070/MCA	Lucky Day
8	7	VARIOUS ARTISTS	UTY 000051/UME	Ultimate Reggae
9	9	BUJU BANTON	VP/ATLANTIC 83634/AG [M]	Friends For Life
10	10	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/DJMG	Legend (Deluxe Edition)
11	11	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon
12	12	VARIOUS ARTISTS	TROJAN 80408/SANCTUARY	Reggae Pulse 2: Hit Songs-Jamaican Style
13	15	SIZZLA	VP 1649*	Da Real Thing
14	13	BEENIE MAN	SHOCKING VIBES/VP 13134*/VIRGIN	Tropical Storm
15	14	BURNING SPEAR	BURNING SPEAR 0001	Freeman

# AUGUST 2 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP	Frida
2	8	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928	Varekai
3	2	PANJABI MC	SEQUENCE 3015	Beware
4	6	IBRAHIM FERRER	WORLD/CIRCUIT/NONESUCH 79650/AG [M]	Buenos Hermanos
5	4	ISRAEL KAMAKAWI'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
6	3	SOUNDTRACK	MILAN 36010	Bend It Like Beckham
7	7	VARIOUS ARTISTS	PUTUMAYO 213	Salsa Around The World
8		AFROCELTS	REAL WORLD 81508/VIRGIN	Seed
9	5	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79681/AG	Mambo Sinuendo
10	11	DJ CHEB I SABBAH	SIX DEGREES 1092	As Far As: A DJ Mix
11	9	LISA GERRARD	4AD 72304/BEGGARS GROUP	Whale Rider - Original Soundtrack
12	10	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show
13		VARIOUS ARTISTS	VP 1690*	Soca Gold 2003
14	15	DAVID VISAN	GEORGE V 71034	Buddha-Bar V
15	13	THE CHIEFTAINS	RCA VICTOR 83971/AAL	Down The Old Plank Road/The Nashville Sessions

# AUGUST 2 2003 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
2	2	2	MERCYME	INO 86133/WORD-CURB [M]	Almost There
3	3	4	VARIOUS ARTISTS	EMI CMG/WORD 90138/PROVIDENT	WOW Worship (Yellow)
4	5	3	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]	Stacie Orrico
5	6	6	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
6	5	3	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
7	7	8	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown
8	8	7	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album
9	21	23	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB	24
10	9	9	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right...But Three Do
11	10	13	MERCYME	INO 86218/WORD-CURB	Spoken For
12	11	11	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB	iWorship: A Total Worship Experience
13	11	10	AVALON	SPARROW 2949/CHORDANT	The Very Best Of Avalon: Testify To Love
14	15	17	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	WOW Hits 2003
15	13	12	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	Donnie McClurkin... Again
16	16	16	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
17	14	14	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again
18	20	19	REBECCA ST. JAMES	FOREFRONT 2835/CHORDANT	Wait For Me: The Best From Rebecca St. James
19	17	22	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
20	18	21	12 STONES	WIND-UP 13069/PROVIDENT [M]	12 Stones
21	22	20	TOBYMAC	FOREFRONT 3182/CHORDANT [M]	Re:Mix Momentum
22	19	18	MARVIN SAPP	VERITY 43227/PROVIDENT [M]	Diary Of A Psalmist
23	24	35	JEREMY CAMP	BEC 0456/CHORDANT [M]	Stay
24	23	24	P.O.D.	ATLANTIC 83496*/WORD-CURB	Satellite
25	25	27	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
26	30	28	PILLAR	FLICKER 6172/CHORDANT [M]	Fireproof
27			FURTHER SEEMS FOREVER	TODD & NAIL 9418/CHORDANT [M]	How To Start A Fire
28	29	34	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
29	26	32	JACI VELASQUEZ	WORD-CURB/WARNER BROS. 86223/WORD-CURB	[Unspoken]
30	27	29	FFH	ESSENTIAL 10705/PROVIDENT	Ready To Fly
31	28	31	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	Woven & Spun
32			RELIENT K	GOTEE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek
33	32	36	DETRICK HADDON	TYSQDT/VERITY 43195/PROVIDENT [M]	Lost And Found
34	31	38	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT	Futhermore: From The Studio, From The Stage
35	35	40	VARIOUS ARTISTS	TIME LIFE/INTEGRITY 23952/WORD-CURB	Songs 4 Worship: Devotion
36	40	15	BY THE TREE	FERVENT 30037/PROVIDENT [M]	Root
37			THIRD DAY	ESSENTIAL 10688/PROVIDENT	Come Together
38	37		JUMPS	SPARROW 1992/CHORDANT	All The Time In The World
39			VARIOUS ARTISTS	HOSANNA/HILLSONG AUSTRALIAN/INTEGRITY 82676/WORD-CURB	Shout To The Lord: The Platinum Collection, Vol. 2
40	38	33	GEORGE JONES	BANQUIT/BNA 67063/CHORDANT	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told

# AUGUST 2 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	1	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
2	1	2	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
3	4	5	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
4	3	3	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
5	7	8	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE [M]	Praise Is What I Do
6	6	7	MARVIN SAPP	VERITY 43227/ZOMBA [M]	Diary Of A Psalmist
7	9	9	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
8	5	4	LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7029/MALACO [M]	Right On Time
9	8	6	VARIOUS ARTISTS	OMI/UTY 067783/UME	Church: Songs Of Soul & Inspiration
10	12	10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
11	13	11	DETRICK HADDON	TYSQDT/VERITY 43195/ZOMBA [M]	Lost And Found
12	18	18	EVELYN TURRENTINE-AGEE	ATLANTA INT L 10281	It's Already Done
13	15	16	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
14	14	13	HARVEY WATKINS, JR.	VERITY 43224/ZOMBA	It's In My Heart-Live In Raymond MS
15	16	14	MARY MARY	COLUMBIA 85690/SONY MUSIC	Incredible
16	21	20	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie
17	27	37	BRODERICK E. RICE	BORN AGAIN 54493/LIGHTYEAR	Get Yo Laugh On!
18	19	22	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: PQL Chapter 3
19	22	19	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	God Is Great
20	20	21	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20378/EMI GOSPEL	A Wing And A Prayer
21	23	25	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
22	26	24	YOLANDA ADAMS	VERITY 43222/ZOMBA	The Praise And Worship Songs Of Yolanda Adams
23	30	26	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121/PGE	It's About Time
24	24	23	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
25	25	17	RIZEN	LIGHT 5517/COMPEN DIA	Rizen
26	10		VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 60603/TIME LIFE	Living The Gospel: Gospel Legends
27	17	15	GEORGIA MASS CHOIR	SAVDY 7129/MALACO [M]	I Owe You The Praise
28	29	27	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE	Songs 4 Worship Gospel: God Is In The House
29	31	30	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]	Behind The Veil: Morning Glory 2
30	28	28	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association
31	37	31	VARIOUS ARTISTS	PINNACLE 0001/DTC	The Pinnacle Project: Bricks With Straw... Volume 1 Gospel
32	32	29	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate
33	38	38	KIRK WHALUM	SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
34	34	33	ALVIN SLAUGHTER	INTEGRITY GOSPEL/EPIC 86758/SONY MUSIC	On The Inside
35	33		LIL IROCC WILLIAMS	FOREFRONT/EMI GOSPEL 81553 [M]	Lil iROCC Williams
36	35	32	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe
37			THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA
38	39	34	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
39	36	35	RAMIYAH	MUSIC WORLD/INTEGRITY GOSPEL 82599/SONY MUSIC	Ramiyah
40			DARWIN HOBBS	EMI GOSPEL 20359 [M]	Broken

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, H100 22; RBH 27
24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 99; RBH 46
4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I Brasco, ASCAP), WBM, H100 96; RBH 43
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 10; H100 61

-A-

ACA ENTRE NOS (LGA, BMI) LT 18
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 58; RBH 26
ACTOS DE UN TONTO (Segi Son, BMI) LT 13
ADDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 51
ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV Tunes, ASCAP/Silvia Qil, ASCAP/Vaughnwa, ASCAP/Wendi Vaughn, ASCAP/National League, ASCAP), HL, RBH 95
ALL NIGHT LONG (Stone City, ASCAP) RBH 94
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) H100 87
AMAME (EMI April, ASCAP) LT 31
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) CS 52
ANTES (Copyright Control) LT 28
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 19
ASITE QUIERO (Edimusa, ASCAP) LT 38

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/Black Owned Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP), HL, RBH 50
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 16
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 47
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 5; H100 34
BEWARE OF THE BOYS (MUNDIANO TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, RBH 91
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 54
BLOWIN' ME UP (CALLIN' ME) (Starfield, BMI/Thor House, BMI/Nebo Love, BMI) RBH 92
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 60
BREAK THE RECORD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, CS 54
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Worker Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Breton, SACEAM), HL/WBM, H100 82
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), WBM, H100 11

-C-

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 33
CANDI BAR (Illiotic, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yippy Yippy, ASCAP), WBM, RBH 81
CAN'T HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Logrhythm, BMI) H100 74
CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 43; RBH 28
CAN'T STOP, WON'T STOP (Copyright Control/Six Figga, BMI) RBH 33
CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen, ASCAP/Love Pig, ASCAP) CS 38
CASI (Yami, BMI) LT 1
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 3; H100 32
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 32
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 48
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 84
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joe Bud-den, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, RBH 69
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hix, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, H100 44; RBH 14
COP THAT SH# (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingston 8, ASCAP), HL/WBM, RBH 58
CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) RBH 55
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichap-pell, BMI), HL/WBM, H100 1; RBH 1

-D-

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 45
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 47; RBH 36
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 29
DEJENME SI ESTOY LLORANDO (Iirmaos Vitale, BMI) LT 4
DESDE HOY (Ser-Ca, BMI) LT 47
EL DESEO DE TI (Rubet, ASCAP/Universal Musica, ASCAP) LT 30
DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 98
DIPSET (SANTANA'S TOWN) (Copyright Control/Killa Cam, BMI/Tiara's Daddy's, ASCAP) RBH 73
DONT WANNA TRY (SoulSick Muzik, BMI/Logitcane,

BMI/Jumping Bean, BMI) H100 35; RBH 82
DREAM EYES (Aniyah's, ASCAP/Horrible, ASCAP/Lil Van, ASCAP/Sounds-of-seventytwo, ASCAP) RBH 88
DRIFT AWAY (Almo, ASCAP), HL, H100 9

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ENTREGA PUNTO (EMI Blackwood, BMI), WBM, LT 50
ESTOYA TANTO (Ser-Ca, BMI) LT 21
EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 35

-F-

FAINT (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Keji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 71
FAITHFUL TO YOU (Zomba, ASCAP/Nikeeya, ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM, RBH 71
FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 65
FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 54
FEELIN' FREAKY (Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP/Zomba Songs, ASCAP/Zomba Songs, BMI/R.Kelly, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/F. Jones, ASCAP/Empire, ASCAP/Troy Moet, ASCAP/MO' Lyric's, ASCAP), HL/WBM, RBH 56
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 17
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 59
FIND A WAY (Modat, ASCAP/916, BMI) RBH 70
FIRE (YES, YES Y'ALL) (Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twen-ty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 51
FLIPSIDE (Efortooee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 64
FLYING WITHOUT WINGS (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Irving, BMI), HL/WBM, H100 55
FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 72
FOREVER AND FOR ALWAYS (Universal-Songs Of Poly-gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 7; H100 30
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 2
FRONTIN' (The Waters Of Nazareth, BMI/EMI Black-wood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 20; RBH 7

-G-

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100 15; RBH 22
GET LOW (TVT, ASCAP/Swote, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 16; RBH 6
GHETTO MUSICK (Gnat Booby, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 93
GIRLS AND BOYS (EMI April, ASCAP/21:1, ASCAP), HL, H100 75
GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 60

-H-

HAIL MARY (Songs Of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/Yaki Kadafi, BMI/Thug Nation, BMI/Foxbeat, ASCAP/Royal Safari, BMI/Eight Mile Style, BMI/High On Life, ASCAP/Starbus, BMI/WB, ASCAP/Seag, ASCAP), WBM, RBH 85
HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI), HL, CS 53
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 57
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) CS 45
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 15; H100 56
HOLE IN THE WORLD (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP) H100 77
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 33
HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 90
HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, WBH 49
HOW YOU WANT THAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, RBH 67
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 22

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, H100 85
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 50
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 30
I CAN'T TAKE YOU ANYWHERE (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 47
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 59
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 34
IF THERE AIN'T THERE OUGHTA' BE (Mosaic Music, BMI/Almo, ASCAP/What If Factor, ASCAP/Extremely Big Tractor, ASCAP), HL, CS 42
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 50
IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 40
I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 28; RBH 37
I'LL BE AROUND (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 55
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 29
I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, RBH 52
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI),

HL/WBM, CS 26
I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advance-ments, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 92
I'M JUST A GIRL (Deanaling, ASCAP/BP Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 43
I'M ONE OF YOU (Warner-Tamerlane, BMI/Melanie Howard, ASCAP), WBM, CS 56
I'M YOUR MAN (BMG Songs, ASCAP/Yessiree Bob, ASCAP/Sony/ATV Tree, BMI/Sam's Jammin', BMI), HL, CS 58

IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Music Of Windswept, WBM, H100 46; RBH 48
IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Con-trol, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 89; RBH 83
IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 49
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 8; RBH 3
INTO YOU (I Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/D. Brasco, ASCAP/Cherry River, BMI), CLM/HL, H100 14; RBH 13
INTUITION (Wiggy Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 21
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 86
IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 2; H100 25
I WANT YOU (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 27; RBH 80
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI) CS 46
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Mimeapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 62; RBH 19

-J-

JALEO (Sony/ATV Discos, ASCAP/Nueva Ventura, ASCAP/Warner-Tamerlane, BMI) LT 9
JUST BECAUSE (I'll Hit You Back, BMI/Embryonic, BMI/Swizzle Stick, BMI/Ezerman, BMI/ZaneyChaney, ASCAP) H100 72

-L-

LA-LA-LA (EXCUSE ME AGAIN) (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 39
LA PILA DE AGUA (Copyright Control) LT 36
THE LATE GREAT GOLDEN STATE (Faded Love, BMI) CS 57
LET ME KNOW (Not Listed) RBH 74
LET'S GET DOWN (Shad Moss, BMI/Warner-Tamer-lane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/MB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 45; RBH 17
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'Al, ASCAP/Baby Re Toonz, BMI), HL, RBH 61
LIGHT YOUR ASS ON FIRE (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 31
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 48; RBH 15
LIKE LIGE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 17; RBH 12
LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 10

LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 39
LO QUE U TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-cos, ASCAP) LT 27
LOVE AT 1ST SIGHT (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Danger Zone, ASCAP/Zomba, ASCAP/Jass Merchant, ASCAP), HL/WBM, H100 24; RBH 11
LOVE CALLS (Kem, BMI) RBH 41
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, H100 90
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, H100 81
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 27

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 4; RBH 9
MALDITA IGNORANCIA (F.I.P.P., BMI) LT 32
MARIA CHUCHENA (MARICIA SUSENA) (Peer Int'l., BMI) LT 35
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 4
ME FALTA VALOR (Bello Musical, BMI) LT 19
ME PONES SEXY (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Thaly Songs, BMI/Peermusic III, BMI/Almo, ASCAP) LT 45
MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 23
MISS INDEPENDENT (Rhetski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 10
MISS P. (Shamiah Cymone, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Soulajamba Songs, BMI), HL, RBH 87
MUY A TU MANERA (Ser-Ca, BMI) LT 43
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Primmer, ASCAP), HL, CS 4; H100 31
MY LOVE IS LIKE... WO (Mass Confusion, ASCAP/WB, ASCAP/C/Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, H100 41; RBH 25

-N-

NAGGIN (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 77
NA NA NA NA (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, RBH 60
NAS' ANGELS... THE FLYEST (Zomba, ASCAP/III Will, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, RBH 79
NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 5; RBH 10
NEVER SCARED (Bonercrusher, ASCAP) H100 70; RBH 23
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 37
NO PODRAS (Kike Santander, BMI) LT 17
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 6; H100 36

-O-

OFFICIALLY MISSING YOU (Aurelius, ASCAP/46; ASCAP), HL, H100 88; RBH 38
ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 40
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 28
THE ONLY THING MISSIN' (Kharatroy, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divebushbaby, SESAC/Evamaemus, ASCAP), HL, RBH 63
OOH WEE (Not Listed) RBH 89

-P-

PEQUENA Y FRAGIL (SADAIC Latin, BMI) LT 33
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derly Works, ASCAP/Universal, ASCAP), HL/WBM, H100 7; RBH 5
PLAYBOYS OF THE SOUTHWESTERN WORLD (Mur-rah, BMI/VanWarmer, ASCAP), WBM, CS 36
PON DE RIVER, PON DE BANG (Greensleeves, PRS/Copyright Control) RBH 53
PRAY FOR THE FISH (Green Dog, BMI/Springer Ink, BMI) CS 59
PUEDEN CONTAR CONMIGO (Sony/ATV Discos, ASCAP) LT 8
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 84; RBH 42
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joins, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irv-ing, BMI), HL/WBM, H100 69; RBH 21

-Q-

QUEDATE CALLADA (Edimusa, ASCAP) LT 25
QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 7
QUITEMONOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 15

-R-

RAIN ON ME (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Inv, BMI/Screen Gems-EMI, BMI/EMI April, ASCAP), HL/WBM, RBH 57
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 9; H100 53
RED DIRT ROAD (Sony/ATV Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI), HL, CS 1; H100 26
THE REMEDY (I WON'T WORRY) (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 38
REST OF OUR LIVES (Oz Got Songs, ASCAP/Dragon Gate, ASCAP) RBH 75
RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 62
RIE Y LLORA (Sir George, ASCAP/WB, ASCAP) LT 24
RIGHT THURR (Trak Starz, ASCAP) H100 3; RBH 4
ROCK WIT U (AWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BMI), WBM, H100 2; RBH 8
ROCK YOUR BODY (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 39

-S-

SAY YES (Marshallow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 83; RBH 30
SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 26
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 65
SENIORITA (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 66
SERAN SUS OJOS (Fonomusic, SESAC) LT 34
SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM, H100 79
SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP), HL/WBM, H100 18; RBH 18
SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 22
SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, H100 68; RBH 20
SING FOR THE MOMENT (Ensign, BMI/Eight Mile Style, BMI/Mosaic Music, BMI), HL, H100 100
SIN VERGUENZA (Flamingo, BMI) LT 29
SI TE DIERON (VWR, ASCAP) LT 14
SMOOTH SALLIN' (Scodie Mac, BMI/Word Life, ASCAP/Black Smoove, ASCAP/EMI April, ASCAP), HL, RBH 78
SNAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 86; RBH 40
SO FAR AWAY (Greenfund, ASCAP/l.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP) H100 78
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun-ningham, ASCAP/Rashi N' Leony, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 13; RBH 2
SON TUS PERJUMENES MUJER (EMI April, ASCAP) LT 46
SOY ASI (Iron Tigga, BMI/C.K. Jointz, BMI/Ser-Ca,

BMI) LT 42
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 13; H100 73
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM/WBM, CS 8; H100 52
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 32
STILL BALLIN' (Universal, ASCAP/Black Hispanic, ASCAP/Antraphil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamer-lane, BMI), HL/WBM, H100 98
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 34
STUPID GIRL (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 94
SUELTALO (Elix, ASCAP) LT 11
SUMMERTIME (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 68
SUPERSTAR (Embassy, BMI/Young Carney, ASCAP) RBH 24
SWING, SWING (Smells Like Phys Ed, ASCAP) H100 64

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TAL VEZ (Muziekuitgeveris Artemis BV, BMI), WBM, LT 6
TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 20; H100 97
TE METISTE EN MI CAMA (Edimusa, ASCAP) LT 41
TENNESSEE RIVER KING (EMI April, ASCAP/Pittsburg Land-ing, ASCAP/Chord Boy, BMI/Bradley, BMI), WBM, CS 37
TE REGALO MI TRISTEZA (ADG, SESAC) LT 40
TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 20
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 12; H100 67
THIS IS THE NIGHT (Aldo Nova, SOCAN/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP), HL/WBM, H100 23
THIS ONE'S FOR THE GIRLS (DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI), CLM/HL, CS 18
THOIA THOING (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 42; RBH 16
THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, H100 80
THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 99
TONITE, I'M YOURS (Top Of The World Enterprises, ASCAP/My Atomz Muzik, ASCAP/5 Stooges, ASCAP/WB, ASCAP/Flowers And Cream, ASCAP/Lil' Nettie, ASCAP), WBM, RBH 97
TOUGH LITTLE BOYS (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 23
TRAICION (F.I.P.P., BMI/Estefan, ASCAP) LT 49
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giant Slayer, ASCAP/Scarlet Moon, BMI), WBM, CS 19
TRY IT ON MY OWN (Brownville, BMIB/E One, BMI/EMI Blackwood, BMI/N8daGR8, ASCAP/E Two, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/All About Me, BMI/Andre'sia, ASCAP), HL/WBM, RBH 100
TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 3

-U-

ULTIMATE LOVE (EMI April, ASCAP/VassarSongs, ASCAP/Writers Extreme, BMI/Jammin' Jules, BMI), HL, CS 41
UNA EMOCION PARA SIEMPRE (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 16
UN SIGLO SIN TI (Muziekuitgeverij B.V. BUMA, ASCAP/WB, ASCAP) LT 5
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 6

-V-

VETE YA (SACM Latin, ASCAP) LT 39
VIVE LA VIDA (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 37

-W-

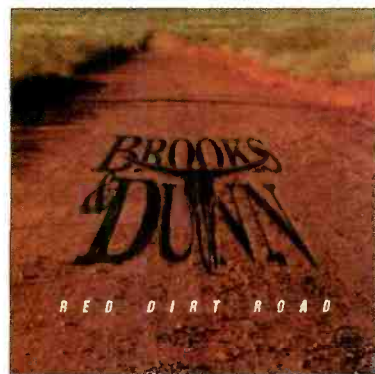
WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off My Rocker, ASCAP/Universal-Songs Of PolyGram Inter-national, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 25
WAVE ON WAVE (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI/Justin Pollard, SESAC), HL, CS 24
WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Univer-sal, ASCAP/Lanark Village Tunes, ASCAP), WBM, H100 95
WHAT A SHAME (Careers-BMG, BMI/Asierfra, BMI/John Q, ASCAP/Two Guys Who Are Publishers, ASCAP/Southern Cow, ASCAP/Carol Vincent And Associ-ates, ASCAP) CS 51
WHAT THE WORLD NEEDS (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 14; H100 76
WHAT UP GANGSTA (High On Life, ASCAP/Terminally III, BMI/Universal, ASCAP/50 Cent, ASCAP) RBH 44
WHAT WAS I THINKIN' (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 11; H100 49
WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 91; RBH 35
WHEN I'M GONE (Escatawpa, BMI/Songs Of Univer-sal, BMI), WBM, H100 29
WHEN YOU COME AROUND (Sony/ATV Cross Keys, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 48
WHERE IS THE LOVE? (will.i.am, BMI/Nawasha Net-works, BMI/Jeepney, BMI/Tenman Tunes, BMI/Zomba Songs, BMI/Printz Polor, BMI/Tuono, BMI/El Cubano, BMI), CLM/WBM, H100 12; RBH 06
WHERE THE HOOD AT? (Boomer X, ASCAP/Universal, ASCAP/Live To Prove, ASCAP/Mafia Music, ASCAP/Songs Of Marl, ASCAP/Cold Chillin', ASCAP) RBH 66
WHO WOULDN'T WANNA BE ME (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMI), WBM, CS 21
WHY DON'T YOU & I (Anaesthetic, BMI/Warner-Tamerlane, BMI), WBM, H100 63
WRINKLES (Universal-Songs Of PolyGram Interna-tional, BMI/Virgin Timber, BMI/Major Bob, ASCAP) CS 44

-Y-

YA NO ES IGUAL (SoulSick Muzik, BMI/Logitcane, BMI/Jumping Bean, BMI) LT 12
YOU ALREADY KNOW (Fat Pat Lives, BMI/Lavish Hitz, BMI/Flyosons, BMI) RBH 76
YOU'RE STILL HERE (Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Hannaberg, BMI), HL/WBM, CS 31

## RCA Label Group Repeats Its Chart-Topping Trifecta

The RCA Label Group (RLG) dominates Hot Country Singles & Tracks at practically every level of the chart this issue, starting with the occupation of the top four positions led by **Brooks & Dunn's** "Red Dirt Road," which climbs 2-1. BNA's **Kenny Chesney** has the fattest



increase on the chart, with "No Shoes, No Shirt, No Problems" gaining 616 detections and moving 7-6, while RCA stable mates **Martina McBride** and **Clay Walker** nab double Airpower honors at No. 17 and No. 18, respectively.

The intrepid RLG sweep also includes the Hot Shot Debut at No. 44 with **Diamond Rio's** "Wrinkles," marking the group's highest debut to date on the chart.

With the chart's top three titles, Arista Nashville repeats a feat it accomplished in the Oct. 29, 1994, issue, which was also the last time this chart-topping trifecta occurred.

MCA Nashville is the only other imprint to stack this chart's top three in the Nielsen Broadcast Data Systems era, being the first to do so in March 1992.

**DOWN AND OUT:** Avril Lavigne debuts on Hot Digital Tracks with all five of the tracks from her live EP, "Try to Shut Me Up," which is available exclusively as a download through Apple iTunes. Consumers can purchase the entire EP or each song individually. Since the bundle is not affixed with a UPC code, Nielsen SoundScan is treating sales of this set as separate tracks rather than an album buy, thereby applying a sale to each song when the entire EP is purchased. The most popular track is Lavigne's rendition of **Green Day's** "Basket Case," which is No. 2 on the chart with 1,000 paid downloads. It is the only song on the EP that does not appear on her multi-platinum album "Let Go."

On Hot 100 Singles Sales, the **Eagles** debut at No. 3 with "Hole in the World," scanning 9,500 units. Released as a one-month exclusive for Best Buy in June, "World" is now eligible to chart as it has become available to all retailers.

**ATTACK OF THE CLONES:** Pharrell Williams of the Neptunes earns Greatest Gainer/Airplay honors on The Billboard Hot 100 (No. 20, up 10 million listener impressions) and Hot R&B/Hip-Hop Singles & Tracks (No. 7, up 8 million impressions) with "Frontin'," featuring Jay-Z.

"Frontin'" is Williams' first top 10 single as a lead artist and is the initial single from "The Neptunes & Star Trak Present CLONES," a compilation project due at retail Aug. 19. The follow-up single, "Light Your Ass on Fire" by **Busta Rhymes**, also posts significant gains at radio, moving 37-31 on Singles & Tracks.

**BOY ZONE:** Also posting multiple tracks on Hot R&B/Hip-Hop Singles & Tracks is this issue's top-selling album, "Bad Boys II." "Shake Ya Tailfeather" from **Nelly, P. Diddy & Murphy Lee** leads the three charting titles from the soundtrack at No. 18. Two singles previously released on Roc-a-fella/Def Jam/IDJMG that were picked

up for the soundtrack each rebound four positions (43-39 and 68-64).

Also contributing to strong first-week sales of the soundtrack is "Realest N\*ggas" by the **Notorious B.I.G. & 50 Cent**, which has neither appeared on a previous album nor been released as a single. "Realest" peaked at No. 30 in April and recently

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topped R&B/Hip-Hop Recurrents in the Billboard Information Network.

**NOW APPEARING:** This issue marks the *Billboard* debut of HitPredictor (see chart, right), the online music research service that provides a look at potential hits. Each week on this page, you'll find a chart of the highest-testing new and recent releases for mainstream top 40, rhythmic top 40, adult top 40 and modern rock (see editorial, page 10).

## HitPredictor™

AIRPLAY™  
Monitor

JULY 25, 2003

DATA PROVIDED BY  
promosquad™

FORMAT	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
<b>MAINSTREAM TOP 40</b>	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	1 <b>CHRISTINA AGUILERA</b> Can't Hold Us Down RCA/RMG 81.6 2 <b>DIFFUSER</b> I Wonder HOLLYWOOD 79.8 3 <b>THE ATARIS</b> The Boys Of Summer COLUMBIA 77.2 4 <b>TRAPT</b> Headstrong WARNER BROS 75.4 5 <b>STACIE ORRICO</b> (There's Gotta Be) More To Life VIRGIN 74.4
<b>RHYTHMIC TOP 40</b>	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	1 <b>JUSTIN TIMBERLAKE</b> Senorita JIVE 97.0 2 <b>BOW WOW</b> Let's Get Down COLUMBIA 89.0 3 <b>TIMBALAND &amp; MAGOO</b> Cop That Sh#! UMRG 84.0 4 <b>JAHEIM</b> Put That Woman First WARNER BROS 83.0 5 <b>BABY BASH</b> Suga Suga UMRG 74.0
<b>ADULT TOP 40</b>	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	1 <b>SALIVA</b> Rest In Pieces IDJMG 78.8 2 <b>BEU SISTERS</b> I Was Only (Seventeen) S-CURVE 72.6 3 <b>THE ATARIS</b> The Boys Of Summer COLUMBIA 70.7
<b>MODERN ROCK</b>	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	1 <b>THREE DAYS GRACE</b> (I Hate) Everything About You JIVE 83.5 2 <b>ME FIRST AND GIMMES</b> I Believe I Can Fly FAT WRECK CHORDS 75.5 3 <b>THE USED</b> Blue And Yellow REPRISE 74.4 4 <b>TRAPT</b> Still Frame WARNER BROS 73.8 5 <b>DASHBOARD CONFESSIONAL</b> Hands Down INTERSCOPE 70.1

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the five songs tested during the past month with the highest score. Mainstream Top 40 respondents are divided into two age groups: 13-29 and 13-24. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003. HitPredictor and Promosquad are trademarks of Think Fast L.L.C.

AUGUST 2 2003				Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. AT NO. 1
1	1	13	Miss Independent	KELLY CLARKSON (RCA/RMG)	6 Wks At No. 1
2	2	9	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	
3	3	9	Crazy In Love	BEYONCE FEATURING JAY-Z (COLUMBIA)	
4	5	22	Unwell	MATCHBOX TWENTY (ATLANTIC)	
5	4	17	Bring Me To Life	EVANESCENCE FEATURING PAUL MCCOY (WIND-UP)	
6	6	9	Are You Happy Now?	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	
7	8	7	Magic Stick	LIL' KIM FEATURING 50 CENT (QUEEN BEE/ATLANTIC)	
8	12	9	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	
9	7	14	Intuition	JEWEL (ATLANTIC)	
10	10	10	Drift Away	UNCLE KRACKER FEATURING DOBBIE GRAY (LAVA)	
11	13	11	Addicted	SIMPLE PLAN (LAVA)	
12	16	7	I Want You	THALIA FEATURING FAT JOE (EMI LATIN/VIRGIN)	
13	9	13	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JPMONAR/RMG/IDJMG)	
14	11	16	Get Busy	SEAN PAUL (VP/ATLANTIC)	
15	15	20	Ignition	R. KELLY (JIVE)	
16	14	20	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	
17	19	12	Swing, Swing	THE ALL-AMERICAN RECTS (DOGHOUSE/DREAMWORKS)	
18	23	5	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
19	25	4	Girls And Boys	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
20	17	12	21 Questions	50 CENT FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	

AUGUST 2 2003				Billboard® RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. AT NO. 1
1	1	11	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	2 Wks At No. 1
2	5	9	Crazy In Love	BEYONCE FEATURING JAY-Z (COLUMBIA)	
3	2	13	Into You	FABOLOUS FEAT. TAMIA OR ASHANTI (DESERT STORM/ELKTRAEEG)	
4	4	12	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	
5	3	13	Magic Stick	LIL' KIM FEATURING 50 CENT (QUEEN BEE/ATLANTIC)	
6	6	8	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)	
7	7	6	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
8	10	7	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
9	9	10	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	
10	12	9	Like Glue	SEAN PAUL (VP/ATLANTIC)	
11	8	18	21 Questions	50 CENT FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
12	19	5	Love At 1st Sight	MARY J. BLIGE FEATURING METHOD MAN (GEFFEN)	
13	16	5	In Those Jeans	GINUWINE (EPIC)	
14	15	7	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	
15	21	6	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	
16	13	10	I Want You	THALIA FEATURING FAT JOE (EMI LATIN/VIRGIN)	
17	14	23	Get Busy	SEAN PAUL (VP/ATLANTIC)	
18	11	10	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	
19	23	5	Frontin'	PHARRELL FEATURING JAY-Z (STAR TRAK/ARISTA)	
20	20	22	No Letting Go	WAYNE WONDER (VP/ATLANTIC)	

AUGUST 2 2003				Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. AT NO. 1
1	1	25	Unwell	MATCHBOX TWENTY (ATLANTIC)	14 Wks At No. 1
2	2	16	Calling All Angels	TRAIN (COLUMBIA)	
3	3	27	Drift Away	UNCLE KRACKER FEATURING DOBBIE GRAY (LAVA)	
4	4	18	Bring Me To Life	EVANESCENCE FEATURING PAUL MCCOY (WIND-UP)	
5	6	15	Intuition	JEWEL (ATLANTIC)	
6	8	10	Are You Happy Now?	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	
7	5	23	The Remedy (I Won't Worry)	JASON MRAZ (ELKTRAEEG)	
8	7	35	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
9	11	7	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	
10	9	34	Big Yellow Taxi	COUNTING CRYS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	
11	10	28	Clocks	COLOPLAY (CAPITOL)	
12	13	16	Amazing	JOSH KELLEY (HOLLYWOOD)	
13	12	27	Why Georgia	JOHN MAYER (AWARDE/COLUMBIA)	
14	15	12	Heaven	LIVE (RADIOACTIVE/MCA)	
15	14	35	I'm With You	AVRIL LAVIGNE (ARISTA)	
16	17	10	Why Can't I	LIZ PHAIR (CAPITOL)	
17	16	22	Sympathy	GOD DOLLS (WARNER BROS.)	
18	18	9	Miss Independent	KELLY CLARKSON (RCA/RMG)	
19	19	18	Hard To Breathe	MAROON 5 (OCTONE/JRMG)	
20	25	4	White Flag	DIDO (ARISTA)	

AUGUST 2 2003				Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. AT NO. 1
1	2	8	Just Because	JANE'S ADDICTION (CAPITOL)	1 Wk At No. 1
2	4	12	Faint	LINKIN PARK (WARNER BROS.)	
3	1	22	Seven Nation Army	THE WHITE STRIPES (THIRD MAN/V2)	
4	3	25	Send The Pain Below	CHEVELLE (EPIC)	
5	6	11	The Boys Of Summer	THE ATARIS (COLUMBIA)	
6	5	11	Headstrong	TRAPT (WARNER BROS.)	
7	9	9	So Far Away	STAINED (FLUPELL/TRAEEG)	
8	7	11	Go With The Flow	QUEENS OF THE STONE AGE (INTERSCOPE)	
9	11	11	Creatures (For A While)	311 (VOLCANO/JIVE)	
10	10	10	Stupid Girl	GOLD (FLIP/GEFFEN/INTERSCOPE)	
11	8	11	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)	
12	12	12	Show Me How To Live	AUDIOSLAVE (INTERSCOPE/EPIC)	
13	14	11	Bottom Of A Bottle	SMILE EMPTY SOUL (LAVA)	
14	16	11	Think Twice	EVE 6 (RCA/RMG)	
15	15	11	Dosed	RED HOT CHILI PEPPERS (WARNER BROS.)	
16	18	11	Going Under	EVANESCENCE (WIND-UP)	
17	13	11	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	
18	17	11	Times Like These	FOO FIGHTERS (ROSWELL/RCA/RMG)	
19	20	11	Shatterday	VENDETTA RED (EPIC)	
20	22	11	Did My Time	KDRN (IMMORTAL/EPIC)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 122 mainstream top 40, 53 rhythmic top 40, 88 adult top 40 and 89 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 are removed from the chart after 26 weeks. © 2003, VNU Business Media, Inc. All rights reserved.

# Latin Grammy Nominations

Continued from page 5

los, which won the best Latin pop album Grammy earlier this year for "Caraluna," also received three nominations, including record and album of the year.

The band's lead songwriter, Jorge Villamizar, garnered three separate nods for tracks he wrote for the album.

The Latin Academy of Recording Arts and Sciences has long been partial to the pop genre and to eclectic, sometimes lesser-known acts. But the alterations to the nominating process (*Billboard*, Sept. 28, 2002) this year changed some of the flavor of the nominations.

In the past, all 41 categories

were revised by a nominating committee before the five finalists in each category were announced. This time, however, the five finalists in each category were decided by general vote from LARAS voting members and scrutinized by accounting firm Deloitte & Touche.

Only major categories were examined by a nominating committee, according to LARAS president Gabriel Abaroa.

The result is a less esoteric but equally merit-worthy list of nominees. More important, it is a far more balanced list, with popular acts that were often absent in the past sharing the spotlight with more niche acts.

This nominating process is one of several changes that have taken place inside LARAS since the departure of Michael Greene as president/CEO of the National Academy of Recording Arts and Sciences and LARAS last year and the creation of LARAS' own board of trustees.

The changes were made "to increase the credibility of the awards

*As credible as the nominations are, regional Mexican music was, once again, almost absent from the main categories.*

and improve the nominating process," LARAS board of trustees president Manolo Díaz says. "The members create the quality, and the board provides credibility."

As credible as the nominations are, regional Mexican music was, once again, almost absent from the main categories and from the press conference itself.

"I'm surprised the regional Mexican categories were practically unmentioned," says Claribel Cuevas, senior creative director of Famous Music Publishing.

Regional Mexican accounts for

more than half of all Latin music record sales in the U.S., according to Nielsen SoundScan and the Recording Industry Assn. of America.

The Latin Grammys, of course, have to represent Latin music worldwide, not just in the U.S. Abaroa says, "All Latin music will be represented in the Latin Grammys."

Top nominee George gathered nods in the album, song and record of the year categories for his work on Bacilos' album "Caraluna" (Warner Music Latina) and the track "Mi Primer Millón" from that album.

Although "Caraluna" has been successful in other Latin markets, in the U.S., the album only spent 10 weeks on the Top Latin Albums chart.

The lack of significant domestic sales highlights the fact that LARAS is an international entity, with voters weighing in from all Spanish- and Portuguese-speaking countries. It also underscores that what is critically acclaimed is not always what sells.

Villamizar says Bacilos does not focus on sales. "It's about making good music," he says. Villamizar has two songs—"Caraluna" and "Mi Primer Millón"—competing in the song of the year category.

Record executives are hoping that the exposure provided by the Latin Grammys will boost sales for nominees and eventual winners, as it previously did for Juanes.

In 2001, the Colombian artist garnered seven nominations for his solo debut, "Fijate Bien." The album did not sell well and received negligible airplay in the U.S. But Juanes' follow-up, "Un Día Normal," has remained in the top 10 of the *Billboard* Top Latin Albums chart for 61 weeks and was nominated for album of the year, among others.

Juanes attributes the album's sales success to its more upbeat subject matter.

The Latin Grammys will take place Sept. 3 in Miami and will air live on CBS. A tribute to the late Celia Cruz was announced as part of the awards show.

For a complete list of nominees, log on to [billboard.com/awards](http://billboard.com/awards).

# Illegal Uploads

Continued from page 5

The authors say the reasoning behind the provision hits at the core of why peer-to-peer (P2P) networks are so lethal to the industry: One casual upload is downloaded by many thousands, if not millions, of file traders.

Thus, such an upload, they say, meets the legal threshold employed in the physical-goods world that dictates that felonious copyright infringement occurs when 10 or more copies of a work worth \$2,500 or more are distributed.

The provision is viewed as the boldest legislative effort yet by an exasperated Congress to short-circuit the P2P networks that are devastating the record industry.

The authors said in a statement that the measure is not over-reaching but "a reasonable approach." A prosecutor would still have to prove beyond reasonable doubt that a copyright infringement occurred and that it was willful. "This is a very high standard for a

prosecutor to have to meet," the statement said.

The bill—the Author, Consumer and Computer Owner Protection and Security Act of 2003 (2752)—was introduced July 17 by Reps. John Conyers Jr., D-Mich., and Howard Berman, D-Calif.

Among other things, it would give the FBI \$15 million to develop public awareness programs about the dangers of illegal file sharing and other pirate activity.

The earlier bill, the Piracy Deterrence and Education Act of 2003 (HR 2517), was introduced June 19 by Rep. Lamar S. Smith, R-Texas, chairman of the subcommittee.

It does not contain the so-called felony provision, nor does it offer funding for new anti-piracy programs at the FBI and other federal agencies.

The Smith bill grants authority to the Bureau of Customs and Border Protection to seize infringing material. It also requires the U.S. Attorney General to ensure



BOUCHER: 'PROVISION COULD BE MISAPPLIED'



BERMAN (LEFT) AND CONYERS: CO-SPONSORED HR 2752

that "at least one agent" dealing with copyright infringement would be assigned to any unit at the Department of Justice responsible for investigating computer hacking or intellectual property crimes.

Berman and Conyers are co-sponsors of Smith's bill. They say they crafted their own measure to offer more enforcement muscle. Smith pulled his bill from a markup vote after the new measure was introduced.

Both bills have industry support. "We applaud the efforts of Mr. Berman and Mr. Conyers to facilitate the enforcement of existing laws against Internet theft," says Cary

Sherman, president of the Recording Industry Assn. of America. "The provisions contained in this legislation, in addition to those contained in the Smith/Berman enforcement bill, will help serve to deter illegal activity online."

Ann Chaitovitz, director of sound recordings for the Am-

erican Federation of Television and Radio Artists, says the bills provide the government with the resources and authority to educate the public, develop deterrence programs and address the threats created by online technology.

"In HR 2752, prosecutors still bear the burden of showing that such an act was done deliberately with an intent to violate copyrights," she says.

Jay Rosenthal, co-counsel for the Recording Artists' Coalition, says the RAC supports the Smith bill but has problems with the Conyers-Berman measure.

"It needs fine-tuning to minimize the possibility of abuse or misuse by authorities unfamiliar with the copyright law and this problem," he says. "No one wants to see a kid looking at jail time, especially for a first offense. Perhaps a 'three strikes and you're out' concept would work better."

Rep. Rick Boucher, D-Va., the veteran Internet champion who also sits on the subcommittee, says the provision is fraught with possibilities of potential misapplication.

"It is not the mission of the FBI to have to learn copyright law and then inform people what they may or may not do," he asserts.

# Lollapalooza

Continued from page 8

day and age," Wavra says.

It is also worth noting that Lollapalooza is better-suited to large markets, and the markets Wavra cites are much larger than Ionia, near Grand Rapids, and Vernon, near Syracuse.

Vernon Downs hosted some

50,000 for a Willie Nelson/Dead concert earlier this year. But the Lollapalooza date, to have been promoted by Stuart Green of Magic City Productions, had only sold about 4,000 tickets as the show neared, according to published reports.

According to Lollapalooza publicists, the Ionia date was canceled because of production deficiencies, though the fairgrounds where it was to be held have in the past hosted such acts as Metallica. That date was

to have been promoted by Jack Utsick Presents and Touring Pro.

Wavra says CCE brought Lollapalooza what it felt was its best markets in a highly competitive hard-music summer. "When you're re-establishing a brand, you have to be smart about routing and competition in the marketplace," he says. "We brought them the markets we were most confident in."

The remaining dates are at large, mostly corporate sheds, with the

exception of the Aug. 24 tour closer at the 25,000-capacity Columbia Meadows in St. Helens, Ore. That date will be promoted by Touring Pro.

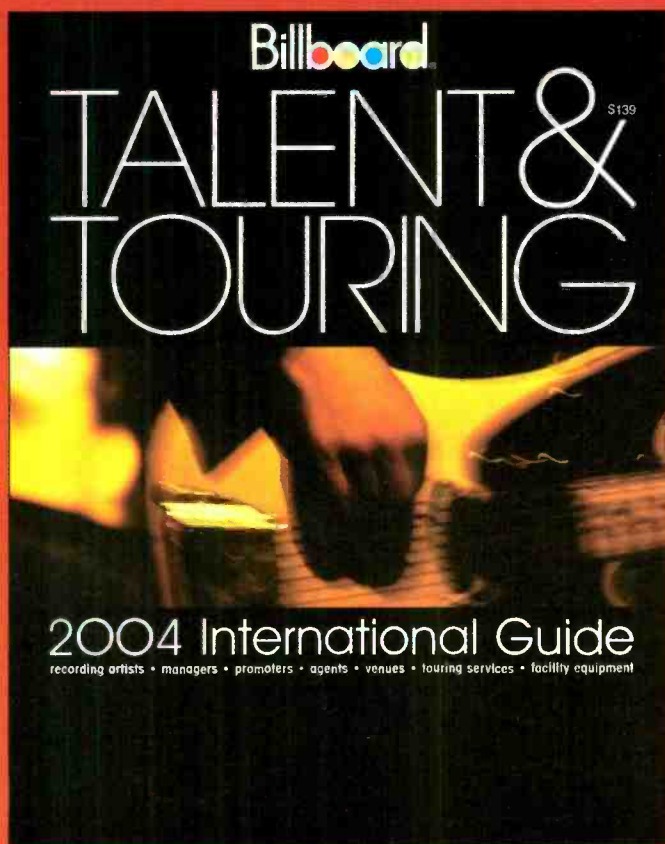
The brainchild of Jane's Addiction's Perry Farrell, Lollapalooza is produced by Sanctuary Artist Management and the William Morris Agency. The main-stage lineup features Queens of the Stone Age (replaced Aug. 16 by A Perfect Circle), Jurassic Five, the Donnas, Incubus, Audio-slave and Jane's Addiction. The pio-

neering festival returns this year after a five-year hiatus.

Meanwhile, both Grosslight and Wavra remain bullish about the tour.

"We're happy with the dates we have on Lollapalooza," Wavra says. "What's important here is, in the face of a lot of naysayers, they have put a great product together. Perry Farrell, William Morris and Sanctuary have put a lot of time into trying to do something different, and they have succeeded. This is something you can build on."

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AMY LEE OF EVANESCENCE: HER DISTINCTIVE VOICE HELPED DRIVE 'BRING ME TO LIFE' UP THE CHARTS

Photo: Theo Wargo/WireImage.com

## Europe Goes Gothic

Continued from page 1

which has exclusive licensing and distribution for Wind-up acts outside the U.S.

Levy describes the inclusion of the band's first single—"Bring Me to Life," featuring Paul McCoy from 12 Stones on vocals—on the soundtrack to the Fox Studios movie "Daredevil" as an international "springboard."

Sony Music U.K. chairman Rob Stringer concurs. "When we heard the track on the 'Daredevil' soundtrack, there was a big buzz. But we had no idea of what they looked like, and I don't think they had ever played live."

### HOME-GROWN

Fronted by 20-year-old Amy Lee, Evanescence formed in Little Rock, Ark., at the end of the '90s, when the singer met bassist/songwriter Ben Moody at youth camp.

Joined by guitarist John Le Compt and drummer Rocky Gray, the band began songwriting together and released a few EPs. It developed a following, despite never performing live—because it couldn't afford to pay musicians.

Once signed in the U.S. by Wind-up—home of Creed and 12 Stones—Evanescence was given the chance to mature, a rarity in today's fast-paced music business.

"The industry was not ready for an act like this when we signed them," Lerner says. "We gave them the opportunity to grow, both as people and as performers. We knew we had found incredible talent."

Moody says, "We have a great chemistry, like brother and sister. We fight like crazy, but we love each other, too. We don't go through a lot of stress and compromise when we're writing like a lot of bands do. We have a similar vision, because we love our music so much."

The band was first targeted to the Christian marketplace, then meth-

odically spread to modern rock and then top 40. To date, "Fallen," released in the U.S. March 4, has reached No. 3 on The Billboard 200 and has sold 1.8 million copies, according to Nielsen SoundScan. "Bring Me to Life" peaked at No. 5 on the Hot 100 in late June.

Overseas, Ailsa Robertson, Sony U.K. London-based marketing manager, says, "The 'Daredevil' soundtrack was important in getting early pick-up at rock clubs; that was the first introduction to Evanescence in the U.K."

Although specialist rock stations were quick to support Evanescence, Stringer attests that the press, rather than radio, played the biggest role in breaking the act in the key U.K. market.

Stringer says, "It shows you can bypass conventional media channels, which is a fantastic thing, or else we're in danger of creating a homogenized environment, and that depresses me."

"It's the best [time] in Britain for music coming from the underground in 10 years. You can definitely bypass radio, and I'm very excited by that—the press is back."

The record went top five in its fourth week on the Music & Media European Top 100 Albums chart. Two weeks later, it was at No. 1, a position it has retained for two consecutive weeks.

"We have sold 1.8 million albums outside the U.S. since early April," Levy says. "The setup of the project came very early—we received the demos in December, and we played them to the countries. Then it was very quick."

"Bring Me to Life," released internationally June 2, spent five consecutive weeks at No. 1 on the Music & Media Eurochart Hot 100 Singles chart.

"For us, 'Bring Me to Life' was a breakthrough track, because it is the first single with nü-metal undertones that we have supported in such a big way," says James Curran, head of music at London-based national rock station Virgin Radio, where it is their most-played track.

"It has a commerciality which much of nü-metal does not have; it is a beautifully sung track with an incredibly catchy chorus—a bit like Meat Loaf meets Linkin Park."

The first international territory to back the band was Spain, according

to Levy. "Spain worked very early—radio got the track off the Internet and started playing it, and it took off very quickly," he says. "We've sold 75,000 copies in Spain, which was the first market to pick up on them, along with Canada."

On top of the "Daredevil" exposure, a decision to tour Europe on the eve of the war in Iraq worked in Evanescence's favor internationally.

"They went to Europe in March and early April and returned in June twice for gigs and promo," Levy says.

Levy points out that the act has now shifted 1.1 million albums in Europe—450,000 of these in the U.K.—and sold 900,000 copies of "Bring Me to Life" outside the U.S.

"Even when there's been no radio, it's worked through word-of-mouth," he says. "It's even taken off in Australia. It shows you can still have success very quickly when consumers start to talk about it."

"They're also huge in Asia, where they've sold 300,000 albums—which is something I haven't seen from a rock act in a very long time," Levy continues. "In Japan, they entered straight at No. 1, which is unheard-of for a brand-new international artist."

Levy says the band will tour Australia and Japan through the end of July; it will be in the U.S. during August and September and in Europe Sept. 6-Nov. 6.

### SOPHOMORE SINGLE

Evanescence's sophomore single will coincide with the band's next European trip, Robertson says. The song "Going Under" is just ramping up its campaign to rock radio, TV and clubs—including the U.S.

"There are lots of tales of doom and gloom in the industry, and it is very tough, as we're selling less and less," Levy says. "But when you see a good band that is prepared to work hard, you can still sell big numbers. It's all about quality, and consumers react to quality."

Lerner says, "Evanescence is the big breakthrough act this year because they strike an emotional nerve. Their music really speaks to the people."

Additional reporting by Mark A. Newman.

# Internet Rentals Rise For DVDs

Continued from page 1

caddy.com, formerly called dvdrental-central.com.

Though Blockbuster has entered the online rental fray, spokesman Randy Hargrove says the area is "a limited business opportunity" for the chain. "Consumers spent more than \$8 billion on rentals last year in the U.S.," he says. "They spent less than \$200 million renting movies online."

A Movie Gallery representative would not comment on whether the chain has plans for online rentals. Calls to Hollywood Video were not returned by press time.

A number of other retailers, including Best Buy and Tower Records, do not have any online rental plans but are keeping close watch on this sector, according to company representatives.

An abundance of smaller online DVD rental sites are also operating, including cafedvd.com, dvdavenue.com, dvdbarn.com, dvdovernight.com, qwikfiks.com and solodvds.com.

Netflix, which launched in 1998, has grown into the largest online renter of DVDs, with a 5.5% share of the total DVD rental market and more than 90% of the online market, according to New York-based research firm Alexander & Associates.

## POTENT PATENT

Although competition is building, Netflix may have some potent weapons in its quest to maintain market leadership.

In addition to being the first to establish itself as a significant online rental brand, Netflix was recently granted a patent on its rental subscription model (Picture This, *Billboard*, July 12).

The patent covers the entire rental process, including such elements as the return envelopes used in each transaction.

Netflix is still determining how to wield this patent. "We are just studying our options," Hastings says.

The odds are likely that this will not be a "sword of Damocles over the industry," says Bo Andersen, president of the Video Software Dealers Assn. (VSDA). "Sure, it could potentially be used as a market-clearing device, but nobody wants to stunt the growth of online rental in general."

Andersen believes Netflix will be willing to license the core elements of its patent to other sites "at very reasonable terms."

Netflix and other subscription plans address the most common customer complaint about traditional rentals: late fees.

Consumers annually fork over more than \$1 billion in late fees to

brick-and-mortar stores, according to Hastings.

"The subscription plan is the master stroke of the online rental mechanism," Andersen says.

Netflix users pay \$19.95 a month for an unlimited number of movies. They can rent up to three titles at once from its selection of 15,000 offerings. More than half of Netflix customers are guaranteed one-day delivery based on their proximity to the Netflix distribution centers. The company currently has 20 distribution points in the U.S.

As Netflix has grown, it also has increased its distribution centers and implemented a "queue" feature for consumer selections.

At walmart.com, consumers can choose from one of three subscription plans—for \$15.54, \$18.76 or \$21.94 a month—which allow for two, three or four discs to be rented at a time. The site carries 13,000 titles and promises two-day deliveries for 93% of the country.

Blockbuster's filmcaddy.com also offers up to four films at a time for \$19.95.

"The Internet allows for a good technology solution to avoid the late fees and overcharges that make video stores their money," says Matt Sevick, manager of Wal-Mart's DVD



ANDERSEN: SUBSCRIPTION FAN

rentals division. "We wanted to present an honest and fair way of bringing people movies."

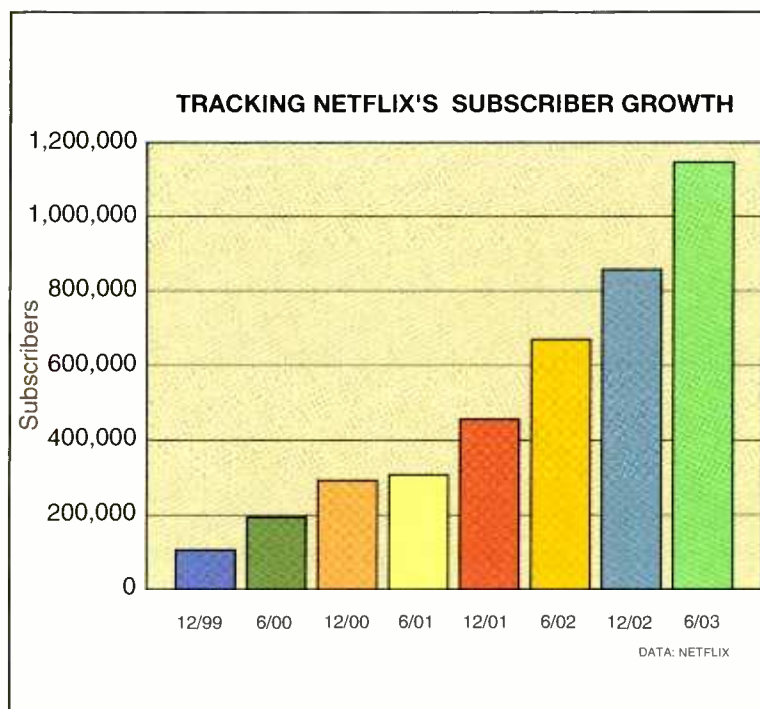
Brick-and-mortar stores are just beginning to get into subscription plans.

Blockbuster has been testing a store-based subscription model called the Freedom Pass since last summer in six markets and 700 stores. Customers can rent as many movies as they want, keeping two or three at a time, for about \$25. Fees vary in the different test markets.

Similarly, grocery chain Albertsons has launched a rental subscription plan at more than 800 stores in California; Portland, Ore.; and Seattle. The plan costs \$19.95 per month.

Most in-store subscription plans are still in the test phase, as retailers determine customer interest and the financial impact of decreased late fee revenue. More than 10% of a store's gross rental revenue can be earned from late charges, according to the VSDA.

Studios also are looking for alter-



natives to traditional video rentals. Buena Vista is testing Flexplay's limited-play, EZ-D discs in August in a few markets nationwide (*Billboard*, June 7).

The disposable discs use a chemical process that enables play for only 48 hours, eliminating the need to return them to the retailer.

"We are looking forward to seeing



SAVAGE: PACT WILL 'CREATE A BUZZ'

how the test does," notes Matt Lasorsa, senior VP of marketing for New Line Home Entertainment.

"Each new development will hopefully incrementally broaden the category as opposed to cannibalizing it. This could be a boon to us. We have an obligation to try to meet consumer needs," he adds.

## RENTAL MILESTONES

Increasingly, the consumer is opting for DVD rentals, whether online or from traditional stores. DVD hardware sales have grown steadily since the format's debut in 1997, and players are now in more than 50 million U.S. households, according to the DVD Entertainment Group.

For the DVD rental business, a number of milestones have been reached of late.

For the first time, consumers rented more DVDs than VHS cassettes for the week ending June 15, according to the VSDA (*Billboard*, July 5). DVD rental revenue also surpassed VHS revenue for the first time in the week ending March 16.

The VSDA reports that U.S. consumers spent \$2.22 billion renting 692.3 million DVDs in the first half of 2003, a 71.1% increase over the first half of 2002. The total rental market for VHS and DVD in the first half was \$4.34 billion, a 3.5% increase over last year's mid-year total.

While VSDA's Andersen was un-



LASORSA: IN LINE WITH 'QUEUE' FEATURE

able to provide figures detailing how much DVD business comes from online rentals, he is certain that online rental spending has added a healthy nudge to the industry's totals.

"Going forward, we're going to be able to identify the amount of turns in online rentals," he says.

What can already be identified is the growth of Netflix. The company generated revenue of \$152.8 million last year.

Netflix launched its initial public offering in May 2002 and posted its first profitable three-month period in second-quarter 2003. CEO Hastings further reports that revenue for 2003 is expected to hover around \$255 million. Netflix stock, which is traded on the Nasdaq market, closed July 22 at \$24.70, up from \$11.45 on Jan. 1.

Although these numbers are impressive for a 5-year-old start-up, they are no competition to the big brick-and-mortar companies.

The 1,800-store Hollywood Video chain, for example, had \$389.4 million in revenue during the second

quarter alone, a 13% increase over last year. In the first quarter, the 1,678-store Movie Gallery generated \$168.6 million in revenue, a 37% increase over last year.

Meanwhile, Blockbuster, which has more than 8,500 company-operated and -franchised stores, totaled \$1.39 billion in revenue in the second quarter, a 9.5% increase over last year's second-quarter total of \$1.27 billion.

## PERSONAL LINKS

If other online rental companies are going to expand or join the business, customer-friendly features will be critical.

Walmart.com and Netflix users make lists of the movies they would like to view. Netflix calls this a customer's "queue."

Customers are automatically sent other DVDs listed in their queue after they return previous rentals to Netflix by mail. Netflix also recommends DVD titles based on customers' queue preferences. It sends out about 30 million personal recommendations daily.

Video suppliers praise this feature, because it can drive traffic to catalog or lesser-known titles.

"With a studio like us that has smaller titles mixed in with big ones, it helps create awareness for titles that are direct-to-video or theatrical titles that didn't see the light of day," New Line's Lasorsa says. "These titles would get lost on a shelf in a brick-and-mortar store."

Netflix has taken this even further with its recent launch of Netflix First, a program designed to expose customers to films they may not otherwise see.

Their first partner in the initiative is Docurama, a documentary film label. Four Docurama projects are being made available at Netflix in an exclusive window before they are distributed elsewhere.

"This is sort of the equivalent of opening a film in New York, Los Angeles and Chicago and getting the critics to create a buzz," says Steve Savage, president and co-founder of New Video, the parent company of Docurama. "Netflix sees the big picture; they know this isn't going to make or break their business plan. It will help them serve their customers better."

Despite its success, Netflix says it is not tied to its mail-order model.

"In the long term, we plan on offering our consumers the choice of getting their DVDs by mail or DVDs downloaded to their computer," Hastings says. "That won't be until at least a few years from now, but it is just a matter of time."

Blockbuster is also searching for a way to combine online and in-store rentals.

"We believe the real win for Blockbuster customers may be a fully integrated store and online combination," Hargrove says.

"This approach would allow our customers to rent online or in one of our stores and return their movies by mail or to a store. They would have the flexibility to rent either through a subscription program or a single transaction."

# BuyMusic Opens For Windows

Continued from page 1

environment, it is not as liberal as the iTunes Music Store," Raymond James and Associates analyst Phil Leigh says.

## NO STANDARDS

Unlike iTunes—which prices most singles at 99 cents and albums at \$9.99 and offers consistent portability rules—BuyMusic downloads have varying price points and functionality rules.

"The problem with the industry is there's no digital rights standard among the five major labels," Blum acknowledges. "But you have to have standards, or the business doesn't take off."

Shortcomings aside, the dark-horse company is hoping its first-mover positioning and aggressive marketing will give it a leg up on the half-dozen other media and technology powers looking to move into the pay-per-download space in the coming months (see story, page 39).

Blum is banking on his marketing campaign to help create a customer base for the service.

Aliso Viejo, Calif.-based BuyMusic is spending a reported \$40 million on advertising—much of it in the form of a current two-week national TV ad blitz featuring former Mötley Crüe drummer Tommy Lee.

"No one's ever heard of BuyMusic. But after 14 days, if anyone watches TV, they'll definitely know who BuyMusic is," Blum says. "Hopefully that buzz will create more buzz."

The TV spots, with a minimalist look reminiscent of the iTunes campaign, emphasize the starting price point of 79 cents and direct watchers to "get loaded."

Consistency issues aside, BuyMusic does offer substantial content, and much of it is priced in the same range as iTunes.

The service—which claims to have deals with all five major labels and a host of indies—boasts a catalog of 300,000 tracks.

Songs sell for between 79 cents and \$1.49, while albums retail for \$7.95 and up. The average track costs 99 cents; albums typically cost \$10.

But even with mass marketing and competitive prices, Blum (who is fully funding the venture) cautions that the service will take longer to scale up than iTunes. That is because Windows-based products have a much larger target audience.

"It's going to take some time," Blum says. "The PC side is going to be completely opposite the Mac side."

He says BuyMusic will be a slow-growth proposition compared with the eye-popping iTunes launch, which claimed 1 million download sales in the service's opening week.

Still, Blum hopes to generate as much as \$80 million in revenue

from downloads in the first year of business.

## DETAILS, DETAILS

Leigh warns that the devil is in the details when it comes to consumer acceptance of any PC response to iTunes.

He says the popularity of any service will depend on its consumer-usage rules.

Such rules cover the number of copies that can be made of a song

ing music through iTunes can play their music on up to three computers, synch their collections with every iPod they own, burn unlimited CDs of individual songs and burn unchanged playlists up to 10 times each.

While the labels agreed to these consistent terms for iTunes, it appears they are still uncomfortable with an iTunes-for-Windows concept.

Much of the concern centers on security.

Some major labels want to see greater control over how many times a copy can be made, or synched to another computer, before making an iTunes-like experience available for the larger Windows market.

Compared with iTunes, there are other shortcomings as well to the BuyMusic experience.

For one thing, it does not have one-click shopping—a key attraction of iTunes.

Further, the shopping experience is not embedded in a music management software application. BuyMusic customers have to open a Web browser to purchase tracks.

Also, tracks are not directly portable to the PC-version iPod, Apple's popular digital music player, because BuyMusic uses Windows Media Audio files.

Similar problems already exist in à la carte download offerings from Best Buy, Tower and FYE, all of which are powered by Liquid Audio.

As part of its service, BuyMusic

sells portable digital music players, such as Nomad's new 5,000-song, 20GB Jukebox Zen player, but not the iPod.

The store is described as independent of online retailer buy.com, another Blum-controlled venture.

The company currently has a staff of two: Blum, the CEO, and Liz Brooks, the former VP of marketing for Napster, who has been hired to serve in a similar role for BuyMusic.

Back-end commerce services for BuyMusic are being powered by BuyServices, a wholly-owned subsidiary of buy.com. BuyServices also negotiated BuyMusic's wholesale licensing agreements with the labels.

Blum says that under the deals with the majors, the rights granted to BuyServices only cover BuyMusic. However, he says BuyServices plans to expand its licensing deals so it can offer digital download services to third parties.

BuyMusic has been in development for the past six months, according to Blum. It is rooted in a digital music store buy.com was developing one year ago with Liquid Audio. That service never launched.

BuyMusic, which does not require a subscription, marks the first launch of a digital music store since the bow of Apple Computer's iTunes Music Store in April.

Services from AOL, listen.com and MusicMatch, among others, are expected to bow later this year.

Early announcements from some companies on download store plans are expected at the Jupiter Plug.IN conference being held July 28-29 in New York.



**Lee-ding the Way.** Buymusic.com is running 2,500 TV ads featuring Mötley Crüe's Tommy Lee (seen here in a screen shot) to generate interest in its new pay-per-download service. The commercials have a minimalist look reminiscent of Apple Computer's campaign for the iTunes Music Store.

and the number of times a song can be transferred to other computers and devices.

The rules can vary, depending on the rights granted by individual labels. For example, a user might be able to transfer a given track to a portable device unlimited times but only burn it to a CD three times.

By contrast, consumers purchas-

# Republican To Head RIAA?

Continued from page 6

a couple of well-received comic novels and in his younger days contributed rock criticism to Rolling Stone and The Village Voice.

Today, Buckley is executive VP of corporate communications for AOL

Time Warner's online division. Previously, he was VP of communications for AOL Time Warner and a strategist on policy and corporate communications issues.

Buckley also logged time as senior VP of communications at the Fannie Mae Corp., managing the company's corporate communications and advertising.

## EVOLVING MISSION

The RIAA was founded in the 1950s, four decades before U.S. record companies were folded in as the corporate music divisions of international conglomerates.

Its initial goals were modest.

One was to establish that a record "industry" indeed existed, a new upstart force in the domestic economy.

The second was to put in place a national technical "playback" standard among the major companies during the introduction of high-fidelity long play records (LPs).

It was important to assure the industry's new, affluent, hi-fi-minded customers that the quality of recordings would be consistent.

The other early goal was the establishment of the venerable RIAA gold (and later platinum and multi-platinum) certification program, a classy promotion designed to ensure

that records were genuine hits.

It was only in 1965 that the New York-based RIAA made forays into public policy in Washington. It used the Democratic-leaning D.C. law firm of Arnold & Porter as its government relations agent.

The RIAA's first president was Stanley M. Gortikov, who had previously been the head of Capitol Records. In 1987, Gortikov retired, and current International Federation of the Phonographic Industry chairman Jason Berman took the helm.

A Washington insider, Berman had previously worked as the head of Warner Communications' D.C.

office. He moved the RIAA office to Washington and set up the efficient lobbying shop that exists today.

Berman left at the end of 1997 to take the IFPI job and turned over the reins to one of his first hires, Hilary Rosen.

All were dyed-in-the-wool Democrats.

Gortikov and his wife are still active in anti-war efforts. Before his Warner Brothers and RIAA job, Berman worked for a Democratic senator, and Rosen has been consistently mentioned as a Clinton White House insider. She has begun a new career as a Democratic-leaning commentator on TV.

# Cinram

Continued from page 5

recorded gains on the sale of Comedy Central and a settlement with Microsoft. Revenue rose 6% to \$10.8 billion.

The sale to Cinram also puts in doubt the future of Caparro.

Caparro headed an investment group that is believed to have offered more money—\$1.3 billion—but asked AOL TW for an eight-year

manufacturing and distribution fulfillment contract, compared with Cinram's six years. Thomson SA was another suitor.

Cinram's offer was seen as better for WEA Manufacturing employees, who were assured that no jobs would be lost as a result of the deal.

Caparro has been on an unofficial leave of absence during the bidding process. This was his second attempt to put together a company that would consolidate manufacturing and fulfillment operations among major labels.

According to WMG sources, "it's

largely up to Caparro" whether he wants to remain as WEA CEO.

If he does, his responsibilities would be fewer as a result of the deal. Cinram gains WEA Manufacturing, Warner Music Manufacturing Europe, printing and packaging provider Ivy Hill, Giant Merchandising and the physical distribution operations of WEA Corp. WEA's sales and marketing operations remain with WMG.

Sources say Caparro is taking some time to decide his next move.

Also aiding Cinram in its bid were longstanding business relationships

with AOL TW.

In 2001, Cinram began handling direct-to-retail distribution of Warner Home Video's DVD and VHS product in France. This followed from distribution arrangements that Cinram already had in place for Warner Home Video in Canada and the Benelux countries.

Cinram will now have exclusive, six-year agreements with Warner Home Video, Warner Music Group and New Line Cinema to manufacture, package and distribute DVDs and CDs in North America and Europe. It also has

contracts with Twentieth Century Fox and Artisan.

To fund the purchase, Cinram—which had no debt before the deal—secured a bank loan of \$1.05 billion and a \$150 million revolving line of credit, at an effective interest rate of 5.3% for four to seven years.

"The interest component of the debt is extremely favorable," Cinram founder and CEO Isidore Philosophe tells *Billboard*. "I feel we can pay the debt faster than we forecasted."

The deal is expected to close in September.



## EVENTS CALENDAR

### JULY

July 25-29, **78th Annual International Assn. of Assembly Managers Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 26, **A Midsummer Night's Magic Concert Gala**, benefiting the Magic Johnson Foundation Taylor Michaels Scholarship Program, Barker Hanger, Santa Monica, Calif. 310-247-2033.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 29-31, **Video Software Dealers Assn. Home Entertainment 2003 Conference**, Venetian Resort Hotel & Casi-

no, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlantis Music Conference**, Sheraton Hotel, Atlanta. 770-499-8600.

### AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8, **P2P Summit**, Wyndham Bel Age Hotel, Los Angeles. network@p2psummit.com.

Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel. 615-269-7071.

Aug. 14-16, **Fourth Annual Latin Alternative Music Conference**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Popkomm 2003**, Koelnmesse Complex, Cologne, Germany. 49-221-6509-7620.

Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Aus-

tralia. immedia.com.au.

Aug. 16, **2003 Mancini Musicale Honoring Clint Eastwood**, presented by the Henry Mancini Institute, Royce Hall, University of California, Los Angeles. 310-314-5407.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

Aug. 23, **Shero Hall of Fame Dinner**, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-622-3363.

Aug. 28, **2003 MTV Music Awards**, Radio City Music Hall, New York. 212-258-8000.

### SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, AmericanAirlines Arena, Miami. 305-672-0047.

Sept. 8, **Man of the Year Award Dinner Honoring Bruce Lundvall**, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York. 212-707-2818.

Sept. 11, **Fifth Annual Grammy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago. 312-786-1121.

Sept. 13, **25th Annual Georgia Music Hall of Fame Awards**, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta. 770-934-0906.

Sept. 17-19, **Second Annual Ear to Da Streets Music Producer Conference**, Graduate Center, City University of New York. 212-368-1628.

Sept. 18-20, **Fourth Annual Americana Music Assn. Conference**, Renaissance Nashville Hotel. 615-438-7500.

Sept. 21, **Healing the Divide Benefit Concert**, Avery Fisher Hall, Lincoln Center, New York. 212-582-5400.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York. 646-654-4660.

Sept. 25, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS, venue to be determined. 312-786-1121.

Sept. 29-Oct. 5, **Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

Submit items for *Lifelines and Events Calendar to Margo Whitmire* at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at [mwhitmire@billboard.com](mailto:mwhitmire@billboard.com).

## LIFE LINES

### BIRTHS

Girl, Rachael Presley, to **Shelly and Tony Jarman**, June 25 in Franklin, Tenn. Father is a member of contemporary Christian group Legacy Five.

Boy, Isaiah Stephens, to **Deborah Cox and Lascelles Stephens**, July 1 in Fort Lauderdale, Fla. Mother is an R&B recording artist.

Boy, John Ross, to **Ansley and Mike Cooley**, July 15 in Birmingham, Ala. Father is a member of country-rock band Drive-By Truckers.

### DEATHS

**Mikey Dee**, 40, of pneumonia, July 6 in Boston. Dee was a drummer for such local Boston music groups as Carolinas, the Heavy Fruit, Butter-scott, the Willard Grant Conspiracy and Star Crunch and performed musicals with the Boston Rock Opera. Dee hosted "On the Town" for oldies WMFO Medford, Mass., and became director of triple-A radio promotion for the Planetary

Group. He received the Boston Music Award Hall of Fame honor in 2001. Dee is survived by his father and two siblings. Memorial contributions can be made to the Mikey Dee Musicians Benefit Trust, 580 Harrison Ave., Fourth Floor, Boston, Mass. 02118.

**Phil Ceccola**, 48, of brain cancer, July 12 in Souderton, Pa. Best-known for his photographs of Bruce Springsteen, Ceccola's career as a behind-the-scenes rock photographer began at age 11, when he took pictures of a Temptations concert in Atlantic City, N.J. Later, as managing editor of now-defunct alternative newspaper The Drummer, Ceccola photographed the concerts of Billy Joel; Jimmy Buffett; Crosby, Stills, Nash & Young; David Bowie; Fleetwood Mac; and Elton John. His pictures of Springsteen were featured in Rolling Stone. VHI's "Legends" documentaries and in the singer's recent book, "Songs"; his 1975 shot of Springsteen is featured on the cover of the artist's "Tracks" album. Beginning Aug. 7, Ceccola's prints will be exhibited at the Orbit Gallery in Manayunk, Pa. Proceeds from the show will benefit a trust fund for his two daughters. Ceccola is also survived by a sister.

# homefront

Billboard Information Group events & happenings

## Billboard-AURN R&B/Hip-Hop Awards To Electrify Miami



IDRIS ELBA



RUSS PARR



ANTHONY HAMILTON



MYSTIC



NAPPY ROOTS



NOVEL

The south Florida summer gets even hotter Aug. 8 when *Billboard* and American Urban Radio Networks present their annual R&B/Hip-Hop Awards at The Jackie Gleason Theater in Miami Beach. Co-hosting the star-studded event will be Idris Elba of HBO's "The Wire" and radio personality Russ Parr of AURN's "The Russ Parr Morning Show."

This year's award finalists include some of the biggest artists on the scene today. Rapper 50 Cent is up for 10 awards including R&B/hip-hop album of the year and rap album of the year for "Get Rich or Die Tryin'." R&B/hip-hop single of the year for "In Da Club," and R&B/hip-hop artist of the year. Up against 50 Cent is Nelly for R&B/hip-hop album of the year and rap album of the year for "Nellyville." R. Kelly is in the running for R&B/hip-hop album of the year for "Chocolate Factory" and R&B hip-hop single of the year for "Ignition."

Scheduled to appear at the awards show are B.G., Tego Calderon, Dennis Da Menace, Ty Fyffe, Anthony Hamilton, Jacki O, Little Brother, Mobb Deep, Mystic, Nappy Roots, Novel and Kanye West, among others.

The awards show closes the 2003 Billboard/AURN R&B/Hip-Hop Conference, which takes place Aug. 6-8 at the Roney Palace in Miami Beach. For more information visit [billboardevents.com](http://billboardevents.com) or contact Michele Jacangelo at 646-654-4660.

## Billboard Honors Betty Wright And Grandmaster Flash

*Billboard* will honor the extraordinary careers of Grandmaster Flash and Betty Wright with its second annual Founder's Awards at the 2003 Billboard-AURN R&B/Hip-Hop Awards show Aug. 8. The Founder's Awards recognize artists for their achievements and influence on others in the R&B/hip-hop genre, as chosen by the editors of *Billboard*.

DJ Grandmaster Flash, a rap innovator since the 1970s, is universally recognized as one of hip-hop's most influential artists. Grammy Award winner Wright has been making music since the 1970s. Her latest album, "Fit for a King," was released in 2001 by Vision.



GRANDMASTER FLASH



BETTY WRIGHT

### UPCOMING EVENTS

**BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS**  
August 6-8 • The Roney Palace • Miami Beach

**BILLBOARD DANCE MUSIC SUMMIT**  
September 22-24 • Union Square Ballroom • New York City

**BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE**  
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

**BILLBOARD MUSIC AWARDS**  
December 10 • MGM Grand Hotel • Las Vegas  
for info: 646.654.4600 • [billboardawards@vnuinc.com](http://billboardawards@vnuinc.com)

For more information: Michele Jacangelo 646.654.4660 • [tbevents@billboard.com](mailto:tbevents@billboard.com)

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# 'I See Singles As Being The Most Evolutionary Of All The Markets'

BY TOM FERGUSON

Peter Jamieson's career in the music industry stretches 37 years and encompasses three continents.

During those years, he has been directly involved in the domestic and overseas success of a string of U.K. acts, including Queen, Duran Duran, the Pet Shop Boys, Lisa Stansfield, Rick Astley and Nigel Kennedy.

Born in the U.K. in 1945, Jamieson became the youngest ever managing director of an EMI company in 1973, when he took over the helm of its Greek operation, EMI Lambropoulos. During the next two years, he steered the company to a market-leading position, before being lured back to his homeland as GM of the international division at EMI Records U.K.

He subsequently emigrated to oversee EMI's operations in Australia and New Zealand, before returning once again in 1983 to the U.K. to head up EMI's British company.

His travels next took him to the Asia-Pacific region, initially as senior VP/CEO of BMG Asia Pacific, then from 1995 to 1997 as president of MTV Asia.

MTV Networks International president Bill Roedy, to whom Jamieson reported when at the music channel, calls him "an ideal representative for the music industry." Roedy describes Jamieson as "a strong leader—professional, charismatic, energetic and articulate." He adds, "Peter helped build MTV Asia into the powerhouse that it is today."

A longtime proponent of industry trade bodies, Jamieson had been chairman of the British Phonographic Industry (BPI) in 1988-1989 and was named chairman of the International Federation of the Phonographic Industry (Asia-Pacific) in 1994.

Jamieson became the first full-time executive chairman of the BPI in October 2002.

**Q: Why do you think you were chosen as the BPI's first full-time chairman?**

**A:** I think I've got a pretty unique set of experiences for the job. There isn't a market around the world that I haven't worked in—or am not familiar with—and that overseas experience brought me a view of the U.K. in the world market. I really believe representative bodies looking after the collective interests of the music industry can play a much greater role in this kind of transitional period for an industry than they can in normal times. That's why I went for this job.

**Q: Have the Brits lost the knack for selling their music abroad?**

**A:** It's just getting harder. All markets at the moment are in some form of contraction, and it's a sign of contraction that they become more insular. America in particular is becoming very insular, for all sorts of cultural and political reasons. For example, recent events have made getting U.S. visas for acts very, very difficult. To get over that, [we're] going to need the strength of something like the BPI and trade partners—and [the] government's understanding that we need assistance.

**Q: The U.K. industry has two labels bodies, the BPI and the Assn. of Independent Music, representing indie companies. Is that a problem?**

**A:** It's frustrating. I think it particularly irritates the government that there are two associations; they would prefer there to be one. Four years ago, the independent sector split [to form AIM] because some independent members of the BPI left the table. It would certainly be a good thing if we could reverse that. The agenda is now on the table to do everything that the independents require, but it's difficult to do it with only some of them within the BPI. The issues that divide the majors and the indies are so small—compared to those the industry is facing—it's just a question of finding the right way and the right time to



## The Last Word



### A Q&A With Peter Jamieson

#### Peter Jamieson

2002-present: Executive chairman, BPI  
1997-2002: CEO, Linguaphone Group; director, Telstar Music Group  
1995-1997: President, MTV Asia  
1989-1995: Senior VP/CEO, BMG Asia Pacific  
1987-1988: Chairman, RCA/BMG U.K.  
1983-1986: Managing director, EMI Records, U.K. and Eire  
1980-1982: Managing director, EMI Records, Australia  
1978-1979: Managing director, EMI Ltd., New Zealand  
1976-1977: GM, international division, EMI Records U.K.  
1973-1975: Managing director, EMI Lambropoulos, Greece  
1971-1972: Commercial director, EMI Middle East/EMI Columbia Greece  
1969-1970: Executive assistant to managing director, EMI Records, Spain  
1966-1968: Management trainee, EMI Limited U.K.  
Married to classical musician Jane Jamieson; three children

bring us all back to the same table.

**Q: Do indie labels have any role other than feeding majors, or as a home for niche genres?**

**A:** Of course. Their role is to develop and break acts, and if we have a very healthy, prosperous industry going forward, we will

get back to the situation where those independents can grow and not be swallowed up. I hate this constant majors/indies categorization; independence is a state of mind. It's all about the thinking; there are some great independent cells within the majors, and there are also some pretty lousy independents.

**Q: Is consolidation inevitable within the record industry?**

**A:** The accountants tell me so. Part of the process of transition the industry is going through is contraction of the majors. In the established business, you've got 100 years of record companies selling a non-physical product in physical form. Every single piece of infrastructure around the world is set up to do that. That part of the industry is contracting, and the only way it seems the sums can keep making sense is for there to be more contraction. I hate it; I'm an expansionist.

**Q: How much of a threat is consolidation to the record industry in the U.K. broadcasting sector?**

**A:** We have to fight for the continuing diversity of music, the availability and access to music that we get from compulsory license arrangements on radio. We've got to have access to regulators, to make sure that license-holders can't swallow each other up and make playlist economies that work to the detriment of British music. The amendments that we got into the Communications Bill, through the lobbying of the British Music Forum, go a long way toward creating those safeguards.

**Q: Last year, singles shipments in the U.K. fell 12%. Can the business turn that around, and, if so, how?**

**A:** I see singles as being the most evolutionary of all the markets. It's going to move from singles to tracks, it's going to be online and off-line—both physical and downloaded singles. I'm also a great believer in the two-track single selling at £1.99 [\$3.15]. I believe we're going to move on to a situation where you may have short albums and long albums, but is it going to be a viable thing for a five-track piece of product to be released?

**Q: What's the bigger industry problem: piracy or a consumer view that doesn't see its product as enticing enough?**

**A:** Music is as enticing as it always was. The public is just telling us that our existing industry models are not adapting fast enough to its needs. I believe that if we can "monetize" the Internet and other forms of music fairly, we will stimulate that demand even more. Once we are in tune with the consumer, if we are able to monetize music properly and fairly on a track basis, we are in for the biggest boom since the invention of the CD.

**Q: How much of a boost to the European music business would a cut in VAT on recorded music provide?**

**A:** If there was a cut, in recognition of music being a cultural product, it would be a huge stimulus. But there are two steps in the VAT process. One is to get recorded music VAT-listed as cultural goods; the second is to try and influence the individual tax regimes in Europe.

Governments have to understand that the legitimate music business is having to compete with "free" music and with criminality. Countries whose great skills are in the creative industries have got to take a more serious view on how they are going to help those industries.

As our pricing models try and narrow the gap between "up there" and free, taxation simply works against us and makes it harder. So this is a huge issue. It's not simply a European VAT issue, it's about the government understanding how to work in the 21st century with intellectual property and copyright. I don't think they get it—yet.

# First Things First.

Billboard Bulletin is a daily ritual for music professionals around the world, providing the **FIRST** look at the latest industry news.

Billboard Bulletin gives you the latest details on label deals, executive moves, artist signings, retail activity, digital music companies, e-commerce and tour plans. Your subscription includes access to the Bulletin website, breaking-news emails and the Bulletin archives.



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## Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

### Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable. Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com feature the products on its site. *Brian Garrity, N.Y.*

### Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's highest level of label executives, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Azoff and Jim Guerinet. Recording Artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinet. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source. "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always my intention to go forward with the hearing." *Melinda Newman*

U.S. Sh... U... Kevin... created... executiv... and sale... Strategic... (WSM), eft... Monday. Gu... relocate fro... to Los Angel... report to Scot... Pascucci, pres... WSM, the catal... sion of Warner M... Group.

*Melinda Newman*

### Tonos Names Co

Tonos Entertainment the online musician network founded by Carole Bayer Sager, David Foster, and Kenneth "Coke"...

Trans

ST DEVELOPMENTS

AMERICA'S HOTTEST  
DANCE BRAND MEETS  
THE WORLD'S BEST  
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Featuring radio smashes "I'm in Heaven"  
Jason Nevins presents Holly James,  
Galleon's "So I Begin," Benny Benassi's  
"Satisfaction" plus tracks from  
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